

## Conditions Handsome And Unhandsome The Constitution Of Emersonian Perfectionism The Carus Lectures 1988

In the first essay of this book, Stanley Cavell characterizes philosophy as a "willingness to think not about something other than what ordinary human beings think about, but rather to learn to think undistractedly about things that ordinary human beings cannot help thinking about, or anyway cannot help having occur to them, sometimes in fantasy, sometimes as a flash across a landscape." Fantasies of film and television and literature, flashes across the landscape of literary theory, philosophical discourse, and French historiography give Cavell his starting points in these twelve essays. Here is philosophy in and out of "school," understood as a discipline in itself or thought through the works of Shakespeare, Molière, Kierkegaard, Thoreau, Brecht, Makavejev, Bergman, Hitchcock, Astaire, and Keaton.

This book offers a fresh perspective on Richard Rorty by situating his work in the arena of political theory. Reinterpreting Rorty's much-maligned antirepresentationalism as a Romantic affirmation of the power of imaginative writing, Voparil firmly grounds Rorty in an American tradition that includes not only James and Dewey, but Emerson, Whitman, and James Baldwin, and initiates an overdue reassessment of this important thinker's value to the political discourse of the 21st century.

In 'Melancholic Freedom', the author navigates the various dimensions of human agency, exploring not only the current cultural and ideological climate of agency, but also the very core of agency itself.

In these three lectures, Cavell situates Emerson at an intersection of three crossroads: a place where both philosophy and literature pass; where the two traditions of English and German philosophy shun one another; where the cultures of America and Europe unsettle one another. "Cavell's 'readings' of Wittgenstein and Heidegger and Emerson and other thinkers surely deepen our understanding of them, but they do much more: they offer a vision of what life can be and what culture can mean. . . . These profound lectures are a wonderful place to make [Cavell's] acquaintance."—Hilary Putnam

From before the Civil War until his death in 1882, Ralph Waldo Emerson was renowned—and renounced—as one of the United States' most prominent abolitionists and as a leading visionary of the nation's liberal democratic future. Following his death, however, both Emerson's political activism and his political thought faded from public memory, replaced by the myth of the genteel man of letters and the detached sage of individualism. In the 1990s, scholars rediscovered Emerson's antislavery writings and began reviving his legacy as a political activist. A Political Companion to Ralph Waldo Emerson is the first collection to evaluate Emerson's political thought in light of his recently rediscovered political activism. What were Emerson's politics? A Political Companion to Ralph Waldo Emerson authoritatively answers this question with seminal essays by some of the most prominent thinkers ever to write about Emerson—Stanley Cavell, George Kateb, Judith N. Shklar, and Wilson Carey McWilliams—as well as many of today's leading Emerson scholars. With an introduction that effectively destroys the "pernicious myth about Emerson's apolitical individualism" by editors Alan M. Levine and Daniel S. Malachuk, this volume reassesses Emerson's famous theory of self-reliance in light of his antislavery politics, demonstrates the importance of transcendentalism to his politics, and explores the enduring significance of his thought for liberal democracy. Including a substantial bibliography of work on Emerson's politics over the last century, A Political Companion to Ralph Waldo Emerson is an indispensable resource for students of Emerson, American literature, and American political thought, as well as for those who wrestle with the fundamental challenges of democracy and liberalism. This book presents fourteen new essays by international scholars about the intersections between pragmatism, education, and philosophy with children. Pragmatism from its beginnings has sought a revolution in learning, and is itself a special kind of philosophy of education. What can the applications of pragmatism to pedagogy around the world teach us today?

Unique in its collation of major theorists rarely considered together, Critical Environments incorporates detailed discussions of the work of Richard Rorty, Walter Benn Michaels, Stanley Cavell, Humberto Maturana, Francisco Varela, Niklas Luhmann, Donna Haraway, Michel Foucault, Gilles Deleuze, Fredric Jameson, and others, and ranges across fields from feminist philosophy of science to the theory of ideology. Offering American readers a comprehensive introduction to systems theory and responding to the widespread charge of relativism leveled against it, Wolfe's work will enhance and inspire new kinds of critical thought.

Stanley Cavell's most important writings on cinema, collected together for the first time in one volume.

Stanley Cavell is a titan of the academic world; his work in aesthetics and philosophy has shaped both fields in the United States over the past forty years. In this brief yet enlightening collection of lectures, Cavell investigates the work of two of his most tried-and-true subjects: Emerson and Wittgenstein. Beginning with an introductory essay that places his own work in a philosophical and historical context, Cavell guides his reader through his thought process when composing and editing his lectures while making larger claims about the influence of institutions on philosophers, and the idea of progress within the discipline of philosophy. In "Declining Decline," Cavell explains how language modifies human existence, looking specifically at the culture of Wittgenstein's writings. He draws on Emerson, Thoreau, and many others to make his case that Wittgenstein can indeed be viewed as a "philosopher of culture." In his final lecture, "Finding as Founding," Cavell writes in response to Emerson's "Experience," and explores the tension between the philosopher and language—that he or she must embrace language as his or her "form of life," while at the same time surpassing its restrictions. He compares finding new ideas to discovering a previously unknown land in an essay that unabashedly celebrates the power and joy of philosophical thought.

First published in 1999, this volume follows the work of five influential figures in twentieth-century transatlantic intellectual history. The work forms the basis for this engaging interdisciplinary study of romantic science. In this book, Martin Halliwell constructs a tradition of romantic science by indicating points of theoretical intersection in the thought of William James (American philosopher); Otto Rank (Austrian psychoanalyst); Erik Erikson (Danish/German psychologist); and Oliver Sacks (British neurologist). Beginning with the ferment of intellectual activity in late eighteenth-century German Romanticism, Halliwell argues that only with William James' theory of pragmatism early in the twentieth century did romantic science become a viable counter-tradition to strictly empirical science. Stimulated by recent debates over rival models of consciousness and renewed interest in theories of the self, Halliwell reveals that in their challenge to Freud's adoption of ideas from nineteenth-century natural science, these thinkers have enlarged the possibilities of romantic science for bridging the perceived gulf between the arts and sciences.

This book states that, after Cavell's celebrated reading of 'King Lear' turned into a nightmarish meditation on Vietnam, he found a more audible voice. Here, the poetry of ideas and presence of mind that animate Cavell's writing receive readings attuned to the spirit of their composition and its enlivening powers.

This set reissues 28 books on Romanticism originally published between 1940 and 2006. Routledge Library Editions: Romanticism provides an outstanding collection of scholarship which explores not only Romantic literature but the Romantic Movement as a whole, including art, philosophy and science.

'Becoming Who We Are' clarifies the political and existential aspects of Stanley Cavell's understanding of ordinary language and of skepticism, and shows the close connection between his reception of Kant, Heidegger, and Austin and his exploration of what Emersonian Perfectionism offers to democracy and modern life.

This book is Stanley Cavell's definitive expression on Emerson. Over the past thirty years, Cavell has demonstrated that he is the most emphatic and provocative philosophical critic of Emerson that America has yet known. The sustained effort of that labor is drawn together here for the first time into a single volume, which also contains two previously unpublished essays and an introduction by Cavell that reflects

on this book and the history of its emergence. Students and scholars working in philosophy, literature, American studies, history, film studies, and political theory can now more easily access Cavell's luminous and enduring work on Emerson. Such engagement should be further complemented by extensive indices and annotations. If we are still in doubt whether America has expressed itself philosophically, there is perhaps no better space for inquiry than reading Cavell reading Emerson.

The growing exploration of political life from an aesthetic perspective has become so prominent that we must now speak of an "aesthetic turn" in political thought. But what does it mean and what makes it an aesthetic turn? Why now? This diverse and path-breaking collection of essays answers these questions, provoking new ways to think about the possibilities and debilities of democratic politics. Beginning from the premise that politics is already "aesthetic in principle," the contributions to *The Aesthetic Turn in Political Thought* from some of the world's leading political theorists and philosophers, disclose a distinct set of political problems: the aesthetic problems of modern politics. The aesthetic turn in political thought not only recognizes that these problems are different in kind from the standard problems of politics, it also recognizes that they call for a different kind of theorizing – a theorizing that is itself aesthetic. A major contribution to contemporary theoretical debates, *The Aesthetic Turn in Political Thought* will be essential reading to anyone interested in the interdisciplinary crossroads of aesthetic and politics.

Annotation What is the pitch of philosophy? Something thrown, for us to catch? A lurch, meant to unsettle us? The relative position of a tone on a scale? A speech designed to persuade? This book is an invitation to the life of philosophy in the United States, as Emerson once lived it and as Stanley Cavell now lives it - in all its topographical ambiguity. Cavell talks about his vocation in connection with what he calls voice - the tone of philosophy - and his right to take that tone, and to describe an anecdotal journey toward the discovery of his own voice. Cavell asks how the voice of philosophy can be heard amid the commerce of everyday life. His autobiographical exercises begin at home with his parents, his father an accidental pawnbroker and accomplished raconteur, his mother a trained and talented musician. In the course of showing us his certain steps in the discovery of his trade, he conveys the sense of what it means to learn to walk on one's own, with a Thoreauvian deliberateness. He pays suitable attention to a serious ally and antagonist to the task of philosophy as he understands it, namely, Jacques Derrida - yet Derrida has mounted a full-scale attack on "voice" and other concepts that Cavell has held open for much of a lifetime. The chapters are interwoven with intense family reminiscences in Cavell's discovery of J.L. Austin, his understanding of Wittgenstein, his raising of Emerson to the philosophical canon, his fascination with film (images of women in a medium for women), the revelation that film and opera are the media of otherness for women. And the voice at the end: hearing in himself the voice of his mother, which is music.

Complex, sentimental, witty, *A Pitch of Philosophy* is for anyone who cares to take on philosophy, under whatever name it goes

"The connection between geography and progress is fundamental," writes Robert Sack in the introduction to the present volume. Touching on both moral and material progress, six of the world's leading geographers and environmental historians explore differing aspects of this connection. Thomas Vale discusses whether progress is discernible in the natural realm; Kenneth Olwig examines fundamental changes that occurred to the notion of progress with the rise of modernity, while David Lowenthal and Yi-Fu Tuan discuss recent geographical changes that have resulted in an increasing societal disenchantment and anxiety. Nicholas Entrikin looks at progress as "moral perfectibility, and its connection to democratic places," a theme which Robert Sack further explores by prescribing ways in which geographers and citizens can evaluate and create places that increase our awareness of reality in its variety and complexity. Contributors: J. Nicholas Entrikin, University of California-Los Angeles; David Lowenthal, University College, London; Kenneth Olwig, University in Trondheim, Norway; Robert David Sack, University of Wisconsin-Madison; Yi-Fu Tuan, University of Wisconsin-Madison; Thomas R. Vale, University of Wisconsin-Madison.

Revision of author's thesis (Ph. D.)--Duke University, 2004 under title: *Beautiful enemies: Cavell, companionship and Christian theology*.

*Crisis of Authority* analyzes the practices that bind authority, trust, and truthfulness in contemporary theory and politics. Drawing on newly available archival materials, Nancy Luxon locates two models for such practices in Sigmund Freud's writings on psychoanalytic technique and Michel Foucault's unpublished lectures on the ancient ethical practices of "fearless speech," or parrhesia.

In this groundbreaking new study, Ben Ware carries out a bold reassessment of the relationship between modernism and ethics, arguing that modernist literature and philosophy offer more than simply a snapshot of the moral conflicts of the past: they provide a crucial point of reference for today's emancipatory struggles. Modernism in this assessment is characterized not only by a concern with language and aesthetic creativity, but also by a preoccupation with the question of how to live. Investigating ethical ideas in Wittgenstein, Beckett, Kierkegaard, Kant, Cavell, Marx, Henry James and Lacan, Ware demonstrates how these thinkers can bring us to a new understanding of a constellation of issues which contemporary radical thought must re-visit: utopia, repetition, perfectionism, subtraction, negativity, critique, absence, duty, revolution and political love. The result is a timely and provocative intervention, which re-draws the boundaries for future debates on the ethics and politics of modernism.

Stanley Cavell is widely recognized as one of America's most important contemporary philosophers. His writings have attracted considerable attention among literary critics and theorists. *Stanley Cavell and the Claim of Literature* is the first monograph to comprehensively address the importance of literature in Cavell's philosophy, and, in turn, the potential effect of his philosophy on contemporary literary criticism. David Rudrum dedicates a chapter to each of the principal writers that occupy Cavell, including Shakespeare, Thoreau, Beckett, Wordsworth, Ibsen, and Poe, and incorporates chapters on tragedy, skepticism, ethics, and politics. Through detailed analysis of these works, Rudrum explores Cavell's ideas on the nature of reading; the relationships between literary language, ordinary language, and performative language; the status of authors and characters; the link between tragedy and ethics; and the nature of political conversation in a democracy. Rudrum casts a wide net that Cavell scholars as well as people interested in the philosophy of tragedy, aesthetics, and literary skepticism will find compelling.

This book demonstrates the variety of ways political philosophers understand Wittgenstein's importance to their discipline and apply Wittgensteinian methods to their own projects.

The social practice of tact was an invention of the nineteenth century, a period when Britain was witnessing unprecedented urbanization, industrialization, and population growth. In an era when more and more people lived more closely than ever before with people they knew less and less about, tact was a new mode of feeling one's way with others in complex modern conditions. In this book, David Russell traces how the essay genre came to exemplify this sensuous new ethic and aesthetic. Russell argues that the essay form provided the resources for the performance of tact in this period and analyzes its techniques in the writings of Charles Lamb, John Stuart Mill, Matthew Arnold, George Eliot, and Walter Pater. He shows how their essays offer grounds for a claim about the relationship among art, education, and human freedom—an "aesthetic liberalism"—not encompassed by traditional political philosophy or in literary criticism. For these writers, tact is not about codes of politeness but about making an art of ordinary encounters with people and objects and evoking the fullest potential in each new encounter. Russell demonstrates how their essays serve as a model for a critical handling of the world that is open to surprises, and from which egalitarian demands for new relationships are made. Offering fresh approaches to thinking about criticism, sociability, politics, and art, *Tact* concludes by following a legacy of essayistic tact to the practice of British psychoanalysts like D. W. Winnicott and Marion Milner. The two essays in this book, first published in 1989, were delivered as two of the 1987 Carpenter Lectures at the University of Chicago. Wittgenstein and Emerson are major influences on and subjects of Cavell's thought, and here he thinks and rethinks of these two intellectual forebears. As the title shows, he finds an important crux for contemplation in Emerson's idea of America.

"This exciting collection of essays challenges existing interpretations of several key moments of Nietzsche's philosophy." —Paul Patton,

Scientia Professor of Philosophy, University of New South Wales, Australia Throughout his writing career, Nietzsche advocated the affirmation of earthly life as a way to counteract nihilism and asceticism. This volume takes stock of the complexities and wide-ranging perspectives that Nietzsche brings to bear on the problem of life's becoming on Earth by engaging various interpretative paradigms reaching from existentialist to Darwinist readings of Nietzsche. In an age in which the biological sciences claim to have unlocked the deepest secrets and codes of life, the essays in this volume propose a more skeptical view. Life is both what is closest and what is furthest from us, because life experiments through us as much as we experiment with it, because life keeps our thinking and our habits always moving, in a state of recurring nomadism. Nietzsche's philosophy is perhaps the clearest expression of the antinomy contained in the idea of "studying" life and in the Socratic ideal of an "examined" life and remains a deep source of wisdom about living.

This electronic version has been made available under a Creative Commons (BY-NC-ND) open access license. In the lead essay for this volume, Joshua Foa Dienstag engages in a critical encounter with the work of Stanley Cavell on cinema, focusing skeptical attention on the claims made for the contribution of cinema to the ethical character of democratic life. In this debate, Dienstag mirrors the celebrated dialogue between Rousseau and Jean D'Alembert on theatre, casting Cavell as D'Alembert in his view that we can learn to become better citizens and better people by observing a staged representation of human life, with Dienstag arguing, with Rousseau, that this misunderstands the relationship between original and copy, even more so in the medium of film than in the medium of theatre. Dienstag's provocative and stylish essay is debated by an exceptional group of interlocutors comprising Clare Woodford, Tracy B. Strong, Margaret Kohn, Davide Panagia and Thomas Dumm. The volume closes with a robust response from Dienstag to his critics.

A Note on the Captions Preface Introduction 1: Naughty Orators: Negation of Voices in Gaslight 2: Psychoanalysis and Cinema: Moments of Letter from an Unknown Woman 3: Ugly Duckling, Funny Butterfly: Bette Davis and Now, Voyager 4: Postscript: To Whom It May Concern 5: Stella's Taste: Reading Stella Dallas Notes Bibliography Filmography Index Copyright © Libri GmbH. All rights reserved.

An autobiography in the form of a philosophical diary, *Little Did I Know's* underlying motive is to describe the events of a life that produced the kind of writing associated with Stanley Cavell's name. Cavell recounts his journey from early childhood in Atlanta, Georgia, through musical studies at UC Berkeley and Julliard, his subsequent veering off into philosophy at UCLA, his Ph.D. studies at Harvard, and his half century of teaching. Influential people from various fields figure prominently or in passing over the course of this memoir. J.L. Austin, Ernest Bloch, Roger Sessions, Thomas Kuhn, Robert Lowell, Rogers Albritton, Seymour Shifrin, John Rawls, Bernard Williams, W. V. O. Quine, and Jacques Derrida are no longer with us; but Cavell also pays homage to the living: Michael Fried, John Harbison, Rose Mary Harbison, Kurt Fischer, Milton Babbitt, Thompson Clarke, John Hollander, Hilary Putnam, Sandra Laugier, Belle Randall, and Terrence Malick. The drift of his narrative also registers the decisiveness of the relatively unknown and the purely accidental. Cavell's life has produced a trail of some eighteen published books that range from treatments of individual writers like Wittgenstein, Austin, Emerson, Thoreau, Heidegger, Shakespeare, and Beckett to studies in aesthetics, epistemology, moral and political philosophy, cinema, opera, and religion.

This book explores the question of what it means to be a human being through sustained and original analyses of three important philosophical topics: relativism, skepticism, and naturalism in the social sciences. Kevin Cahill's approach involves an original employment of historical and ethnographic material that is both conceptual and empirical in order to address relevant philosophical issues. Specifically, while Cahill avoids interpretative debates, he develops an approach to philosophical critique based on Cora Diamond's and James Conant's work on the early Wittgenstein. This makes possible the use of a concept of culture that avoids the dogmatism that not only typifies traditional metaphysics but also frequently mars arguments from ordinary language or phenomenology. This is especially crucial for the third part of the book, which involves a cultural-historical critique of the ontology of the self in Stanley Cavell's work on skepticism. In pursuing this strategy, the book also mounts a novel and timely defense of the interpretivist tradition in the philosophy of the social sciences. *Towards a Philosophical Anthropology of Culture* will be of interest to researchers working on the philosophy of the social sciences, Wittgenstein, and philosophical anthropology.

In this most recent collection of his writing, Cavell provides extraordinary careful and sustained readings of Emerson's "Fate", Derrida's response to J. L. Austin in "Signature Event Context", and Wittgenstein's *Philosophical Investigations* d.

Alongside Richard Rorty, Hilary Putnam and Jacques Derrida, Stanley Cavell is arguably one of the best-known philosophers in the world. This state-of-the-art collection explores the work of this original and interesting figure who has already been the subject of a number of books, conferences and Phd theses. A philosopher whose work encompasses a broad range of interests, such as Wittgenstein, scepticism in philosophy, the philosophy of art and film, Shakespeare, and philosophy of mind and language, Cavell has also written much about Henry Thoreau and Ralph Waldo Emerson. Including contributions from Hilary Putnam, Cora Diamond, Jim Conant and Stephen Mulhall, this book is a must-have for libraries and students alike.

In this engaging book, Douglas Anderson begins with the assumption that philosophy—the Greek love of wisdom—is alive and well in American culture. At the same time, professional philosophy remains relatively invisible. Anderson traverses American life to find places in the wider culture where professional philosophy in the distinctively American tradition can strike up a conversation. How might American philosophers talk to us about our religious experience, or political engagement, or literature—or even, popular music? Anderson's second aim is to find places where philosophy happens in nonprofessional guises—cultural places such as country music, rock'n roll, and Beat literature. He not only enlarges the tradition of American philosophers such as John Dewey and William James by examining lesser-known figures such as Henry Bugbee and Thomas Davidson, but finds the theme and ideas of American philosophy in some unexpected places, such as the music of Hank Williams, Tammy Wynette, and Bruce Springsteen, and the writings of Jack Kerouac. The idea of "philosophy Americana" trades on the emergent genre of "music Americana," rooted in traditional themes and styles yet engaging our present experiences. The music is "popular" but not thoroughly driven by economic considerations, and Anderson seeks out an analogous role for philosophical practice, where philosophy and popular culture are co-adventurers in the life of ideas. *Philosophy Americana* takes seriously Emerson's quest for the extraordinary in the ordinary and James's belief that popular philosophy can still be philosophy.

This collection of essays investigates the relevance of Stanley Cavell's work to political philosophy.

Although Henry David Thoreau's best-known book, *Walden*, is admired as a classic work of American literature, it has not yet been widely recognized as an important philosophical text. In fact, many academic philosophers would be reluctant to classify Thoreau as a philosopher at all. The purpose of this volume is to remedy this neglect, to explain Thoreau's philosophical significance, and to argue that we can still learn from his polemical conception of philosophy. Thoreau sought to establish philosophy as a way of life and to root our philosophical, conceptual affairs in more practical or existential concerns. His work provides us with a sustained meditation on the importance of leading our lives with integrity, avoiding what he calls "quiet desperation." The contributors to this volume approach Thoreau's writings from different angles. They explore his aesthetic views, his naturalism, his theory of self, his ethical principles, and his political stances. Most importantly, they show how Thoreau returns philosophy to its roots as the love of wisdom.

What could it mean to speak of philosophy as "the education of grownups"? This book takes Stanley Cavell's much-quoted, yet enigmatic phrase as the provocation for a series of explorations into themes of education that run throughout his work - through his response to Wittgenstein, Austin and ordinary language philosophy, through his readings of Thoreau and of the moral perfectionism he identifies with Emerson, through his discussions of literature and film. Hilary Putnam has described Cavell not only as one of the most creative thinkers of today but as amongst the few contemporary philosophers to explore the territory of philosophy as education. Yet in mainstream philosophy

his work is apt to be referred to rather than engaged with, and the full import of his writings for education is still to be appreciated. Cavell engages in a sustained exploration of the nature of philosophy, and this is not separable from his preoccupation with what it is to teach and to learn, with the kinds of transformation these might imply, and with the significance of these things for our language and politics, for our lives as a whole. In recent years Cavell's work has been the subject of a number of books of essays, but this is the first to address directly the importance of education in his work. Such matters cannot fail to be of significance not only for the disciplinary fields of philosophy and education, but in politics, literature, and film studies - and in the humanities as a whole. A substantial introduction provides an overview of the philosophical purchase of questions of education in his work, while the essays are framed by two new pieces by Cavell himself. The book shows what it means to read Cavell, and simultaneously what it means to read philosophically, in itself a part of our education as grownups. This book--which presents a course of lectures Cavell presented several times toward the end of his teaching career at Harvard--links masterpieces of moral philosophy and classic Hollywood comedies to fashion a new way of looking at our lives and learning to live with ourselves.

This collection of essays examines Nietzsche's aesthetic account of the origins and ends of philosophy.

In these lectures, Stanley Cavell situates Emerson at an intersection of three crossroads: a place where both philosophy and literature pass; where the two traditions of English and German philosophy shun one another; where the cultures of America and Europe unsettle one another.

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