Philosophers Explore The Matrix

The Routledge Handbook of Philosophy of Imagination
The Limits of Realism
Cinematic Sociology
Philosophers Explore The Matrix
The Politics of Big Fantasy
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Dead Wrong
Eternal Sunshine of the Spotless Mind
Eternal Sunshine of the Spotless Mind
To the Other
Westworld and Philosophy
Thinking Through Film
Handbook of Hyper-real Religions
Andy Clark and His Critics
Science Fiction and Philosophy
The Unsteady State
The Hebrew Bible and Philosophy of Religion
The Ultimate Walking Dead and Philosophy
Inventions of Nemesis
Writing the Book of the World
Philosophy Beyond Spacetime
Philosophy on Tap
Science Fiction and Philosophy
The Unsteady State
The SAGE Handbook of Film Studies
The Philosophy of Science Fiction Film
Constructing the World
A Critical Introduction to Skepticism
Bioethics at the Movies
Thinking on Screen
This is Philosophy of Mind
Deciphering Reality
Cinema, Philosophy, Bergman
Philosophy and The Hitchhiker's Guide to the Galaxy
Philosophical Explorations of New and Alternative Religious Movements
‘Hyper-real religions’ are innovative religions and spirituality that mix elements of religious tradition with popular culture. Through various case studies, this book studies the on and off-line religious/spiritual consumption of these narratives through a social scientific approach.

In The Walking Dead, human beings are pushed to their limits by a zombie apocalypse and have to decide what really matters. Good and evil, freedom and slavery, when one life has to be sacrificed for another, even the nature of religion—all the ultimate questions of human existence are posed afresh as the old society crumbles away and a new form of society emerges, with new beliefs and new rules. The Ultimate Walking Dead and Philosophy brings together twenty philosophers with different perspectives on the imagined world of this addictive TV show. How can we keep our humanity when faced with such extreme life-or-death choices? Did Dr. Jenner do the right thing in committing suicide, when all hope seemed to be lost? Does the Governor, as the new Machiavelli, prove that willingness to repeatedly commit murder is the best technique for getting and keeping
political power? Why do most characters place such importance on keeping particular individuals alive, especially children? What can we learn about reality from Rick’s haunting hallucinations? Philosophy Beyond Spacetime assesses the state of play in the philosophy of quantum gravity. Research in this field aims at a unified theory in which quantum matter is related dynamically to relativistic spacetime. This volume highlights the conceptual questions involved, showing how physics and metaphysics can illuminate each other. Written by a team of veteran scholars and exciting emerging talents, The SAGE Handbook of Film Studies maps the field internationally, drawing out regional differences in the way that systematic intellectual reflection on cinema and film has been translated into an academic discipline. It examines the conversations between Film Studies and its contributory disciplines that not only defined a new field of discourse but also modified existing scholarly traditions. It reflects on the field's dominant paradigms and debates and evaluates their continuing salience. Finally, it looks forward optimistically to the future of the medium of film, the institution of cinema and the discipline of Film Studies at a time when the very existence of film and cinema are being called into question by new technological, industrial and aesthetic developments. Skepticism remains a central and defining issue in epistemology, and in the wider tradition of Western philosophy. To better understand the contemporary position of this important philosophical subject, Allan Hazlett introduces a range of topics, including: Ancient skepticism? skeptical arguments in the work of Hume and Descartes? Cartesian skepticism in contemporary epistemology? anti-skeptical strategies, including Mooreanism, nonclosure, and contextualism? additional varieties of skepticism? the practical consequences of Cartesian skepticism? Presenting a comprehensive survey of the key problems, arguments, and theories, together with additional readings, A Critical Introduction to Skepticism is an ideal guide for students and scholars looking to understand how skepticism is shaping epistemology today. This book focuses on the question of how much variation in the properties of an individual object there can be, and if it remains the same object. It investigates competing strategies and engages with foundational questions about the metaphysics of modality. This is the "philosophy and..." book that really needed to be written - because it is about The Hitchhiker's Guide to the Galaxy. For (to paraphrase the great man himself) Hitchhiker's is not above a little philosophy in the same way that the sea is not above the sky. Moreover: this edited
collection combines accessibility - and some humor - with rigor. It contains an introduction, nine chapters, a glossary, and multiple indexes. Topics covered include the meaning of life (and "42"), vegetarianism, the ethics of entertainment, artificial intelligence, multiple worlds, God, and philosophical method. The science fiction genre maintains a remarkable hold on the imagination and enthusiasm of the filmgoing public, captivating large audiences worldwide and garnering ever-larger profits. Science fiction films entertain the possibility of time travel and extraterrestrial visitation and imaginatively transport us to worlds transformed by modern science and technology. They also provide a medium through which questions about personal identity, moral agency, artificial consciousness, and other categories of experience can be addressed. In The Philosophy of Science Fiction Film, distinguished authors explore the storylines, conflicts, and themes of fifteen science fiction film classics, from Metropolis to The Matrix. Editor Steven M. Sanders and a group of outstanding scholars in philosophy, film studies, and other fields raise science fiction film criticism to a new level by penetrating the surface of the films to expose the underlying philosophical arguments, ethical perspectives, and metaphysical views. Sanders’s introduction presents an overview and evaluation of each essay and poses questions for readers to consider as they think about the films under discussion. The first section, “Enigmas of Identity and Agency,” deals with the nature of humanity as it is portrayed in Blade Runner, Dark City, Frankenstein, Invasion of the Body Snatchers, and Total Recall. In the second section, “Extraterrestrial Visitation, Time Travel, and Artificial Intelligence,” contributors discuss 2001: A Space Odyssey, The Terminator, 12 Monkeys, and The Day the Earth Stood Still and analyze the challenges of artificial intelligence, the paradoxes of time travel, and the ethics of war. The final section, “Brave Newer World: Science Fiction Futurism,” looks at visions of the future in Metropolis, The Matrix, Alphaville, and screen adaptations of George Orwell’s 1984. This is Philosophy of Mind presents students of philosophy with an accessible introduction to the core issues related to the philosophy of mind. Includes issues related to the mind-body problem, artificial intelligence, free will, the nature of consciousness, and more. Written to be accessible to philosophy students early in their studies Features supplemental online resources on www.thisisphilosophy.com and a frequently updated companion blog, at http://tipom.blogspot.com Eternal Sunshine of the Spotless Mind is one of the most widely discussed and thought-provoking films of recent years. This is the first book to
explore and address the philosophical aspects of Eternal Sunshine of the Spotless Mind. Beginning with a helpful introduction that places each essay in context, specially commissioned chapters examine the following topics: philosophical issues surrounding love, friendship, affirmation and repetition the role of memory (and the emotions) in personal identity and decision-making the morality of imagination and ethical importance of memory philosophical questions about self-knowledge and knowing the minds of others the aesthetics of the film considered in relation to Gondry's other works and issues in the philosophy of perception Including a foreword by Michel Gondry and a list of further reading, this volume is essential reading for students interested in philosophy and film studies."The best introduction available for students of one of the most important philosophers of this century."--"American Catholic Philosophical Quarterly." (Philosophy)Thinking on Screen: Film as Philosophy is an accessible and thought-provoking examination of the way films raise and explore complex philosophical ideas. Written in a clear and engaging style, Thomas Wartenberg examines films’ ability to discuss, and even criticize ideas that have intrigued and puzzled philosophers over the centuries such as the nature of personhood, the basis of morality, and epistemological skepticism. Beginning with a demonstration of how specific forms of philosophical discourse are presented cinematically, Wartenberg moves on to offer a systematic account of the ways in which specific films undertake the task of philosophy. Focusing on the films The Man Who Shot Liberty Valance, Modern Times, The Matrix, Eternal Sunshine of the Spotless Mind, The Third Man, The Flicker, and Empire, Wartenberg shows how these films express meaningful and pertinent philosophical ideas. This book is essential reading for students of philosophy with an interest in film, aesthetics, and film theory. It will also be of interest to film enthusiasts intrigued by the philosophical implications of film."Examining utopian writings and other texts that focus on ideal societies, from Greek antiquity to the present, this book offers a fresh take on utopian thought. Mao begins with the observation that utopian ideas often are propelled by an angry conviction that society is badly arranged. In an introduction and three long chapters, he argues that utopia's most basic aim has not been to secure happiness, material welfare, or even order, but instead to establish justice, understood as a condition of right arrangement in which all receive what they ought to receive. Mao's analysis, grounded in literary studies, encompasses a broad range of literary and non-literary works, from canonical utopian
writings (Plato's Republic, More's Utopia, Bellamy's Looking Backward) to a broad range of other works, including novels and philosophical writings, from Europe and the United States. It considers utopia in relation to the goal of justice, examining at length the question of utopian indignation, and situates utopian imagining in relation to human migration across national boundaries. In the author's view, a rethinking of key assumptions about utopian ideas is important at a time when public interest in utopia is high, and when questions about what an ideal society could mean "have never been more searching." -- When historian Charles Weiner found pages of Nobel Prize-winning physicist Richard Feynman's notes, he saw it as a "record" of Feynman's work. Feynman himself, however, insisted that the notes were not a record but the work itself. In Supersizing the Mind, Andy Clark argues that our thinking doesn't happen only in our heads but that "certain forms of human cognizing include inextricable tangles of feedback, feed-forward and feed-around loops: loops that promiscuously criss-cross the boundaries of brain, body and world." The pen and paper of Feynman's thought are just such feedback loops, physical machinery that shape the flow of thought and enlarge the boundaries of mind. Drawing upon recent work in psychology, linguistics, neuroscience, artificial intelligence, robotics, human-computer systems, and beyond, Supersizing the Mind offers both a tour of the emerging cognitive landscape and a sustained argument in favor of a conception of mind that is extended rather than "brain-bound." The importance of this new perspective is profound. If our minds themselves can include aspects of our social and physical environments, then the kinds of social and physical environments we create can reconfigure our minds and our capacity for thought and reason. Vols. for 1969- include a section of abstracts. It is possible for an act to wrongfully harm a person, even if the act takes place after the person is dead. David Boonin defends this view in Dead Wrong and explains the puzzle of posthumous harm. In doing so, he makes three central claims. First, that it is possible for an act to wrongfully harm a person while they are alive even if the act has no effect on that person's conscious experiences. Second, that if this is so, then frustrating a person's desires is one way to wrongfully harm a person. And third, that it is possible for an act to wrongfully harm a person even if the act takes place after the person is dead. Over the course of the book, Boonin introduces the significance of posthumous harm, deals with each of his three main claims in turn, responds to the objections that might be raised against the book's thesis, and examines some of the ethical
implications for issues such as posthumous organ and gamete removal, posthumous publication of private documents, damage to graves and corpses, and posthumous punishment and restitution. A timely volume that uses science fiction as a springboard to meaningful philosophical discussions, especially at points of contact between science fiction and new scientific developments. Raises questions and examines timely themes concerning the nature of the mind, time travel, artificial intelligence, neural enhancement, free will, the nature of persons, transhumanism, virtual reality, and neuroethics. Draws on a broad range of books, films and television series, including The Matrix, Star Trek, Blade Runner, Frankenstein, Brave New World, The Time Machine, and Back to the Future. Considers the classic philosophical puzzles that appeal to the general reader, while also exploring new topics of interest to the more seasoned academic. With worldwide spending estimates of over $97 billion by 2023, it is no surprise that Artificial Intelligence (A.I.) is one of the hottest topics at present in both the private and public spheres. Comprising of vital contributions from the most influential researchers in the field, including Daniel Dennett, Roman V. Yampolskiy, Frederic Gilbert, Stevan Harnad, David Pearce, Natasha Vita-More, Vernon Vinge and Ben Goertzel. ‘The Age of Artificial Intelligence: An Exploration’ discusses a variety of topics ranging from the various ethical issues associated with A.I. based technologies in terms of morality and law to subjects related to artificial consciousness, artistic creativity and intelligence. The volume is organized as follows: Section I is dedicated to reflections on the Intelligence of A.I., with chapters by Soenke Ziesche and Roman V. Yampolskiy, Stevan Harnad, Daniel Dennett and David Pearce. Next, Section II discusses the relationship between consciousness, simulation and artificial intelligence, with chapters by Gabriel Axel Montes and Ben Goertzel, Cody Turner, Nicole Hall and Steven S. Gouveia. Section III, dedicated to aesthetical creativity and language in artificial intelligence, includes chapters by Caterina Moruzzi, René Mogensen, Mariana Chinellato Ferreira and Kulvinder Panesar. The subsequent Section IV is on the Ethics of the Bionic Brain with the participation of Peter A. DePergola II, Tomislav Miletic and Frederic Gilbert, Aníbal M. Astobiza, Txetxu Ausin, Ricardo M. Ferrer and Stephen Rainey and Natasha Vita-More. Finally, Section V follows on the Ethics of Artificial Intelligence with chapters by Federico Pistono and Roman V. Yampolskiy, Hasse Hämäläinen, Vernon Vinge and Eray Özkural. The Age of Artificial Intelligence is imminent, if not here already. We should ensure that we invest in the right people and the right ideas to create the
best possible solutions to the problems of the present and prepare for those of the future. This edited volume will be of particular interest to researchers in the field of A.I. as well of those in Cognitive Science (Philosophy of the Mind, Neuroscience, and Linguistics), Aesthetics and Arts, Applied Ethics and Political Philosophy / Law. Students studying the aforementioned topics can also benefit from its contents. Eternal Sunshine of the Spotless Mind is one of the most widely discussed and thought-provoking films of recent years. This is the first book to explore and address the philosophical aspects of Eternal Sunshine of the Spotless Mind. Beginning with a helpful introduction that places each essay in context, specially commissioned chapters examine the following topics: philosophical issues surrounding love, friendship, affirmation and repetition the role of memory (and the emotions) in personal identity and decision-making the morality of imagination and ethical importance of memory philosophical questions about self-knowledge and knowing the minds of others the aesthetics of the film considered in relation to Gondry’s other works and issues in the philosophy of perception Including a foreword by Michel Gondry and a list of further reading, this volume is essential reading for students interested in philosophy and film studies. Tim Button explores the relationship between minds, words, and world. A familiar sceptical worry is that the world might seem to be one way, but in fact be radically different. All of our beliefs might be false. But an even more alarming sceptical worry is: might our beliefs all fail entirely to be about the world? The worry here is that our beliefs are not even capable of being true or false. In this book, Button shows how the two forms of scepticism are deeply related. Both forms of scepticism can be overcome, at least in their most extreme forms, but there is a limit to how much we can show. We must position ourselves somewhere between internal realism and external realism, and we cannot hope to say exactly where. We are forced to philosophise in the absence of any comforting picture. We are realists, for what that is worth, and realists within limits. The Matrix trilogy is unique among recent popular films in that it is constructed around important philosophical questions--classic questions which have fascinated philosophers and other thinkers for thousands of years. Editor Christopher Grau here presents a collection of new, intriguing essays about some of the powerful and ancient questions broached by The Matrix and its sequels, written by some of the most prominent and reputable philosophers working today. They provide intelligent, accessible, and thought-provoking examinations of the philosophical issues that
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support the films. Philosophers Explore The Matrix includes an introduction that surveys the use of philosophical ideas in the film. Topics that the contributors tackle include: how a collaborative dream could differ from hallucination, the difference between the Matrix and the "real" world; why living in the Matrix would be considered "bad"; the similarities between the Matrix and Plato's Cave; the moral status of artificially created beings, whether one can behave immorally in illusory circumstances, and the true nature of free will and responsibility. This volume also includes an appendix of classic philosophical writing on these issues by Plato, Berkeley, Descartes, Putnam, and Nozick. Philosophers Explore The Matrix will fascinate any fan of the films who wants to delve deeper into their themes, as well as any student of philosophy who desires an accessible entry into this challenging and profoundly vital world of ideas. An introduction to philosophy through film, Thinking Through Film: Doing Philosophy, Watching Movies combines the exploration of fundamental philosophical issues with the experience of viewing films, and provides an engaging reading experience for undergraduate students, philosophy enthusiasts and film buffs alike. An in-depth yet accessible introduction to the philosophical issues raised by films, film spectatorship and film-making Provides 12 self-contained, close discussions of individual films from across genres Films discussed include Total Recall, Minority Report, La Promesse, Funny Games, Ikuru, The Dark Knight, Memento, AI and more Explores concepts that span epistemology, metaphysics, fate, choice, robot love, time travel, personal identity, spectacle, ethics, luck, regret, consequentialism, deontology and the philosophy of film itself A uniquely flexible resource for courses in philosophy and film that encourages student reflection, as well as being an engaging read for the film enthusiast Cinematic Sociology is a one-of-a-kind resource that helps students to view films sociologically while also providing much needed pedagogy for teaching sociology through film. In this engaging text the authors take readers beyond watching movies and help them see films sociologically while also developing critical thinking and analytical skills that will be useful in college coursework and beyond. The book's 15 essays from expert scholars in sociology and cultural studies explore the ways social life is presented - distorted, magnified, or politicized - in popular film. Analytic philosophers present their thoughts on the motion picture 'The Matrix' & the philosophical questions that it provokes. The articles are written in an accessible style. Bioethics explores the ways in which popular films engage basic bioethical concepts and concerns. Twenty-
one philosophically grounded essays use cinematic tools such as character and plot development, scene setting, and narrative framing to demonstrate a range of principles and topics in contemporary medical ethics. Structured to mirror bioethics and cinema classes, this innovative work includes end-of-chapter questions for further consideration and contributions from scholars from the United States, Canada, the United Kingdom, Israel, Spain, and Australia. “We can’t define consciousness because consciousness does not exist. Humans fancy that there’s something special about the way we perceive the world, and yet we live in loops as tight and as closed as the hosts do, seldom questioning our choices, content, for the most part, to be told what to do next.” —Dr. Robert Ford, Westworld Have you ever questioned the nature of your reality? HBO’s Westworld, a high-concept cerebral television series which explores the emergence of artificial consciousness at a futuristic amusement park, raises numerous questions about the nature of consciousness and its bearing on the divide between authentic and artificial life. Are our choices our own? What is the relationship between the mind and the body? Why do violent delights have violent ends? Could machines ever have the moral edge over man? Does consciousness create humanity, or humanity consciousness? In Westworld and Philosophy, philosophers, filmmakers, scientists, activists, and ethicists ask the questions you’re not supposed to ask and suggest the answers you’re not supposed to know. There’s a deeper level to this game, and this book charts a course through the maze of the mind, examining how we think about humans, hosts, and the world around us on a journey toward self-actualization. Essays explore different facets of the show’s philosophical puzzles, including the nature of autonomy as well as the pursuit of liberation and free thought, while levying a critical eye at the human example as Westworld’s hosts ascend to their apotheosis in a world scarred and defined by violent acts. The perfect companion for Westworld fans who want to exit the park and bend their minds around the philosophy behind the scenes, Westworld and Philosophy will enrich the experience of the show for its viewers and shed new light on its enigmatic twists and turns. The increasingly popular idea that cinematic fictions can 'do' philosophy raises some difficult questions. Who is actually doing the philosophizing? Is it the philosophical commentator who reads general arguments or theories into the stories conveyed by a film? Could it be the film-maker, or a group of collaborating film-makers, who raise and try to answer philosophical questions with a film? Is there something about the experience of films that
is especially suited to the stimulation of worthwhile philosophical reflections? In the first part of this book, Paisley Livingston surveys positions and arguments surrounding the cinema's philosophical value. He raises criticisms of bold theses in this area and defends a moderate view of film's possible contributions to philosophy. In the second part of the book he defends an intentionalist approach that focuses on the film-makers' philosophical background assumptions, sources, and aims. Livingston outlines intentionalist interpretative principles as well as an account of authorship in cinema. The third part of the book exemplifies this intentionalist approach with reference to the work of Ingmar Bergman. Livingston explores the connection between Bergman's work and the Swedish director's primary philosophical source—a treatise in philosophical psychology authored by the Finnish philosopher, Eino Kaila. Bergman proclaimed that reading this book was a tremendous philosophical experience for him and that he 'built on this ground'. With reference to materials in the newly created Ingmar Bergman archive, Livingston shows how Bergman took up Kaila's topics in his cinematic explorations of motivated irrationality, inauthenticity, and the problem of self-knowledge. The first work of analytical legal theory exploring law's relations to environment, security, and technology as preconditions of legal order. Imagination occupies a central place in philosophy, going back to Aristotle. However, following a period of relative neglect there has been an explosion of interest in imagination in the past two decades as philosophers examine the role of imagination in debates about the mind and cognition, aesthetics and ethics, as well as epistemology, science and mathematics. This outstanding Handbook contains over thirty specially commissioned chapters by leading philosophers organised into six clear sections examining the most important aspects of the philosophy of imagination, including: Imagination in historical context: Aristotle, Descartes, Hume, Kant, Husserl, and Sartre What is imagination? The relation between imagination and mental imagery; imagination contrasted with perception, memory, and dreaming Imagination in aesthetics: imagination and our engagement with music, art, and fiction; the problems of fictional emotions and ‘imaginative resistance’ Imagination in philosophy of mind and cognitive science: imagination and creativity, the self, action, child development, and animal cognition Imagination in ethics and political philosophy, including the concept of 'moral imagination' and empathy Imagination in epistemology and philosophy of science, including learning, thought experiments,
scientific modelling, and mathematics. The Routledge Handbook of Philosophy of Imagination is essential reading for students and researchers in philosophy of mind and psychology, aesthetics, and ethics. It will also be a valuable resource for those in related disciplines such as psychology and art. Bringing critical attention to a particular set of Science Fiction and Fantasy films—Larry and Andy Wachowski's The Matrix, George Lucas' Star Wars saga, and Joss Whedon's Avengers—this book utilises a wide-ranging set of critical tools to illuminate their political ideologies, while also examining any resistant and complicating turns or byways the films may provide. What they all have in common ideologically is that they—or at least the genres they belong to—tend to be regarded as belonging to politically conservative frames of sociocultural reference. With the Star Wars saga, however, this idea is shown to be superficial and weak. David J. Chalmers constructs a highly ambitious and original picture of the world, from a few basic elements. He returns to Rudolf Carnap's attempt to do the same, and adopts the idea of scrutability—according to which reasoning from a limited class of basic truths yields all truths about the world—to address central themes in philosophy. Thinking on Screen: Film as Philosophy is an accessible and thought-provoking examination of the way films raise and explore complex philosophical ideas. Written in a clear and engaging style, Thomas Wartenberg examines films' ability to discuss, and even criticize ideas that have intrigued and puzzled philosophers over the centuries such as the nature of personhood, the basis of morality, and epistemological skepticism. Beginning with a demonstration of how specific forms of philosophical discourse are presented cinematically, Wartenberg moves on to offer a systematic account of the ways in which specific films undertake the task of philosophy. Focusing on the films The Man Who Shot Liberty Valance, Modern Times, The Matrix, Eternal Sunshine of the Spotless Mind, The Third Man, The Flicker, and Empire, Wartenberg shows how these films express meaningful and pertinent philosophical ideas. This book is essential reading for students of philosophy with an interest in film, aesthetics, and film theory. It will also be of interest to film enthusiasts intrigued by the philosophical implications of film. Philosophy of religion is focused chiefly on theism. Yet there are a growing number of new and alternative religious movements that would also benefit from philosophical scrutiny. This book is the first collection of philosophical essays, by a team of international authors, focusing on new and alternative religious movements. The book begins with an examination of the definition of new
religious movements, before offering an introduction to, and an analysis of, core beliefs held by particular movements, including: Scientology, Raelianism, Siddha Yoga, the Arica School, the Church of the Latter Day Saints (Mormonism), Pantheism, Digital Theology, New Atheism, and the Word of Faith movement. Contributors offer an analysis of one or more of the core tenets of the religious movement, providing readers with both an insight into the group, and the methodology of philosophy of religion. Theodore Sider presents a broad new vision of metaphysics centred on the idea of structure. To describe the world well we must use concepts that 'carve at the joints', so that conceptual structure matches reality's structure. This approach illuminates a wide range of topics, such as time, modality, ontology, and the status of metaphysics itself. Andy Clark is a leading philosopher of cognitive science, whose work has had an extraordinary impact throughout philosophy, psychology, neuroscience, and robotics. His monographs have led the way for new research programs in the philosophy of mind and cognition: Microcognition (1989) and Associative Engines (1993) introduced the philosophical community to connectionist research and the novel issues it raised; Being There (1997) showed the relevance of embodiment, dynamical systems theory, and minimal computation frameworks for the study of the mind; Natural Born Cyborgs (OUP 2003) presented an accessible development of embodied and embedded approaches to understanding human nature and cognition; Supersizing the Mind (OUP 2008) developed this yet further along with the famous "Extended Mind" hypothesis; and Surfing Uncertainty (OUP 2017) presents a framework for uniting perception, action, and the embodied mind. In Andy Clark and His Critics, a range of high-profile researchers in philosophy of mind, philosophy of cognitive science, and empirical cognitive science, critically engage with Clark's work across the themes of: Extended, Embodied, Embedded, Enactive, and Affective Minds; Natural Born Cyborgs; and Perception, Action, and Prediction. Daniel Dennett provides a foreword on the significance of Clark's work, and Clark replies to each section of the book, thus advancing current literature with original contributions that will form the basis for new discussions, debates and directions in the discipline. When beer starts to flow, philosophical discussions naturally follow. Philosophy on Tap takes pub philosophy to the next level, pairing 48 of life's greatest philosophical questions with 48 of the world's best beers. Features a unique presentation of philosophical puzzles, paradoxes, and debates by considering 48 of life's biggest questions in the context of 48 distinctive beers from
around the world. Provides a highly engaging and sociable approach to the classic philosophical problems as well as a unique look at the conundrums that directly affect the beer drinker. Combines a philosopher’s insights with thematic humor and trivia to explore issues such as free will, God's existence, the nature of the soul, time travel, the aesthetics of taste, the role of beer in the good life, and the infamous "beer goggles" paradox. For beer drinkers who enjoy philosophy, philosophers who enjoy beer, and anyone who has ever pondered the meaning of life over a pint of ale. This study pioneers the use of philosophy of religion in the study of the Hebrew Bible. After identifying the need for a legitimate philosophical approach to Israelite religion, the volume traces the history of interdisciplinary relations and shows how descriptive varieties of philosophy of religion can aid the clarification of the Hebrew Bible’s own metaphysical, epistemological, and moral assumptions. Two new interpretative methodologies are developed and subsequently applied through an introduction to what the biblical texts took for granted about the nature of religious language, the concept of deity, the properties of Yhwh, the existence of gods, religious epistemology, and the relation between religion and morality.

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