

# Michelangelos Finger An Exploration Of Everyday Transcendence

Prolegomena to a Carnal Hermeneutics introduces body politics from both Eastern and Western perspectives. Hwa Yol Jung explores Giambattista Vico's anti-Cartesiansim and covers the carnal landscapes of Martin Heidegger, Mikhail Bakhtin, Hannah Arendt, Emmanuel Levinas, Luce Irigaray, Marshall McLuhan, and transversal geophilosophy.

Senses of Touch anatomizes the uniquely human hand as a rhetorical figure for dignity and deformity in early modern culture. It features new interpretations of Michelangelo's fresco of the Creation of Adam and Calvin's doctrine of election.

This book is the definitive guide to Victorian poetry, which its author approaches in the light of modern critical concerns and contemporary contexts. Valentine Cunningham exhibits encyclopedic knowledge of the poetry produced in this period and offers dazzling close readings of a number of well-known poems Draws on the work of major Victorian poets and their works as well as many of the less well-known poets and poems Reads poems and poets in the light of both Victorian and modern critical concerns Places poetry in its personal, aesthetic, historical, and ideological context Organized in terms of

the Victorian anxieties of self, body, and melancholy Argues that rhyming/repetition is the major formal feature of Victorian poetry Highlights the Victorian obsession with small subjects in small poems Shows how Victorian poetry attempts to engage with the modern subject and how its modernity segues into modernism and postmodernism

Psychoanalysis and the Unrepresentable opens a space for meaningful debate about translating psychoanalytic concepts from the work of clinicians to that of academics and back again. Focusing on the idea of the unrepresentable, this collection of essays by psychoanalysts, psychotherapists, counsellors, artists and film and literary scholars attempts to think through those things that are impossible to be thought through completely. Offering a unique insight into areas like trauma studies, where it is difficult – if not impossible – to express one's feelings, the collection draws from psychoanalysis in its broadest sense and acts as a gesture against the fixed and the frozen. Psychoanalysis and the Unrepresentable is presented in six parts: Approaching Trauma, Sense and Gesture, Impossible Poetics, Without Words, Wounds and Suture and Auto/Fiction. The chapters therein address topics including touch and speech, adoption, the other and grief, and examine films including Gus Van Sant's Milk and Michael Haneke's Amour. As a whole, the book brings to the fore those things which are difficult to speak about, but which must be spoken about. The

discussion in this book will be key reading for psychoanalysts, including those in training, psychotherapists and psychotherapeutically-engaged scholars, academics and students of culture studies, psychosocial studies, applied philosophy and film studies, filmmakers and artists.

Introducing Trevarthen

A Philosophy of Ancient and Modern Literature

Ancient Texts, New Perspectives

The Walker

Laurence Sterne and the Eighteenth-Century Book

Why We Believe and Why We Don't

Environmentalism: An Evolutionary Approach

What we imagine can crush us or create us, destroy us or heal us; it can pitch us into battles with demons or set us among the songs of angels. It has roots beneath consciousness and is expressed in moods, rhythms, tones and textures of experience that are as much mental as physiological. In his new book, a sequel to the earlier *Unbelievable*, one of Britain's most exciting writers on religion here presents a nuanced and many-dimensional portrait of the mystery and creativity of the human imagination. Traversing landscapes that are both physical and emotional, palpable and intangible, the author enlists the company of fellow-travellers William Wordsworth, William Turner, Samuel Palmer

and Ralph Vaughan Williams - alongside many other creative artists - to try to get to the bottom of the true meanings of originality and memory. Drawing the while on his own rich and varied encounters with belief, he asks why it is that the imagination is so fundamental to who and what we are. Using metaphor and story to unpeel the hidden motivations and architecture of the mind, and show what might lie beneath, Graham Ward grapples here with profound questions of ultimacy and transcendence. He reveals that, in understanding what it really means to be human, what cannot be imagined invariably means as much as what can.

Walter Pater and the Language of Sculpture is the first monograph to discuss the Victorian critic Walter Pater's attitude to sculpture. It brings together Pater's aesthetic theories with his theories on language and writing, to demonstrate how his ideas of the visual and written language are closely interlinked. Going beyond Pater's views on sculpture as an art form, this study traces the notion of relief (rilievo) and hybrid form in Pater, and his view of the writer as sculptor, a carver in language. Alongside her treatment of rilievo as a pervasive trope, Lene ?termark-Johansen also employs the idea of rivalry (paragone) more broadly, examining Pater's concern with positioning himself as an art critic in the late Victorian art world. Situating Pater within centuries of European aesthetic theories as

never before done, Walter Pater and the Language of Sculpture throws new light on the extraordinary complexity and coherence of Pater's writing: The critic is repositioned solidly within Victorian art and literature.

A renowned British public intellectual illustrates how our unique ability to point the index finger has shaped our amazing evolutionary pathway as humans. In this startlingly original and persuasive book, Raymond Tallis shows that it is easy to underestimate the influence of small things in determining what manner of creatures humans are. He argues that the independent movement of the human index finger is one such easily overlooked factor. Indeed, not for nothing is the index finger called the "forefinger." It is the finger we most naturally deploy when we want to pry objects out of small spaces, but it plays a far more significant role in an action unique to us among primates: pointing. Tallis argues that it is through pointing that the index finger made a significant contribution to the development of humans and to the creation of a human world separate from the rest of the natural world. Observing the ceiling of the Sistine Chapel and the hugely familiar and awkward encounter between Michelangelo's God and Man through their index fingers, Tallis identifies the artist's intuitive awareness of the central role of the index finger in making us unique. Just as the reaching index fingers of God and Man are here

made central to the creation of our kind, so Tallis believes that the seemingly simple act of pointing, which is used in a wide variety of ways, is central to our extraordinary evolution.

What did the 13th Earl of Derby, his twenty-two-year-old niece, Manchester's Belle Vue Zoo, and even some ordinary laborers all have in common? All were avid collectors and exhibitors of exotic, and frequently unruly, specimens. In her study of Britain's craze for natural history collecting, Ann C. Colley makes extensive use of archival materials to examine the challenges, preoccupations, and disordered circumstances that attended the amassing of specimens from faraway places only vaguely known to the British public. As scientific institutions sent collectors to bring back exotic animals and birds for study and classification by anatomists and zoologist, it soon became apparent that collecting skins rather than live animals or birds was a relatively more manageable endeavor. Colley looks at the collecting, exhibiting, and portraying of animal skins to show their importance as trophies of empire and representations of identity. While a zoo might display skins to promote and glorify Britain's colonial achievements, Colley suggests that the reality of collecting was characterized more by chaos than imperial order. For example, Edward Lear's commissioned illustrations of the Earl of Derby's extensive collection challenge the colonial's or collector's

commanding gaze, while the Victorian public demonstrated a yearning to connect with their own wildness by touching the skins of animals. Colley concludes with a discussion of the metaphorical uses of wild skins by Gerard Manley Hopkins and other writers, exploring the idea of skin as a locus of memory and touch where one's past can be traced in the same way that nineteenth-century mapmakers charted a landscape. Throughout the book Colley calls upon recent theories about the nature and function of skin and touch to structure her discussion of the Victorian fascination with wild animal skins.

Antiquity and the Meanings of Time

Becoming Human

A Christian Approach to Education for the Digital Age

Science, Humanism, and Religion

Freedom's Progress?

A Festschrift for Gordon Campbell

The Origins of Art

The distinction between ancient and modern modes of historical thought is characterized by the growing complexity of the discipline of history in modernity. Consequently, the epistemological and methodological standard of ancient historiography is typically held as inferior against the modern ideal.

This book serves to address this apparent deficit. Its scope is three-fold. Firstly, it aims at encountering ancient modes of historical and historiographical thought within the province of their own horizon.

Secondly, this book considers the possibility of a dialogue between ancient and modern philosophies of

history concerning the influence of ancient historical thought on the development of modern philosophy of history and the utility of modern philosophy of history in the interpretation of ancient historiography. Thirdly, this book explores the continuities and discontinuities in historical method and thought from antiquity to modernity. Ultimately, this volume demonstrates the necessity of re-evaluating our assumptions about the relation of ancient and modern historical thought and lays the groundwork for a more fruitful dialogue in the future.

Why is music so important to most of us? How does music help us both in our everyday lives, and in the more specialist context of music therapy? This book suggests a new way of approaching these topical questions, drawing from Ansdell's long experience as a music therapist, and from the latest thinking on music in everyday life. Vibrant and moving examples from music therapy situations are twinned with the stories of 'ordinary' people who describe how music helps them within their everyday lives. Together this complementary material leads Ansdell to present a new interdisciplinary framework showing how musical experiences can help all of us build and negotiate identities, make intimate non-verbal relationships, belong together in community, and find moments of transcendence and meaning. *How Music Helps* is not just a book about music therapy. It has the more ambitious aim to promote (from a music therapist's perspective) a better understanding of 'music and change' in our personal and social life. Ansdell's theoretical synthesis links the tradition of Nordoff-Robbins music therapy and its recent developments in Community Music Therapy to contemporary music sociology and music studies. This book will be relevant to practitioners, academics, and researchers looking for a broad-based theoretical perspective to guide further study and policy in music, well-being, and health.

Society and contemporary culture seem forever fascinated by the topic of time. In modern fiction, Ian McEwan (*The Child in Time*) and Martin Amis (*Time's Arrow*) have led the way in exploring the human



condition in relation to past, present and future. In cinema, several cultural texts (Memento, Minority Report, The Hours) have similarly reflected a preoccupation with temporality and human experience. And in the sphere of politics, debates about the 'end of history', prompted by Francis Fukuyama, indicate that how we live is deeply determined by our relationship not only to place but also to the passing of time. But what did the ancients think about time? Is our interest in chronology a relatively recent phenomenon? Or does it go further back? In his major new work, Duncan Kennedy indicates that our own fascination with time-reckoning is by no means unique. Discussing a number of key texts (such as Homer's Odyssey; Sophocles' Oedipus Rex; Virgil's Aeneid; and Ovid's Metamorphoses) and imaginatively setting these side-by-side with modern works (such as Sterne's Tristram Shandy and Joyce's Ulysses), he shows that, from era to era, and in different ways, human beings have uniformly striven to understand the unfolding of history and their relationship to it.

What do the pointing gesture, the imitation of new complex motor patterns, the evocation of absent objects and the grasping of others false beliefs all have in common? Apart from being (one way or other) involved in the language, they all would share a demanding requirement a second mental centre within the subject. This redefinition of the simulationism is extended in the present book in two directions. Firstly, mirror-neurons and, likewise, animal abilities connected with the visual field of their fellows, although they certainly constitute important landmarks, would not require this second mental centre. Secondly, others beliefs would have given rise not only to predicative communicative function but also to pre-grammatical syntax. The inquiry about the evolutionary-historic origin of language focuses on the cognitive requirements on it as a faculty (but not to the indirect causes such as environmental changes or greater co-operation), pays attention to children, and covers other human peculiarities as well, e.g., symbolic play, protodeclaratives, self-conscious emotions, and interactional or four-hand tasks."

Poets, Poems and Poetics

From culture to the clinic

Music and the Nerves, 1700-1900

You Have to be There

Michelangelo's Finger: An Exploration of Everyday Transcendence

Michelangelo and the Finger of God

On Finding and Losing Yourself in the Modern City

Bringing together a broad range of case studies written by a team of international scholars, this Concise Companion establishes how manuscripts and printed books met the needs of two different approaches to literacy in the early modern period. Features essays illustrating the particular ways a manuscript and a printed book reflect the different emphases of an elite, private and an egalitarian, public culture, both of which account for the literary achievements of the Renaissance. Includes wide-ranging essays, from printing the Gospels in Arabic to a contemporary reconceptualization of Shakespeare's *Titus Andronicus*. Increases accessibility through a rubric organized around archival and manuscript studies; the provenance of texts and the authority of editions; and studies of genre, religion and literary history. Announces the recovery of archival documents, which in some instances are over four hundred years old. Places translations of Milton's Latin, Greek, and Italian alongside the original texts to increase accessibility for a wide audience of students and scholars. Provides an invaluable platform for highlighting on-going attention to the history of the book and its corollary subjects of reading and writing practices in the 1500s and 1600s.

Colwyn Trevarthen ' s seminal work has earned him a place alongside the most prestigious thinkers, writers and researchers into human development. He is universally acknowledged as the pre-eminent expert on foetal, neonatal and early childhood development. Sandra Smidt examines the impact of his scientific training, linked to his interest in how filmed episodes of mother or father /baby interactions might inform his understanding about early sociocultural development, encouraging us to view the human infant with fresh eyes and realise how purposive human behaviour is from the start. His interest in and collaborations with others introduce the reader to the idea of communicative musicality which, together with physical movement, lead the child to acquiring language. This book focuses on the earliest years of life and makes complex ideas accessible and applicable to a range of settings. As well as providing a glossary of key terms and an introduction to the life and work of Trevarthen, the book is split into three parts: From foetus to neonate, The remainder of the first year of life and From one to three. Each part offers case studies, practical examples, draws on recent research evidence and includes helpful pointers for students, labelled ' Think about this ' . This essential guide to his work will be of interest to professionals working with children in early childhood settings and to undergraduate students training to become early childhood professionals.

In *Freedom's Progress?*, Gerard Casey argues that the progress of freedom has largely consisted in an intermittent and imperfect transition from tribalism to individualism, from the primacy of the collective to the fragile centrality of the individual person and of freedom. Such a transition is, he argues, neither automatic nor complete, nor are relapses to tribalism impossible. The

reason for the fragility of freedom is simple: the importance of individual freedom is simply not obvious to everyone. Most people want security in this world, not liberty. 'Libertarians,' writes Max Eastman, 'used to tell us that "the love of freedom is the strongest of political motives," but recent events have taught us the extravagance of this opinion. The "herd-instinct" and the yearning for paternal authority are often as strong. Indeed the tendency of men to gang up under a leader and submit to his will is of all political traits the best attested by history.' The charm of the collective exercises a perennial magnetic attraction for the human spirit. In the 20th century, Fascism, Bolshevism and National Socialism were, Casey argues, each of them a return to tribalism in one form or another and many aspects of our current Western welfare states continue to embody tribalist impulses. Thinkers you would expect to feature in a history of political thought feature in this book - Plato, Aristotle, Machiavelli, Locke, Mill and Marx - but you will also find thinkers treated in *Freedom's Progress?* who don't usually show up in standard accounts - Johannes Althusius, Immanuel Kant, William Godwin, Max Stirner, Joseph Proudhon, Mikhail Bakunin, Pyotr Kropotkin, Josiah Warren, Benjamin Tucker and Auberon Herbert. *Freedom's Progress?* also contains discussions of the broader social and cultural contexts in which politics takes its place, with chapters on slavery, Christianity, the universities, cities, Feudalism, law, kingship, the Reformation, the English Revolution and what Casey calls Twentieth Century Tribalisms - Bolshevism, Fascism and National Socialism and an extensive chapter on human prehistory.

How our changing world view, from a flat earth to a spinning planet, has affected our attitudes,

architecture and art.

Unimaginable

Michelangelo's Finger

God's Presence

Prolegomena to a Carnal Hermeneutics

Wild Animal Skins in Victorian Britain

Psychoanalysis and the Unrepresentable

Understanding Infants Psychoanalytically

Covers Bruner's key concepts in relation to early learning and teaching.

Explores how teachings of the church fathers can be applied today, despite the differences in our intellectual and ecclesial environments.

Why believe? What kinds of things do people believe in? How have they come to believe them? And how does what they believe - or disbelieve - shape their lives and the meaning the world has for them? For Graham Ward, who is one of the most innovative writers on contemporary religion, these questions are more than just academic. They go to the heart not only of who but of what we are as human beings. Over the last thirty years, our understandings of mind and consciousness have changed in important ways through exciting new developments in neuroscience. The author addresses this quantum shift by exploring the biology of believing. He offers sustained reflection on perception, cognition, time, emotional intelligence, knowledge and sensation. Though the 'truth' of belief remains under increasing attack, in a thoroughly secularised context, Ward boldly argues that secularity is itself a form of believing. Pointing to the places where prayer and dreams intersect, this book offers a remarkable journey through philosophy, theology and

culture, thereby revealing the true nature of the human condition.

Offers new readings of Laurence Sterne's *Tristram Shandy* by considering its design features alongside broader developments in eighteenth-century book production.

Victorian Poetry Now

Metalepsis

A Post-Jungian Perspective on Michael Fordham 's Model of Development

The Hand on the Shakespearean Stage

The Quest for Orientation

A Philosophy of Comedy on Stage and Screen

Senses of Touch: Human Dignity and Deformity from Michelangelo to Calvin

We regularly touch and handle media devices. At the same time, media devices such as body scanners, car seat pressure sensors, and smart phones scan and touch us. In Horn, Henning Schmidgen reflects on the bidirectional nature of touch and the ways in which surfaces constitute a site of mediation between interior and exterior. Schmidgen uses the concept of horn—whether manifested as a rhinoceros horn or a musical instrument—to stand for both natural substances and artificial objects as a space of tactility. He enters into creative dialogue with artists, scientists, and philosophers, ranging from Salvador Dal í , William Kentridge, and Rebecca Horn to Sigmund Freud, Walter Benjamin, and Marshall McLuhan, who plumb the complex interplay between tactility and technological and biological surfaces. Whether analyzing how Dal í conceived of images as tactile entities during his “ rhinoceros phase ”

or examining the problem of tactility in Thomas Pynchon 's *The Crying of Lot 49*, Schmidgen reconfigures understandings of the dynamic phenomena of touch in media. As far as we know, only human beings have a sense of humour – although chimps might laugh when tickled, and dogs respond similarly in play, Seth McFarlane's fan-base is comprised exclusively of humans. Whilst animals and robots might feature as prominent characters in our favourite comic movies, shows and stand-up routines, we have no reason to suspect that their real-life brethren get the joke. Drawing on the philosophy of Martin Heidegger, Shaun May attempts to address this issue – suggesting that there is something distinctive about human beings which grounds our ability to make and comprehend jokes. Guiding the reader through a range of examples, including the films of Charlie Chaplin, the stand-up of Francesca Martinez, the TV show *Family Guy* and Samuel Beckett's *Endgame*, he demonstrates that in order to get the joke you have to 'be there'.

The *Palgrave Encyclopedia of the Possible* represents a comprehensive resource for researchers and practitioners interested in an emerging multidisciplinary area within psychology and the social sciences: the study of how we engage with and cultivate the possible within self, society and culture. Far from being opposed either to the actual or the real, the possible engages with concrete facts and experiences, with the result of transforming them. This encyclopedia examines the notion of the possible and the concepts associated with it from standpoints within psychology, philosophy, sociology, neuroscience and logic, as well

as multidisciplinary fields of research including anticipation studies, future studies, complexity theory and creativity research. Presenting multiple perspectives on the possible, the authors consider the distinct social, cultural and psychological processes - e.g., imagination, counterfactual thinking, wonder, play, inspiration, and many others - that define our engagement with new possibilities in domains as diverse as the arts, design and business.

Engaging with current philosophers and thinkers, this book looks at what are the roots to our human condition. It looks the wisdom that traditional Christianity can bring to a Western culture preoccupied with post-truth, individualism and utilitarian methods of thinking. The desire for a fulfilling life is a common motivation to people, regardless of religious faith or non-faith. To be full of character - joyful, thoughtful, resourceful and truthful - we need habits of the heart. This book will explore the ways in which we can imagine our humanity differently, and find happiness as a direct result of becoming full of character.

How Music Helps in Music Therapy and Everyday Life

A Contemporary Recapitulation of Early Christianity

Gesture, Touch and the Spectacle of Dismemberment

The Palgrave Encyclopedia of the Possible

Introducing Bruner

Horn, or The Counterside of Media



## Rethinking Practice as Research and the Cognitive Turn

The last 15 years has seen an explosion of studies that use cognitive science to understand theatre, whilst at the same time theatre-makers are using their artistic practice to address research question. This book looks at the current discourse around these emerging fields.

Focussing on infants and the relationship between child and parent, this book presents a discourse on eminent Jungian child analyst Michael Fordham's model of development that extended Jung's theory to infancy and childhood. In this book, Elizabeth Urban, a Jungian psychotherapist in weekly conversations with Fordham, proposes five key areas, such as identifying periods of primary self-funcionin and the active participation of the infant in development, that contribute to the Fordham model of infant development. Drawing extensively on her observations and experiences working in a London child and adolescent unit, and a mother and baby unit, as well as using real-life observations to support the proposed contributions, the author provides a deeper understanding of infant development in the context of the relationship with the parents. This book is a unique contribution to the study of child development and is of great interest to paediatricians, psychotherapists, and other mental health professionals who work with children and their parents.

There is no such thing as the wrong step; every time we walk we are going somewhere. Moving around the modern city becomes more than from getting from A to B, but a way of understanding who and where you are. In a series of riveting intellectual rambles, Matthew Beaumont, retraces a history of the walker. From Charles Dicken's insomniac night rambles to wandering through the faceless, windswept monuments of the neoliberal city, the act of walking is one of escape, self-

discovery, disappearances and potential revolution. Pacing stride for stride alongside such literary amblers and thinkers as Edgar Allen Poe, Andrew Breton, H G Wells, Virginia Woolf, Jean Rhys and Ray Bradbury, Matthew Beaumont explores the relationship between the metropolis and its pedestrian life. He asks can you get lost in a crowd? It is polite to stare at people walking past on the street? What differentiates the city of daylight and the nocturnal metropolis? What connects walking, philosophy and the big toe? Can we save the city - or ourselves - by taking the pavement? Neuroscience has made astounding progress in the understanding of the brain. What should we make of its claims to go beyond the brain and explain consciousness, behaviour and culture? Where should we draw the line? In this brilliant critique Raymond Tallis dismantles "Neuromania", arising out of the idea that we are reducible to our brains and "Darwinitis" according to which, since the brain is an evolved organ, we are entirely explicable within an evolutionary framework. With precision and acuity he argues that the belief that human beings can be understood in biological terms is a serious obstacle to clear thinking about what we are and what we might become. Neuromania and Darwinitis deny human uniqueness, minimise the differences between us and our nearest animal kin and offer a grotesquely simplified account of humanity. We are, argues Tallis, infinitely more interesting and complex than we appear in the mirror of biology. Combative, fearless and thought-provoking, *Aping Mankind* is an important book and one that scientists, cultural commentators and policy-makers cannot ignore. This Routledge Classics edition includes a new preface by the Author.

A Philosophy of Film

Trust in the World

The Journal of Speculative Philosophy

Realisation-from Seeing to Understanding

An Evolutionary Perspective

Everyday Aesthetic Existence and the Christian Life

Sculpture and Touch

Since the Renaissance, at least, the medium of sculpture has been associated explicitly with the sense of touch. Sculptors, philosophers and art historians have all linked the two, often in strikingly different ways. In spite of this long running interest in touch and tactility, it is vision and visuality which have tended to dominate art historical research in recent decades. This book introduces a new impetus to the discussion of the relationship between touch and sculpture by setting up a dialogue between art historians and individuals with fresh insights who are working in disciplines beyond art history. The collection brings together a rich and diverse set of approaches, with essays tackling subjects from prehistoric figurines to the work of contemporary artists, from pre-modern ideas about the physiology of touch to tactile interaction in the museum environment, and from the phenomenology of touch in recent philosophy to the experimental findings of scientific study. It is the first volume on this subject to take such a broad approach and, as such, seeks to set the agenda for future research and collaboration in this area.

'Metalepsis' is a term from classical rhetoric, but in the twentieth century, it was re-framed more broadly as a crossing of the boundaries that separate distinct narrative worlds. This modern notion of

metalepsis, introduced by G é rard Genette, has so far largely been theorized on the basis of examples from post-modern novels and films. Yet metalepsis has a much greater potential to address all sorts of transgressions between 'worlds' or 'levels', not only in post-modern but also pre-modern literature. This volume explores metalepsis in classical antiquity, considering questions such as: if metalepsis consists fundamentally in the breaking down of barriers, what sort of barriers and what sort of transgressions can the concept be fruitfully applied to? Can it be used within approaches other than narratology? Does metalepsis require recognisable levels of reality and fictionality, and if so, what role might be played by other planes, such as the past, the mythical or the divine? What form does metalepsis take in less obviously 'narrative' genres, such as lyric poetry? And how should it be understood in visual media? Reflecting on these questions sheds new light on important dynamics in ancient texts, and advances literary theory by probing how explorations of ancient metalepsis might change, refine, or extend our understanding of the concept itself.

In the human quest for orientation vis- à -vis personal life and comprehensive reality the worldviews of religionists and humanists offer different answers, and science also plays a crucial role. Yet it is the ordinary, embodied experience of meaningful engagement with reality in which all these cultural activities are rooted. Human beings have to relate themselves to the entirety of their lives to achieve orientation. This relation involves a non-methodical, meaningful experience that exhibits the crucial features for understanding worldviews: it comprises cognition, volition, and emotion, is embodied, action-oriented, and expressive. From this starting-point, religious and secular worldviews articulate what is experienced as ultimately meaningful. Yet the plurality and one-sidedness of these life stances

necessitates critical engagement for which philosophy provides indispensable means. In the end, some worldviews can be ruled out, but we are still left with a plurality of genuine options for orientation.

The relationship between music and the nervous system is now the subject of intense interest for scientists and people in the humanities, but this is by no means a new phenomenon. This volume sets out the history of the relationship between neurology and music, putting the advances of our era into context.

Reflections on the Musical Mind

An Exploration of Everyday Transcendence

Reconciling Ancient and Modern Philosophies of History

Unbelievable

Walter Pater and the Language of Sculpture

A Guide for Practitioners and Students in Early Years Education

From Pointing Gestures to Syntax

The premise of this book is that our environmental dilemmas are products of biological and sociocultural evolution, and that through an understanding of evolution we can reframe debates of thought and action.

The purpose is to explain the wide variety of environmental worldviews, their origins, commonalities, points of contention, and their implications for the modern environmental movement. In three parts covering the origins, evolution and future of environmentalism, it offers instructors and students a framework on which to map theory, case studies and classical literature. It is shown that environmentalism can be described in terms of six human values—utility, stability, equity, beauty, sanctity, and morality—and that these are deeply

rooted in our biological and cultural origins. In building this case the book draws upon ecology, philosophy, psychology, history, biology, economics, spirituality, and aesthetics, but rather than consider these all independently it integrates them to craft a mosaic narrative of our species and its home. From our evolutionary origins a story emerges; it is the story of humankind, how we have come to threaten our own existence, and why we seem to have such difficulty in acting together to ensure our common future. Understanding our environmental problems in evolutionary terms gives us a way forward. It suggests an environmentalism in which material views of human life include spirituality, in which our anthropocentric behaviors incorporate ecological function, and in which environmental problems are addressed by the intentional relation of humans to the nonhuman world and to one another. Aimed at students taking courses in environmental studies, the book brings clarity to a complex and, at times, confusing array of ideas and concepts of environmentalism.

This book examines the theory, originally raised in Gilles Deleuze ' s philosophy of film, that cinema has the power to restore our trust in the world. Fr ü chtl demonstrates that cinema does this in three main ways: by restoring our belief in the absurd, in the body and in a sceptical abstention from judging and acting. Cinema shares this ability with other arts, but what sets it apart in particular is that it evokes Modernity and its principle of subjectivity. This book further develops the idea of trust and cinema by synthesizing the philosophies of complementary thinkers such as Kant, Nancy, Agamben, Benjamin and Ranci è re. It concludes with examination of Cavell ' s solution to the problem of scepticism and a synthesis of Kantian aesthetic theory with Cavellian pragmatism. Originally published in German under the title *Vertrauen in die Welt*, this English-language translation features a new introduction that situates Fr ü chtl ' s work within contemporary analytical philosophy of film. It will be of interest to scholars working in Continental aesthetics, philosophy of film, and film theory.

Proposes that the index finger and the gesture of pointing distinguishes humans from other species, and that the symbolism behind different types of pointing may have played an important part in human evolution and development.

This ground-breaking new book uncovers the way Shakespeare draws upon the available literature and visual representations of the hand to inform his drama. Providing an analysis of gesture, touch, skill and dismemberment in a range of Shakespeare's works, it shows how the hand was perceived in Shakespeare's time as an indicator of human agency, emotion, social and personal identity. It demonstrates how the hand and its activities are described and embedded in Shakespeare's texts and about its role on the Shakespearean stage: as part of the actor's body, in the language as metaphor, and as a morbid stage-prop. Understanding the cultural signifiers that lie behind the early modern understanding of the hand and gesture, opens up new and sometimes disturbing ways of reading and seeing Shakespeare's plays.

The Aesthetics of Discipleship

Full of Character

What We Imagine and What We Can't

Zoos, Collections, Portraits, and Maps

A Concise Companion to the Study of Manuscripts, Printed Books, and the Production of Early Modern Texts

Aping Mankind

Discipleship is embodied. Formation in the Christian life is not an otherworldly exercise but one that plays out in this world, interwoven with everyday sensory experience in ordinary life. The Aesthetics of Discipleship explores this dynamic through Kierkegaard's framing of "aesthetic existence"—the sensory experience of being "in the moment"—further developed by Bonhoeffer, as operating within a realm of

freedom, encompassing not only art but play, friendship, and cultural formation. In addition to Kierkegaard and Bonhoeffer, the work of Iain McGilchrist, Graham Ward, and Nicholas Wolterstorff is employed to offer a fresh perspective on discipleship, “ from below ” : Everyday sensory experiences are integral not only to being human but to the practice of discipleship, such that discipleship integrates aesthetic, ethical, and religious existence. Aesthetic existence unhinged from a life of faith or fueled by distorted Christendom creates and sustains aestheticized pseudorealities centered on the self. Mature aesthetic existence, however, anchored in love for God, plays a fundamental role in the Christian life, both as the incarnational celebration of being fully human, and also through the preconscious formation of imaginaries by which we live.

What's so special about music? We experience it internally, yet at the same time it is highly social. Music engages our cognitive/affective and sensory systems. We use music to communicate with one another--and even with other species--the things that we cannot express through language. Music is both ancient and ever evolving. Without music, our world is missing something essential. In *Reflections on the Musical Mind*, Jay Schulkin offers a social and behavioral neuroscientific explanation of why music matters. His aim is not to provide a grand, unifying theory. Instead, the book guides the reader through the relevant scientific evidence that links neuroscience, music, and meaning. Schulkin considers how music evolved in humans and birds, how music is experienced in relation to aesthetics and mathematics, the role of memory in musical expression, the role of music in child and social development, and the embodied experience of music through dance. He concludes with reflections on music and well-being. *Reflections on the Musical Mind* is a unique and valuable tour through the current research on the neuroscience of music.