

Kant And The Platypus Essays On Language Cognition Umberto Eco

Tropes are not only rhetorical means, which are used as a creative and / or persuasive linguistic means in poetry and public speech. They are also a cognitive tool which helps people to understand the world and to express their world. As they are the basis on which our worldview and even our everyday speech is founded, the question must be posed as to whether utterances containing tropes can be said to be true. This has been an epistemological problem since Nietzsche expressed his doubts about the possibility that figurative language could give access to truth. However, since then research has paid little attention to this question. 18 papers by linguists, philosophers, psychologists and literary scholars have been collected in this volume. Their 21 authors use various approaches or paradigms in order to define metaphor, metonymy, synecdoche, irony, euphemism, antonomasia and hyperbole and find an answer to the crucial epistemological questions, namely whether and to what extent utterances containing tropes can be said to be true or false.

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Menschen, die ihre Handys verschlingen, Bücher, die die Existenz Napoleons bestreiten und Seeräuber, die vorbildliche Kapitalisten abgeben – so absurd die Phänomene der modernen Gesellschaft erscheinen mögen, sie werfen dringliche Fragen auf: Blüht auf dem Boden einer überkorrekten Politik ein neuer Rassismus? Kann man sich im digitalen Dschungel durchschlagen, ohne völlig den Kopf zu verlieren? Eco's Antworten lassen das Röntgenbild einer modernen Gesellschaft entstehen, sie sind ein letztes Geschenk an seine Leser – scharfsinnig, witzig und immer erhellend. „Pape Satàn“ ist ein Buch, das belebend wirkt wie ein gutes Gespräch, und es ist eine Liebeserklärung an das Lesen.

Hitherto, there has been no book that attempted to sum up the breadth of Umberto Eco's work and its importance for the study of semiotics, communication and cognition. There have been anthologies and overviews of Eco's work within Eco Studies; sometimes, works in semiotics have used aspects of Eco's work. Yet, thus far, there has been no overview of the work of Eco in the breadth of semiotics. This volume is a contribution to both semiotics and Eco studies. The 40 scholars who participate in the volume come from a variety of disciplines but have all chosen to work with a favorite quotation from Eco that they find particularly illustrative of the issues that his work raises. Some of the scholars have worked exegetically placing the quotation within a tradition, others have determined the (epistemic) value of the quotation and offered a critique, while still others have seen the quotation as a starting point for conceptual developments within a field of application. However, each article within this volume points toward the relevance of Eco -- for contemporary studies concerning semiotics, communication and cognition.

Contemporary discussions of the success of science often invoke an ancient metaphor from Plato's Phaedrus: successful theories should "carve nature at its joints." But is nature really "jointed"? Are there natural kinds of things around which our theories cut? The essays in this volume offer reflections by a distinguished group of philosophers on a series of intertwined issues in the metaphysics and epistemology of classification. The contributors consider such topics as the relevance of natural kinds in inductive inference; the role of natural kinds in natural laws; the nature of fundamental properties; the naturalness of boundaries; the metaphysics and epistemology of biological kinds; and the relevance of biological kinds to certain questions in ethics. Carving Nature at Its Joints offers both breadth and thematic unity, providing a sampling of state-of-the-art work in contemporary analytic philosophy that will be of interest to a wide audience of scholars and students concerned with classification. The hardcover edition does not include a dust jacket.

Wozu braucht man Feinde? Umberto Eco beschäftigt sich in seinen kurzen, pointierten Texten mit den aktuellen Fragen unserer Gegenwart – aber auch mit dem Mythos der einsamen Insel und der imaginären Astronomie, mit Themen aus Kunst, Religion, Mythos, Geographie und Geschichte. Und so gelingt es ihm, aus dem weit Auseinanderliegenden etwas ganz anderes zu machen: Stellungnahmen eines leidenschaftlichen Essayisten, dem es gelingt, den Leser genau von dem zu überzeugen, was ihm selbst am allermeisten am Herzen liegt.

This volume deals with the song of wisdom in Job 28 as it is analysed by scholars in biblical exegesis, Hebrew lexicography and cognitive linguistics and shows that exploring the common ground is worthwhile

A new experience of identity is emerging within the digital apparatus under the rubric of "avatar." This study develops "concept avatar" as an opportunity to invent a practice of citizenship native to the Internet that simulates the functionality of measure dramatized in the traditions of "descent" ("avatar") or "incarnation," including the original usage in the Bhagavad Gita, and the Western evolution of the virtue of prudence from the Ancient daimon, through genius and character, to the contemporary sinthome.

Superheroes are enjoying a cultural resurgence, dominating the box office and breaking out of specialty comics stores onto the shelves of mainstream retailers. A leading figure behind the superhero Renaissance is Grant Morrison, long-time architect of the DC Comics' universe and author of many of the most successful comic books in recent years. Renowned for his anarchic original creations—Zenith, The Invisibles, The Filth, We3—as well as for his acclaimed serialized comics—JLA, Superman, Batman, New X-Men—Grant Morrison has radically redefined the superhero archetype. Known for his eccentric lifestyle and as a practitioner of "pop magic," Morrison sees the superhero as not merely fantasy but a medium for imagining a better humanity. Drawing on a variety of analytical approaches, this first-ever collection of critical essays on his work explores his rejuvenation of the figure of the superhero as a means to address the challenges of modern life.

Over time the complex idea of "species" has evolved, yet its meaning is far from resolved. This comprehensive work is a fresh look at an idea central to the field of biology by tracing its history from antiquity to today. Species is a benchmark exploration and clarification of a concept fundamental to the past, present, and future of the natural sciences. In this edition, a section is added on the debate over species since the time of the New Synthesis, and brings the book up to date. A section on recent philosophical debates over species has also been added. This edition is better suited non-specialists in philosophy, so that it will be of greater use for scientists wishing to understand how the notion came to be that living organisms form species. Key Selling Features: Covers the philosophical and historical development of the concept of "species" Documents that variation was recognized by pre-Darwinian scholars Includes a section on the debates since the time of the New Synthesis Better suited to non-philosophers This is an innovative interdisciplinary book about objects and people within museums and galleries. It addresses fundamental issues of human sensory, emotional and aesthetic experience of objects. The chapters explore ways and contexts in which things and people mutually interact, and raise questions about how objects carry meaning and feeling, the distinctions between objects

and persons, particular qualities of the museum as context for person-object engagements, and the active and embodied role of the museum visitor. *Museum Materialities* is divided into three sections – Objects, Engagements and Interpretations – and includes a foreword by Susan Pearce and an afterword by Howard Morphy. It examines materiality and other perceptual and ontological qualities of objects themselves; embodied sensory and cognitive engagements – both personal and across a wider audience spread – with particular objects or object types in a museum or gallery setting; notions of aesthetics, affect and wellbeing in museum contexts; and creative and innovative artistic and museum practices that seek to illuminate or critique museum objects and interpretations. Phenomenological and other approaches to embodied experience in an emphatically material world are current in a number of academic areas, most particularly strands of material culture studies within anthropology and cognate disciplines. Thus far, however, there has been no concerted application of this kind of approach to museum collections and interactions with them by museum visitors, curators, artists and researchers. Bringing together essays by scholars and practitioners from a wide disciplinary and international base, *Museum Materialities* seeks to make just such a contribution. In so doing it makes a valuable and original addition to the literature of both material culture studies and museum studies.

The book highlights how the signs of fashion showcase stories, hybridations, forms of feeling, from the classics of fashion in cinema, to fashion as cultural tradition in the global world, to digital media. Based on a strong socio-semiotic method (Barthes, *The Language of Fashion* is the main reference), the book crosses some of the main aspects of the contemporary culture of the clothed body: from time and space, to gender, to fashion as cultural translation, to the narratives included in the media convergence of our age. According to Jurji Lotman, fashion introduces the dynamic principle into seemingly inert spheres of the everyday. Fashion's unexpected function of overturning received meaning is conveyed through its collocation within the dynamic storehouse of what Lotman calls the "sphere of the unpredictable." In this horizon, the concept of fashion as a worldly system of sense (Benjamin) generates different "worlds" through its signs.

Peirce's (1906) proposal that the universe as a whole, even if it does not consist exclusively of signs, is yet everywhere perfused with signs, is a thesis that better than any other sums up the life and work of Thomas A. Sebeok, "inventor" of semiotics as we know it today. Semiotics - the doctrine of signs - has a long and intriguing history that extends back well beyond the last century, two and a half millennia to Hippocrates of Cos. It ranges through the teachings of Augustine, Scholastic philosophy, the work of Peirce and Saussure. Yet a fully-fledged doctrine of signs, with many horizons for the future, was the result of Sebeok's work in the twentieth century. The massive influence of this work, as well as Sebeok's convening of semiotic projects and encouragement of a huge number of researchers globally, which, in turn, set in train countless research projects, is difficult to document and has not been assessed until now. This volume, using the testimonies of key witnesses and participants in the semiotic project, offers a picture of how Sebeok, through his development of knowledge of endosemiotics, phytosemiotics, biosemiotics and sociosemiotics, enabled semiotics in general to redraw the boundaries of science and the humanities as well as nature and culture.

In *God in the Labyrinth*, Andrew Hollingsworth uses Umberto Eco's semiotic concept of the model encyclopedia as the basis for a new model and approach to systematic theology. Following an in-depth analysis of the model encyclopedia in Eco's semiotics, he demonstrates the implications this model has for epistemology, hermeneutics, and doctrinal development. This work aims to bridge the unfortunate gap in research that exists between the fields of systematic theology and semiotics by demonstrating semiotic insights for theological method.

Presenting a critical history of the philosophy of science in the twentieth century, focusing on the transition from logical positivism in its first half to the "new philosophy of science" in its second, Stefano Gattei examines the influence of several key figures, but the main focus of the book are Thomas Kuhn and Karl Popper. Kuhn as the central figure of the new philosophy of science, and Popper as a key philosopher of the time who stands outside both traditions. Gattei makes two important claims about the development of the philosophy of science in the twentieth century; that Kuhn is much closer to positivism than many have supposed, failing to solve the crisis of neopositivism, and that Popper, in responding to the deeper crisis of foundationalism that spans the whole of the Western philosophical tradition, ultimately shows what is untenable in Kuhn's view. Gattei has written a very detailed and fine grained, yet accessible discussion making exceptionally interesting use of archive materials.

Winner of the 2009 International Conference on Romanticism's Jean-Pierre Barricelli Award for the best book in Romanticism studies As the mental faculty that mediates between self and world, mind and body, the senses and the intellect, imagination is indispensable for modern models of subjectivity. From Ren Descartes's *Meditations* to the aesthetic and philosophical systems of the Romantic period, to think about the subject necessarily means to address the problem of imagination. In close readings of Descartes, Kant, Fichte, Hardenberg (Novalis) and Coleridge, and with a sustained return to the origins of the discourse about imagination in Greek antiquity, Alexander Schlutz demonstrates that neither the unity of the subject itself, nor the unity of the philosophical systems that are based on it, can be conceptualized without recourse to imagination. Yet, philosophers like Descartes and Kant must deny imagination any such foundational role because of its dangerous connection to the body, the senses and the unruly passions, which threatens the desired autonomy of the rational subject. The modern subject is simultaneously dependent upon and constructed in opposition to imagination, and the resulting ambivalence about the faculty is one of the fundamental conditions of modern models of subjectivity. Schlutz's readings of the Romantic poet-philosophers Coleridge and Hardenberg highlight that also their texts are not free of fears about the faculty's disruptive potential and its connection to the body. While imagination is now openly enlisted to produce the aesthetic unity of subjectivity, it still threatens to unravel and destroy a subject that needs to keep the body and its desires at bay in order to secure its rational and moral autonomy. The dark abyss of a self not in control of its thoughts, feelings, and desires is not overcome by the philosophical glorification of the subject's powers of imagination.

We would like to point out that most of the texts included in this work come freely from the Internet and can be found on Wikipedia. Then the question arises: why buy it? The answer is simple. It is a painstaking work of assembly, with a specific search for images (these, for example, you can't find them on Wikipedia) that completes the work in order to make it unique and not repeatable in its structure. In short, a work that, while coming from the work of others, is transformed into a unicum, assuming its own logical form which is to describe the book and the film *The Name of the Rose*. In addition, the work has been enriched with numerous images that you cannot find on wikipedia. Book content: *The Name of the Rose*: Plot summary, Characters, Primary characters, At the monastery, Outsiders, Major themes, The aedificium's labyrinth, Title, Allusions To other works, To actual history and geography, Adaptations, Dramatic works, Films, Games, Music, Television, Sources. Author Umberto Eco: Early life and education, Career, Medieval aesthetics and philosophy 1954–1964, Early writings on semiotics and popular culture 1961–1964, Visual communication

and semiological guerrilla warfare 1965–1975, Name of the Rose and Foucault's Pendulum 1975–1988, Anthropology of the West and The Island of the Day Before 1988–2000, Later novels and writing 2000–2016, Influences and themes, Honors, Religious views, Personal life and death, In popular culture, Selected bibliography, Novels, Non-fiction books, Anthologies, Books for children. The Name of the Rose (film): Plot, Cast, Production, Reception, Awards. Jean-Jacques Annaud: Early life, Career, Awards and nominations, Awards and distinctions – full list. The Name of the Rose (miniseries): Plot, Cast, Starring, Also starring, Supporting.

Nietzsche has often been considered a thinker independent of the philosophy of his time and radically opposed to the concerns and concepts of modern and contemporary philosophy. But there is an increasing awareness of his sophisticated engagements with his contemporaries and of his philosophy's rich potential for debates with modern and contemporary thinkers. Nietzsche's Engagements with Kant and the Kantian Legacy explores a significant field for such engagements, Kant and Kantianism. Bringing together an international team of established Nietzsche-scholars who have done extensive work in Kant, contributors include both senior scholars and young, upcoming researchers from a broad range of countries and traditions. Working from the basis that Nietzsche is better understood as thinking 'with and against' Kant and the Kantian legacy, they examine Nietzsche's explicit and implicit treatments of Kant, Kantians, and Kantian concepts, as well as the philosophical issues that they raise for both Nietzschean and Kantian philosophy. Divided into three volumes, the focus is on specific areas and texts of Kant's philosophy: Nietzsche, Kant and the Problem of Metaphysics; Nietzsche and Kantian Ethics; Nietzsche and Kant on Aesthetics and Anthropology. Each volume draws extensively on the flourishing recent literature from both analytic and continental traditions in English, German and other languages. By responding to scholarly interest in the critical relations between Nietzsche and Kant, this series of volumes presents the first systematic study of the pairing of two major European thinkers from the modern period.

Illuminating Eco covers the range of British scholarship on the prolific literary and theoretical work of Umberto Eco. With essays by scholars such as Michael Caesar and David Robey, the volume provides an overview of current research being carried out by a new generation of academics. In addition, it provides an opportunity to view the interaction between Eco's fiction and his theoretical texts and suggests future avenues of research. The interdisciplinary nature of the contributions makes this collection accessible to Italianists and non-Italian speakers alike in order to situate Eco's work in the wider literary and critical sphere.

Contributions have been divided into four sections, with the first containing essays that engage with Eco's writing through a strong awareness of the reading strategies suggested and required by his texts. The second section is composed of essays that discuss different approaches to interpretative strategies, including the relationship between Eco's theoretical writing and his own fiction. The third part consists of new responses to Eco's work, each of which questions previous theoretical interpretations and creates new applications for established approaches. Finally, the fourth section contains a written response from Eco himself to some of the questions raised by these essays, and a translation of the final chapter from his most recent publication, Sulla letteratura, which discusses the development of his narrative works from conception to execution.

We live in an age when the dominant technologically utilitarian worldview is undergoing a transformation. To increase our awareness of this change, Turning Toward Technology introduces readers to the possibility of an alternative technological worldview by examining foundational concepts to Asian thought. The early Eastern philosophical treatment of technology was not ethical, but ontological, exhibiting sensitivity to how human existence was defined and determined in its relation to technology and to reality as a whole. Within the Eastern cultural orientation, technological development was guided by a singular aesthetic sensibility to the useful, the good, the beautiful, the true, and the holy. Instead of controlling the shape of future technology by systems of rational management, George Teschner and Alessandro Tomasi recommend a view of technology that arises from questioning fundamental assumptions within Western culture about knowledge, reality, and human nature. Turning Toward Technology aims to stimulate awareness of an alternative technological paradigm, and thus a different mode of social action that can establish an optimistic future for global civilization.

This annotated enumerative bibliography lists all English-language translations of twentieth- and twenty-first-century Italian literature.

Kant's Critique of Judgment represents one of the most important texts in modern philosophy. However, while its importance for 19th-century philosophy has been widely acknowledged, scholars have often overlooked its far-reaching influence on 20th-century thought. This book aims to account for the various interpretations of Kant's notion of aesthetic judgment formulated in the last century. The book approaches the subject matter from both a historical and a theoretical point of view and in relation to different cultural contexts, also exploring in an unprecedented way its influence on some very up-to-date philosophical developments and trends. It represents the first choral and comprehensive study on this missing piece in the history of modern and contemporary philosophy, capable of cutting in a unique way across different traditions, movements and geographical areas. All main themes of Kant's aesthetics are investigated in this book, while at the same time showing how they have been interpreted in very different ways in the 20th century. With contributions by Alessandro Bertinetto, Patrice Canivez, Dario Cecchi, Diarmuid Costello, Nicola Emery, Serena Feloj, Günter Figal, Tom Huhn, Hans-Peter Krüger, Thomas W. Leddy, Stefano Marino, Claudio Paolucci, Anne Sauvagnargues, Dennis J. Schmidt, Arno Schubach, Scott R. Stroud, Thomas Teufel, and Pietro Terzi.

Staged Transgression in Shakespeare's England is a groundbreaking collection of seventeen essays, drawing together leading and emerging scholars to discuss and challenge critical assumptions about the transgressive nature of the early modern English stage. These essays shed new light on issues of gender, race, sexuality, law and politics.

An introduction to Eco's contributions to a wide range of academic disciplines, as well as to his literary works.

Wenn Sprechen als Verständigungshandeln gilt, dann sind die Formen der Sprache durch ihren Beitrag zur Verständigung geprägt. Charakteristisch für die funktional-pragmatische Perspektive ist es, Grammatik auf Hörer/innen und mentale Prozesse zu beziehen. Die Texte des Bandes zeigen, dass auch der Aufbau von Wortgruppen und Sätzen durch kommunikative Anforderungen bestimmt ist. Der Band präsentiert neben grammatischen Detailanalysen (Determinations, Possessivität, Tempus, Verbalkomplex, Partikeln, Parenthesen, Präpositionen) ein syntaktisches Modell, das den Formaufbau konsequent funktional rekonstruiert. Die Beiträge stützen sich auf authentische Beispiele aus Texten und Gesprächen des Alltags. In einigen werden die Verhältnisse im Deutschen mit anderen Sprachen verglichen.

The Materiality of Texts from Ancient Egypt offers nine articles with new approaches to the material aspects of writing, writing supports, and scribal practice from Pharaonic to Late Antique Egypt. Case studies include Greek and Egyptian papyri and ostraca, inscriptions and graffiti. (40w)

Introduction to New Realism provides an overview of the movement of contemporary thought named New Realism, by its creator and most

celebrated practitioner, Maurizio Ferraris. Sharing significant concerns and features with Speculative Realism and Object Oriented Ontology, New Realism can be said to be one of the most prescient philosophical positions today. Its desire to overcome the postmodern antirealism of Kantian origin, and to reassert the importance of truth and objectivity in the name of a new Enlightenment, has had an enormous resonance both in Europe and in the US. Introduction to New Realism is the first volume dedicated to exposing this continental movement to an anglophone audience. Featuring a foreword by the eminent contemporary philosopher and leading exponent of Speculative Realism, Iain Hamilton Grant, the book begins by tracing the genesis of New Realism, and outlining its central theoretical tenets, before opening onto three distinct sections. The first, 'Negativity', is a critique of the postmodern idea that the world is constructed by our conceptual schemas, all the more so as we have entered the age of digitality and virtuality. The second thesis, 'positivity', proposes the fundamental ontological assertion of New Realism, namely that not only are there parts of reality that are independent of thought, but these parts are also able to act causally over thought and the human world. The third thesis, 'normativity,' applies New Realism to the sphere of the social world. Finally, an afterword written by two young scholars explains in more detail the relationship between New Realism and other forms of contemporary realism. The book's central proposition is that the prominent feature of the hiero-glyphic script which Egyptologists call "determinatives" makes up an elaborate system of classifiers. All items of the lexicon take motivated pictorial classifiers. By this device, the script reflects the map of knowledge organization of ancient Egyptian culture. The book aims to reveal the principles and constraints governing the codification of the ancient Egyptian universe in this system. There is, to date, no comprehensive study, either in Egyptology or in cognitive linguistics, of the hieroglyphic classifiers as a structured system. The present work attempts to fill the existing hiatus by bridging the disciplines of Egyptology and cognitive studies, using the tools of the latter to elucidate the former and thus perhaps arrive at new perspectives on both. From the Egyptological angle, the book deals with the ancient Egyptians' nomenclature for "items in the world" and the relationship between lexicon and the knowledge organization. However, the events occurring in the picture-script render cognitive processes visible to our inspection hundreds of years before they have ripened into the Egyptian language. This "visibility" bears directly on a number of crucial questions in cognitive linguistics and ethnobiology. The book also includes an introduction to the hieroglyphic script.

Die Seelen der Toten lassen Detective Inspector John Rebus keine Ruhe: In seinen nächtlichen Träumen sucht ihn sein kürzlich verstorbener Freund heim, und tagsüber plagt ihn sein schlechtes Gewissen. Denn er trägt die Hauptschuld daran, dass in einem Fall von Kindesmissbrauch der Täter bereits vor dem Prozess von Presse und Öffentlichkeit verurteilt wurde – eine heikle Situation für die Edinburger Polizei. Zudem soll er den soeben aus dem Gefängnis entlassenen Serienmörder Cary Oakes überwachen. Doch Oakes setzt alles daran, sich Rebus zu entziehen, und beginnt ein makaberes Versteckspiel mit ihm ...

The Philosophy of Umberto Eco stands out in the Library of Living Philosophers series as the volume on the most interdisciplinary scholar hitherto and probably the most widely translated. The Italian philosopher's name and works are well known in the humanities, both his philosophical and literary works being translated into fifteen or more languages. Eco is a founder of modern semiotics and widely known for his work in the philosophy of language and aesthetics. He is also a leading figure in the emergence of postmodern literature, and is associated with cultural and mass communication studies. His writings cover topics such as advertising, television, and children's literature as well as philosophical questions bearing on truth, reality, cognition, language, and literature. The critical essays in this volume cover the full range of this output. This book has wide appeal not only because of its interdisciplinary nature but also because of Eco's famous "high and low" approach, which is deeply scholarly in conception and very accessible in outcome. The short essay "Why Philosophy?" included in the volume is exemplary in this regard: it will appeal to scholars for its wit and to high school students for its intelligibility.

Examines the impact of the loss of biodiversity and ecotheology with local and overseas contributors including Celia Deanne-Drummond How much do our perceptions of things depend on our cognitive ability, and how much on our linguistic resources? Where, and how, do these two questions meet? Umberto Eco undertakes a series of idiosyncratic and typically brilliant explorations, starting from the perceived data of common sense, from which flow an abundance of 'stories' or fables, often with animals as protagonists, to expound a clear critique of Kant, Heidegger and Peirce. And as a beast designed specifically to throw spanners in the works of cognitive theory, the duckbilled platypus naturally takes centre stage.

Thinking Through Theatre and Performance presents a bold and innovative approach to the study of theatre and performance. Instead of topics, genres, histories or theories, the book starts with the questions that theatre and performance are uniquely capable of asking: How does theatre function as a place for seeing and hearing? How do not only bodies and voices but also objects and media perform? How do memories, emotions and ideas continue to do their work when the performance is over? And how can theatre and performance intervene in social, political and environmental structures and frameworks? Written by leading international scholars, each chapter of this volume is built around a key performance example, and detailed discussions introduce the methodologies and theories that help us understand how these performances are practices of enquiry into the world. Thinking through Theatre and Performance is essential for those involved in making, enjoying, critiquing and studying theatre, and will appeal to anyone who is interested in the questions that theatre and performance ask of themselves and of us.

Offers a unique comparative exploration of the role of tradition in Islam and Christianity. The idea of 'tradition' has enjoyed a variety of senses and definitions in Islam and Christianity, but both have cleaved at certain times to a supposedly 'golden age' of tradition from the past. The author suggests there has been a chain of thinkers from classical Islam to the twentieth century who share a common interest in *ijtihad* (or independent thinking). Drawing on past and present evidence, and using Christian tradition as a focus for contrast and comparison, the author highlights the seemingly paradoxical harmony between tradition and *ijtihad* in Islam. The author draws on a variety of primary and secondary sources including contemporary newspaper and journal

This collection brings together artists and theoreticians to provide the first anthology of a new field: Practical Aesthetics. A work of art already contains its own criticism, a knowledge of its own which need not be conceptual or propositional. Yet today, there are many approaches to different forms of art that work on the brink between science and art, 'sensible cognition' and proposition, aesthetic knowledge and rational knowledge, while thinking with art (or the artistic material) rather than about it. This volume presents ways of thinking with different forms of art (film, sound, dance, literature, etc), as well as new forms of aesthetic research and presentation such as Media Philosophy, the audiovisual essay, fictocriticism, the audio paper, and Artistic Research. It reveals how writing about art can become 'artistic' or 'poetic' in its own right: not only writing about artistic effects, but producing them in the first place. This takes art not as an object of (external) analysis, but as a subject with a knowledge in its own right, creating a co-composing 'conceptual interference pattern' between theory and practice. A 'practical aesthetics' thus understood, can be described as thinking with art, in order to find new ways to create worlds and thus to make the world perceivable in different ways.

Throughout the early modern period in France, surgeon men-midwives were predominantly associated with sexual impropriety and physical danger; yet over time they managed to change their image, and by the eighteenth century were summoned to attend even the uncomplicated deliveries of wealthy, urban clients. In this study, Lianne McTavish explores how surgeons strove to transform the perception of their midwifery practices, claiming to be experts who embodied obstetrical authority instead of intruders in a traditionally feminine domain. McTavish argues that early modern French obstetrical treatises were sites of display participating in both the production and contestation of authoritative knowledge of childbirth. Though primarily written by surgeon men-midwives, the texts were also produced by female midwives and male physicians. McTavish's careful examination of these and other sources reveals representations of male and female midwives as unstable and divergent, undermining characterizations of the practice of childbirth in early modern Europe as a gender war which men ultimately won. She discovers that male practitioners did not always disdain maternal values. In fact, the men regularly identified themselves with qualities traditionally respected in female midwives, including a bodily experience of childbirth. Her findings suggest that men's entry into the lying-in chamber was a complex negotiation involving their adaptation to the demands of women. One of the great strengths of this study is its investigation of the visual culture of childbirth. McTavish emphasizes how authority in the birthing room was made visible to others in facial expressions, gestures, and bodily display. For the first time here, the vivid images in the treatises are analysed, including author portraits and engravings of unborn figures. McTavish reveals how these images contributed to arguments about obstetrical authority instead of merely illustrating the written content of the books. At the same time, her arguments move far beyond the lying-in chamber, shedding light on the exchange of visual information in early modern France, a period when identity was largely determined by the precarious act of putting oneself on display.

The founder of both American pragmatism and semiotics, Charles Sanders Peirce (1839–1914) is widely regarded as an enormously important and pioneering theorist. In this book, scholars from around the world examine the nature and significance of Peirce's work on perception, iconicity, and diagrammatic thinking. Abjuring any strict dichotomy between presentational and representational mental activity, Peirce's theories transform the Aristotelian, Humean, and Kantian paradigms that continue to hold sway today and, in so doing, forge a new path for understanding the centrality of visual thinking in science, education, art, and communication. The essays in this collection cover a wide range of issues related to Peirce's theories, including the perception of generality; the legacy of ideas being copies of impressions; imagination and its contribution to knowledge; logical graphs, diagrams, and the question of whether their iconicity distinguishes them from other sorts of symbolic notation; how images and diagrams contribute to scientific discovery and make it possible to perceive formal relations; and the importance and danger of using diagrams to convey scientific ideas. This book is a key resource for scholars interested in Peirce's philosophy and its relation to contemporary issues in mathematics, philosophy of mind, philosophy of perception, semiotics, logic, visual thinking, and cognitive science.

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