

Readings In Ancient History Thought And Experience From Gilgamesh To St Augustine

Hegel's Phenomenology Utopian Thought and Communal Experience A System of Biblical Psychology The Legendary Past The Theosophist Thought and Things Thought and Experience The Karma of Self Thought and Experience Physical Reality – Construction or Discovery? Shakespearean Ethics in Extremity A History of Philosophy: History of modern philosophy Real Materialism An Illustrated and Popular Story of the World's First Parliament of Religions ... The Science of Mind The Electrical Engineer The Southern Educational Journal The Cambridge Review The Contemporary Review Mind Ardis B. Collins Dennis Hardy Franz Delitzsch Natalie Riendeau James Mark Baldwin Peter Hans Hess Vasile Munteanu Sean Crawford Michael Grodzicki James Kearney Friedrich Ueberweg Galen Strawson John Bascom

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how hegel proves the truth of logic by examining the dynamics of lived experience

the book explores oakeshott's thought on the key role human imagination plays in relation to the political it addresses four main themes imagination foundational narratives the question of political societies identities as well as that of human living together to use hannah arendt's expression the book's main objective is to show that oakeshott may be rightfully understood to be a philosopher of the imagination as well as a foundationalist thinker in the arendtian narrative constructivist tradition

the book is a meditation on the ideas of the ego the soul and the higher self and the differences between them the narrator is a rather amorphous figure that can actually be anyone who has thought about these issues there are no characters per sé but as the novel evolves night darkness the dreaming process the mind and thought become the main characters the story is part of a very long complex dream that the narrator seems to be going through as he makes his way to the realization that the higher self is the source of everything

this book deals with the nature of consciousness many philosophers and psychologists today believe that the mind is a physical phenomenon whose processes can be explained in scientific terms consciousness presents the biggest challenge to this view the so called hard problem for a science of the mind can the physical sciences really explain the nature of conscious experience the way it feels to have a throbbing headache or see a sunset or smell freshly ground coffee or is there more to these experiences than a physical account can ever capture if consciousness is non physical then it is hard to see how it can have effects within the physical world but if it is physical then why does it seem so different from other physical phenomena and what physical processes does it involve is the feel of a conscious experience just a matter of what it represents does consciousness involve a form of inner awareness finally could it be that our view of consciousness is mistaken do we need to rethink some of our fundamental assumptions about it these questions go to the heart of our conception of ourselves and our place in the universe and are the subject of vigorous debate among contemporary philosophers

this book offers a well grounded account of the methodology of physics the structure of physical knowledge and theories and in particular of the relations between theory and experience an important feature of the book is that all its essential conclusions are elucidated with the help of representative examples from theoretical molecular and solid state physics the comprehensively revised new edition provides beside further examples and additions numerous text restructurings and shortenings that focus on the basic argumentation this particularly applies to the section on theoretical methodology the section on axiomatization and the conception of closed theories the section with the definition status and methodological function of physical laws and section on the methods of consistent adjustment overall these improvements will contribute to a more readable text and a better understanding of the basic arguments

shakespearean ethics in extremity addresses forms of ethical experience on the shakespearean stage early modern theater traffics in the vicarious experience of ethics often ethics in some extreme or impossible circumstance it does so not by parading concepts across the stage or ventriloquizing ideas from the philosophical tradition but by bringing to life stories and characters and worlds by crafting scenes and moments of great emotional and cognitive intensity what does it feel like to be enjoined to avenge your father s murder what is it like to banish your daughter or disavow your community to murder james kearney contends that shakespearean theater fundamentally oriented to the experiential invites its

audiences to entertain and to be entertained by what the philosopher bernard williams calls a phenomenology of the ethical life the early modern world inherited and developed rhetorical and philosophical practices geared toward the creation of immersive virtual experience these phenomenological arts share underlying assumptions about the cultivation and management of the self as well as a straightforward orientation toward ethics taking up key concepts from the long history of moral philosophy recognition obligation decision luck shakespearean ethics in extremity brings together a discursive history of ideas and the more phenomenological realms of body and affect environment and world in shakespearean theater we encounter or witness or simply have our attention called to the ethical problem of other minds the obligation to neighbor and community the mysteries of decision the moral quandaries posed by epistemological uncertainty the risk of ethico affective relations and the vagaries of luck each of these concepts points to an elemental aspect of ethical life and they all have long and rich histories ancient and modern with a concentrated focus on formally inventive plays written in the later part of shakespeare s theatrical career king lear timon of athens macbeth pericles the tempest and the winter s tale kearney explores shakespearean theater as an arena or lab in which the experience of ethics in extremis is simulated or reverse engineered counterfeited or created

real materialism draws together papers written over twenty years by galen strawson in philosophy of mind and metaphysics strawson focuses on five main areas of enquiry 1 the nature of the physical consciousness the mind body problem and the prospects for panpsychism 2 the self the subject of experience self consciousness and the narrative self 3 free will and moral responsibility 4 the nature of thought and intentionality and their connection with consciousness 5 the problem of causation with particular reference to the philosophy of david hume

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