
Download Ebook Religion Versus Art World The Of Enchantment Re The

Thank you extremely much for downloading **Religion Versus Art World The Of Enchantment Re The**. Maybe you have knowledge that, people have see numerous time for their favorite books like this Religion Versus Art World The Of Enchantment Re The, but end happening in harmful downloads.

Rather than enjoying a fine PDF as soon as a mug of coffee in the afternoon, then again they juggled in the same way as some harmful virus inside their computer. **Religion Versus Art World The Of Enchantment Re The** is genial in our digital library an online entrance to it is set as public therefore you can download it instantly. Our digital library saves in fused countries, allowing you to acquire the most less latency time to download any of our books as soon as this one. Merely said, the Religion Versus Art World The Of Enchantment Re The is universally compatible when any devices to read.

KEY=VERSUS - MAY ELSA

THE RE-ENCHANTMENT OF THE WORLD

ART VERSUS RELIGION

Oxford University Press **This is a philosophical exploration of the role of art and religion as sources of meaning in an increasingly material world dominated by science. Relating themes in the history of European philosophy to topics in contemporary philosophy, Gordon Graham investigates the idea that art has the potential to re-enchant an irreligious world.**

THE RE-ENCHANTMENT OF THE WORLD

ART VERSUS RELIGION : THE STANTON LECTURES IN THE PHILOSOPHY OF RELIGION DELIVERED AT THE

UNIVERSITY OF CAMBRIDGE

RE-ENCHANTMENT

Routledge The near-absence of religion from contemporary discourse on art is one of the most fundamental issues in postmodernism. Artists critical of religion can find voices in the art world, but religion itself, including spirituality, is taken to be excluded by the very project of modernism. The sublime, "re-enchantment" (as in Weber), and the aura (as in Benjamin) have been used to smuggle religious concepts back into academic writing, but there is still no direct communication between "religionists" and scholars. Re-Enchantment, volume 7 in The Art Seminar Series, will be the first book to bridge that gap. The volume will include an introduction and two final, synoptic essays, as well as contributions from some of the most prominent thinkers on religion and art including Boris Groys, James Elkins, Thierry de Duve, David Morgan, Norman Girardot, Sally Promey, Brent Plate, and Christopher Pinney.

RELIGIOUS NARRATIVES IN CONTEMPORARY CULTURE

BETWEEN CULTURAL MEMORY AND TRANSMEDIALITY

BRILL Religious Narratives in Contemporary Culture: Between Cultural Memory and Transmediality analyzes the presence and function of traces of religious narratives in contemporary western culture, from the perspective of cultural memory studies and the transmedial study of narrative and art.

ART RETHOUGHT

THE SOCIAL PRACTICES OF ART

Oxford University Press, USA Human beings engage works of the arts in many different ways: they sing songs while working, they kiss icons, they create and dedicate memorials. Yet almost all philosophers of art of the modern period have ignored this variety and focused entirely on just one mode of engagement, namely, disinterested attention. Nicholas Wolterstorff asks why this might be, and proposes that almost all philosophers have accepted the grand narrative concerning art in the modern world. It is generally agreed that in the early modern period, members of the middle class in Western Europe increasingly engaged works of the arts as objects of disinterested attention. The

grandnarrative claims that this change represented the arts coming into their own, and that works of art, so engaged, are socially other and transcendent. Wolterstorff rejects this claim, and offers an alternative framework for thinking about the arts. Central to his alternative framework are the idea of the arts as social practices and the idea of works of the arts as having different meaning in different practices.

ENCHANTMENT AND DIS-ENCHANTMENT IN SHAKESPEARE AND EARLY MODERN DRAMA

WONDER, THE SACRED, AND THE SUPERNATURAL

Taylor & Francis This volume addresses dealings with the wondrous, magical, holy, sacred, sainted, numinous, uncanny, auratic, and sacral in the plays of Shakespeare and contemporaries, produced in an era often associated with the irresistible rise of a thinned-out secular rationalism. By starting from the literary text and looking outwards to social, cultural, and historical aspects, it comes to grips with the instabilities of 'enchanted' and 'disenchanted' practices of thinking and knowledge-making in the early modern period. If what marvelously stands apart from conceptions of the world's ordinary functioning might be said to be 'enchanted', is the enchantedness weakened, empowered, or modally altered by its translation to theatre? We have a received historical narrative of disenchantment as a large-scale early modern cultural process, inexorable in character, consisting of the substitution of a rationally understood and controllable world for one containing substantial areas of mystery. Early modern cultural change, however, involves transpositions, recreations, or fresh inventions of the enchanted, and not only its replacement in diminished or denatured form. This collection is centrally concerned with what happens in theatre, as a medium which can give power to experiences of wonder as well as circumscribe and curtail them, addressing plays written for the popular stage that contribute to and reflect significant contemporary reorientations of vision, awareness, and cognitive practice. The volume uses the idea of dis-enchantment/re-enchantment as a central hub to bring multiple perspectives to bear on early modern conceptualizations and theatricalizations of wonder, the sacred, and the supernatural from different vantage points, marking a significant contribution to studies of magic, witchcraft, enchantment, and natural philosophy in Shakespeare and early modern drama.

REDEEMING TRANSCENDENCE IN THE ARTS

BEARING WITNESS TO THE TRIUNE GOD

Wm. B. Eerdmans Publishing **How can the arts witness to the transcendence of the Christian God? Many people believe that there is something transcendent about the arts, that they can awaken a profound sense of awe, wonder, and mystery, of something “beyond” this world—even for those who may have no use for conventional forms of Christianity. In this book Jeremy Begbie—a leading voice on theology and the arts—employs a biblical, Trinitarian imagination to show how Christian involvement in the arts can be shaped by the distinctive vision of God’s transcendence opened up in and through Jesus Christ.**

BEYOND THE RETURN OF RELIGION: ART AND THE POSTSECULAR

BRILL **Drawing from a wide range of theoretical and curatorial insights, Beyond the Return of Religion: Art and the Postsecular establishes an integrated perspective on the postsecular, to shed light on the transforming place of religion in (late) modern art.**

RELIGION AND THE ARTS IN THE HUNGER GAMES

BRILL **In this selective overview of scholarship generated by The Hunger Games—the young adult dystopian fiction and film series which has won popular and critical acclaim—Zhange Ni showcases various investigations into the entanglement of religion and the arts in the new millennium.**

A RHETORICS OF THE WORD

A PHILOSOPHY OF CHRISTIAN LIFE, PART II

Oxford University Press, USA **Language has been a major theme in philosophy of religion for more than half a century. The present work looks to the sense of being called that lies at the heart of Christian life and asks what this shows us about what it is to be human and what the God-relationship means for those having such a call.**

THE MANY LIVES OF IT

ESSAYS ON THE STEPHEN KING HORROR FRANCHISE

McFarland After its publication in 1986, Stephen King's novel *It* sparked sequels, remakes, parodies and solidified an entire genre: clown horror. Decades later, director Andy Muschietti revitalized King's popular novel, smashing all box office expectations with the release of his 2017 film *It*. At the time of its release, the movie set the record for the world's highest-grossing horror film. Examining the legacy of the controversial cult novel, the 2017 box office sensation and other incarnations of the demonic clown Pennywise, this collection of never-before-published essays covers the franchise from a variety of perspectives. Topics include examinations of the carnivalesque in both the novel and films, depictions of sexuality and theology in the book, and manifestations of patriarchy and the franchise, among other diverse subjects.

REVISIONING

CRITICAL METHODS OF SEEING CHRISTIANITY IN THE HISTORY OF ART

Wipf and Stock Publishers **ReVisioning: Critical Methods of Seeing Christianity in the History of Art** examines the application of art historical methods to the history of Christianity and art. As methods of art history have become more interdisciplinary, there has been a notable emergence of discussions of religion in art history as well as related fields such as visual culture and theology. This book represents the first critical examination of scholarly methodologies applied to the study of Christian subjects, themes, and contexts in art. **ReVisioning** contains original work from a range of scholars, each of whom has addressed the question, in regard to a well-known work of art or body of work, "How have particular methods of art history been applied, and with what effect?" The study moves from the third century to the present, providing extensive treatment and analysis of art historical methods applied to the history of Christianity and art.

CHRISTIAN SCHOLARSHIP IN THE TWENTY-FIRST CENTURY

PROSPECTS AND PERILS

Wm. B. Eerdmans Publishing **The Christian tradition provides a wealth of insight into perennial human questions about the shape of the good life, human happiness, virtue, justice, wealth and poverty, spiritual growth, and much else besides --**

and Christian scholars can do great good by bringing that rich tradition into conversation with the broader culture. But what is the nature and purpose of distinctively Christian scholarship, and what does that imply for the life and calling of the Christian scholar? What is it about Christian scholarship that makes it Christian? Ten eminent scholars grapple with such questions in this volume. They offer deep and thought-provoking discussions of the habits and commitments of the Christian scholar, the methodology and pedagogy of Christian scholarship, the role of the Holy Spirit in education, Christian approaches to art and literature, and more. **CONTRIBUTORS** Jonathan A. Anderson Dariusz M. Brycko Natasha Duquette M. Elizabeth Lewis Hall George Hunsinger Paul K. Moser Alvin Plantinga Craig J. Slane Nicholas Wolterstorff Amos Yong

IMAGES AT WORK

THE MATERIAL CULTURE OF ENCHANTMENT

Oxford University Press **Images can be studied in many ways--as symbols, displays of artistic genius, adjuncts to texts, or naturally occurring phenomena like reflections and dreams. Each of these approaches is justified by the nature of the image in question as well as the way viewers engage with it. But images are often something more when they perform in ways that exhibit a capacity to act independent of human will. Images come alive--they move us to action, calm us, reveal the power of the divine, change the world around us. In these instances, we need an alternative model for exploring what is at work, one that recognizes the presence of images as objects that act on us. Building on his previous innovative work in visual and religious studies, David Morgan creates a new framework for understanding how the human mind can be enchanted by images in Images at Work. In carefully crafted arguments, Morgan proposes that images are special kinds of objects, fashioned and recognized by human beings for their capacity to engage us. From there, he demonstrates that enchantment, as described, is not a violation of cosmic order, but a very natural way that the mind animates the world around it. His groundbreaking study outlines the deeply embodied process by which humans create culture by endowing places, things, and images with power and agency. These various agents--human and non-human, material, geographic, and spiritual--become nodes in the web of relationships, thus giving meaning to images and to human life. Marrying network theory with cutting-edge work in visual studies, and connecting the visual and bodily technologies employed by the ancient Greeks and Romans to secular icons like Che Guevara, Abraham Lincoln, and Mao, Images at Work will be transformative for those curious about why images seem to have a power of us in ways we can't always describe.**

ARTS OF WONDER

ENCHANTING SECULARITY - WALTER DE MARIA, DILLER + SCOFIDIO, JAMES TURRELL, ANDY GOLDSWORTHY

University of Chicago Press Kosky focuses on a handful of artists - Walter De Maria, Diller + Scofidio, James Turrell, and Andy Goldsworthy - to show how they introduce spaces hospitable to mystery and wonder, redemption and revelation, and transcendence and creation.

THE ENCHANTMENTS OF MAMMON

HOW CAPITALISM BECAME THE RELIGION OF MODERNITY

Belknap Press Eugene McCarragher challenges the conventional view of capitalism as a force for disenchantment. From Puritan and evangelical valorizations of profit to the heavenly Fordist city, the mystically animated corporation, and the deification of the market, capitalism has hijacked our intrinsic longing for divinity, laying hold to our souls.

ARTS IN THE MARGINS OF WORLD ENCOUNTERS

Vernon Press 'Arts in the Margins of World Encounters' presents original contributions that deal with artworks of differently marginalized people—such as ethnic minorities, refugees, immigrants, disabled people, and descendants of slaves—, a wide variety of art forms—like clay figures, textile, paintings, poems, museum exhibits and theatre performances—, and original data based on committed, long-term fieldwork and/or archival research in Brazil, Martinique, Rwanda, India, Indonesia, Japan, Australia, and New Zealand. The volume develops theoretical approaches inspired by innovative theorists and is based on currently debated analytical categories including the ethnographic turn in contemporary art, polycentric aesthetics, and aesthetic cannibalization, among others. This collection also incorporates fascinating and intriguing contemporary cases, but with solid theoretical arguments and grounds. 'Arts in the Margins of World Encounters' will appeal to students at all levels, scholars, and practitioners in arts, aesthetics, anthropology, social inequality, and discrimination, as well as researchers in other fields, including post-colonialism and cultural organizations.

ENCHANTMENTS

JOSEPH CORNELL AND AMERICAN MODERNISM

Princeton University Press "This book uncovers a largely overlooked strand of American modernism in Cornell's work that engaged with current issues through the metaphysical aspects of vernacular objects and experiences"--

THE RE-ENCHANTMENT OF THE WORLD

ART VERSUS RELIGION

OUP Oxford **The Re-enchantment of the World** is a philosophical exploration of the role of art and religion as sources of meaning in an increasingly material world dominated by science. Gordon Graham takes as his starting point Max Weber's idea that contemporary Western culture is marked by a 'disenchantment of the world' — the loss of spiritual value in the wake of religion's decline and the triumph of the physical and biological sciences. Relating themes in Hegel, Nietzsche, Schleiermacher, Schopenhauer, and Gadamer to topics in contemporary philosophy of the arts, Graham explores the idea that art, now freed from its previous service to religion, has the potential to re-enchant the world. In so doing, he develops an argument that draws on the strengths of both 'analytical' and 'continental' traditions of philosophical reflection. The opening chapter examines ways in which human lives can be made meaningful as a background to the debates surrounding secularization and secularism. Subsequent chapters are devoted to painting, literature, music, architecture, and festival with special attention given to Surrealism, 19th-century fiction, James Joyce, the music of J. S. Bach and the operas of Wagner. Graham concludes that that only religion properly so called can 'enchant the world', and that modern art's ambition to do so fails.

RE-ENCHANTMENT

Routledge **The near-absence of religion from contemporary discourse on art is one of the most fundamental issues in postmodernism. Artists critical of religion can find voices in the art world, but religion itself, including spirituality, is taken to be excluded by the very project of modernism. The sublime, "re-enchantment" (as in Weber), and the aura (as in Benjamin) have been used to smuggle religious concepts back into academic writing, but there is still no direct communication between "religionists" and scholars. Re-Enchantment, volume 7 in The Art Seminar Series, will be the**

first book to bridge that gap. The volume will include an introduction and two final, synoptic essays, as well as contributions from some of the most prominent thinkers on religion and art including Boris Groys, James Elkins, Thierry de Duve, David Morgan, Norman Girardot, Sally Promey, Brent Plate, and Christopher Pinney.

ON THE STRANGE PLACE OF RELIGION IN CONTEMPORARY ART

Routledge Can contemporary art say anything about spirituality? John Updike calls modern art "a religion assembled from the fragments of our daily life," but does that mean that contemporary art is spiritual? What might it mean to say that the art you make expresses your spiritual belief? *On the Strange Place of Religion in Contemporary Art* explores the curious disconnection between spirituality and current art. This book will enable you to walk into a museum and talk about the spirituality that is or is not visible in the art you see.

THE NEW VISIBILITY OF RELIGION

STUDIES IN RELIGION AND CULTURAL HERMENEUTICS

A&C Black A unique collection of essays that brings together contributions from; theology, aesthetics, social and political science, philosophy and cultural theory to examine the surge in the public visibility of religion.

WHAT PHOTOGRAPHY IS

Routledge In *What Photography Is*, James Elkins examines the strange and alluring power of photography in the same provocative and evocative manner as he explored oil painting in his best-selling *What Painting Is*. In the course of an extended imaginary dialogue with Roland Barthes's *Camera Lucida*, Elkins argues that photography is also about meaninglessness--its apparently endless capacity to show us things that we do not want or need to see--and also about pain, because extremely powerful images can sear permanently into our consciousness. Extensively illustrated with a surprising range of images, the book demonstrates that what makes photography uniquely powerful is its ability to express the difficulty--physical, psychological, emotional, and aesthetic--of the act of seeing.

SPIRIT OF THE ARTS

TOWARDS A PNEUMATOLOGICAL AESTHETICS OF RENEWAL

Springer A contribution to the field of theological aesthetics, this book explores the arts in and around the Pentecostal and charismatic renewal movements. It proposes a pneumatological model for creativity and the arts, and discusses different art forms from the perspective of that model. Pentecostals and other charismatic Christians have not sufficiently worked out matters of aesthetics, or teased out the great religious possibilities of engaging with the arts. With the flourishing of Pentecostal culture comes the potential for an equally flourishing artistic life. As this book demonstrates, renewal movements have participated in the arts but have not systematized their findings in ways that express their theological commitments—until now. The book examines how to approach art in ways that are communal, dialogical, and theologically cultivating.

MEMENTO MORI IN CONTEMPORARY ART

THEOLOGIES OF LAMENT AND HOPE

Routledge This book explores how four contemporary artists—Francis Bacon, Joseph Beuys, Robert Gober, and Damien Hirst—pursue the question of death through their fraught appropriations of Christian imagery. Each artist is shown to not only pose provocative theological questions, but also to question the abilities of theological speech to adequately address current attitudes to death. When set within a broader theological context around the thought of death, Bacon's works invite fresh readings of the New Testament's narration of the betrayal of Christ, and Beuys' works can be appreciated for the ways they evoke Resurrection to envision possible futures for Germany in the aftermath of war. Gober's immaculate sculptures and installations serve to create alternative religious environments, and these places are both evocative of his Roman Catholic upbringing and virtually haunted by the ghosts of his excommunication from that past. Lastly and perhaps most problematically, Hirst has built his brand as an artist from making jokes about death. By opening fresh arenas of dialogue and meaning-making in our society and culture today, the rich humanity of these artworks promises both renewed depths of meaning regarding our exit from this world as well as how we might live well within it for the time that we have. As such, it will be a vital resource for all scholars in Theology, the Visual Arts, Material Religion and Religious Studies.

THE KUYPER CENTER REVIEW

VOLUME THREE: CALVINISM AND CULTURE

Wm. B. Eerdmans Publishing **Some religious traditions -- such as Lutheran, Wesleyan, and Eastern Orthodox -- have aesthetically rich resources on which to draw for the renewal of arts in everyday life. In contrast, Calvinism has generally been suspicious of the arts. The essays in this volume attempt to explore new avenues of thought about Calvinism's relation to the arts. Part historical, part theological, and part practical, they offer a wide-ranging exploration of neo-Calvinism's relationship to the arts, both at a general level and in connection with specific art forms. Overall they suggest that the neo-Calvinism espoused by Abraham Kuyper can and should make more of the arts than the traditional view of Reformed Christianity might be thought to allow. Contributors: Clifford B. Anderson John Barber James D. Bratt Michael Brutigam Janet Danielson Neal DeRoo John De Soto James Eglinton Matthew Kaemingk Jennifer Wang William Baltmanis Whitney Albert M. Wolters**

THE KUYPER CENTER REVIEW, VOL 3

CALVINISM AND CULTURE

Wm. B. Eerdmans Publishing **Some religious traditions -- such as Lutheran, Wesleyan, and Eastern Orthodox -- have aesthetically rich resources on which to draw for the renewal of arts in everyday life. In contrast, Calvinism has generally been suspicious of the arts. The essays in this volume attempt to explore new avenues of thought about Calvinism's relation to the arts. Part historical, part theological, and part practical, they offer a wide-ranging exploration of neo-Calvinism's relationship to the arts, both at a general level and in connection with specific art forms. Overall they suggest that the neo-Calvinism espoused by Abraham Kuyper can and should make more of the arts than the traditional view of Reformed Christianity might be thought to allow. Contributors: Clifford B. Anderson John Barber James D. Bratt Michael Bräutigam Janet Danielson Neal DeRoo John De Soto James Eglinton Matthew Kaemingk Jennifer Wang William Baltmanis Whitney Albert M. Wolters**

J.R.R. TOLKIEN ENCYCLOPEDIA

SCHOLARSHIP AND CRITICAL ASSESSMENT

Taylor & Francis **A detailed work of reference and scholarship, this one volume Encyclopedia includes discussions of all the fundamental issues in Tolkien scholarship written by the leading scholars in the field. Coverage not only presents the most recent scholarship on J.R.R. Tolkien, but also introduces and explores the author and scholar's life and work within their historical and cultural contexts. Tolkien's fiction and his sources of influence are examined along with his artistic and academic achievements - including his translations of medieval texts - teaching posts, linguistic works, and the languages he created. The 550 alphabetically arranged entries fall within the following categories of topics:**

adaptations art and illustrations characters in Tolkien's work critical history and scholarship influence of Tolkien languages biography literary sources literature creatures and peoples of Middle-earth objects in Tolkien's work places in Tolkien's work reception of Tolkien medieval scholars scholarship by Tolkien medieval literature stylistic elements themes in Tolkien's works theological/ philosophical concepts and philosophers Tolkien's contemporary history and culture works of literature

THE VISION OF THE SOUL

TRUTH, GOODNESS, AND BEAUTY IN THE WESTERN TRADITION

Catholic University of America Press + ORM **“For those for whom conservatism means something more than anti-liberalism . . . who wish to dive deep into the conservative tradition in search of pearls” (The American Conservative). Ours is an age full of desires but impoverished in its understanding of where those desires lead—an age that asserts mastery over the world but also claims to find the world as a whole absurd or unintelligible. In The Vision of the Soul, James Matthew Wilson seeks to conserve the great insights of the western tradition by giving us a new account of them responsive to modern discontents. The western- or Christian Platonist-tradition, he argues, tells us that man is an intellectual animal, born to pursue the good, to know the true, and to contemplate all things in beauty. By turns a study in fundamental ontology, aesthetics, and political philosophy, Wilson’s book invites its readers to a renewal of the West’s intellectual tradition. “Conservatism needs a new prophet. James Matthew Wilson is the man for the job, and The Vision of the Soul is his calling card . . . A new classic. For it we give thanks to God, and to Plato.” —Covenant “James Wilson’s important book returns to a conservatism in the tradition of Burke, Eliot, and Russell Kirk. . . . He wants us to focus on beauty and its place in Western culture. The book is a strong defense of that culture, but not an**

unthinking one.” —Crisis Magazine “A stirring and timely account and defense of the West’s traditional way of understanding the universe and our place in it.” —Matthew M. Robare, The Kirk Center

THE PHILOSOPHY OF REENCHANTMENT

Routledge This book presents a philosophical study of the idea of reenchancement and its merits in the interrelated fields of philosophical anthropology, ethics, and ontology. It features chapters from leading contributors to the debate about reenchancement, including Charles Taylor, John Cottingham, Akeel Bilgrami, and Jane Bennett. The chapters examine neglected and contested notions such as enchantment, transcendence, interpretation, attention, resonance, and the sacred or reverence-worthy— notions that are crucial to human self-understanding but have no place in a scientific worldview. They also explore the significance of adopting a reenchancing perspective for debates on major concepts such as nature, naturalism, God, ontology, and disenchantment. Taken together, they demonstrate that there is much to be gained from working with a more substantial and affirmative concept of reenchancement, understood as a fundamental existential orientation towards what is seen as meaningful and of value. The Philosophy of Reenchancement will be of interest to scholars and advanced students in philosophy—especially those working in moral philosophy, metaphysics, philosophy of religion, theology, religious studies, and sociology.

FLUID FLESH

THE BODY, RELIGION AND THE VISUAL ARTS

Leuven University Press How do we relate the body we have and the bodies we see to the mind, or to the soul? Fluid Flesh addresses the relationship between the body, religion, and the visual arts, which is one of both love and tension. Are we able (and allowed) to think of the divine in a corporeal way? Isn't artistic expression, which originated from both the human mind and body, intrinsically a bodily matter? Featuring an introduction from James Elkins, Fluid Flesh covers an array of topics including the visual as a spiritual medium today; iconophilia and iconoclasm in the past and present; the human body, religion and contemporary lifestyles; and premodern and postmodern perspectives on anatomy and the visual arts. Several authors address the presentation of the human form in Christian art and ask whether the body may be present in religious art even without figuration. The authors highlight the intertwined and powerful roles of both the image and the body within a contemporary culture that has seemingly devalued language (in favor of the image) and has renewed a "sinful" conception of the body as in constant need of improvement.

ART AND ARCHITECTURE OF THE WORLD'S RELIGIONS [2 VOLUMES]

ABC-CLIO **Two abundantly illustrated volumes offer a vibrant discussion of how the divine is and has been represented in art and architecture the world over. • 200 illustrations, including floor plans of churches, synagogues, and temples bring the discussions of art and architecture to life • An extensive bibliography enables further research**

THE WORK OF ENCHANTMENT

Routledge **The Work of Enchantment suggests that it is a lack of "enchantment" in rich, developed countries that causes soul-starved Westerners to experience mental (and sometimes physical) illness. Del Nevo argues that this "enchantment" is most often experienced in childhood, but can also be found in adulthood, particularly through art. However, adults must cultivate within themselves the ability to appreciate art by reading, listening, and gazing-activities often misconceived in advanced industrial societies. Del Nevo describes the framework of enchantment and its philosophical and historical roots. He then concentrates on the work of enchantment within literature, considering what enchantment might entail taking the works of Proust, Rilke, and Goethe as examples. Del Nevo shows how a sense of enchantment forms within and between art works, using his literary examples, as well as between the work and the audience. The reader will learn along the way that enchantment may be found in the power of words, as an expression of the desire of the soul, a compliment of melancholy, and in art that points to something beyond itself. Enchantment may be found in many places, ranging from philosophy, religion, and psychology to sociology and culture, but here Del Nevo focuses on literature. His audience is people who are searching for something beyond money or glamour-perhaps the meaning of art and culture. His focus on literary masterpieces such as the Duino Elegies, Remembrance of Things Past, Wilhelm Meister's Journeyman Years, and others will make it of interest to those in cultural studies. Well written and engaging, and accessible to non-specialist readers, this unusual work in philosophy and aesthetics is free of jargon and complicated verbiage. Inspiring and enlivening, it is, in the author's words, "a stirring call to idleness."**

THE UNSPEAKABLE ART OF BILL VIOLA

A VISUAL THEOLOGY

Wipf and Stock Publishers **The breach of art from religion is just one of the many unhappy legacies of modernism. There**

was a time, however, when the aesthetic and the spiritual were of a piece. This study of the work of American video artist Bill Viola considers the possible reemergence of a theological dimension to contemporary art--a reenchantment of art, as some have called it. Using the high-tech apparatus of modern video, Viola's art is rooted precisely in this theological tradition of transcendent mystical experience and spiritual self-concentration. The technological apotheosis of modern image-making--high speed film, high-definition video, LCD and plasma screens, and sophisticated sound recording--are put to use by Viola in ways that significantly challenge prevailing intellectual and artistic traditions and return us to the power of the Sublime--that which, by definition, defeats language. Viola's art as such converges with postmodern notions of the "unrepresentable" and with the ancient theological tradition of apophasis, "speaking away" or "unsaying." The fullness of "meaning," then, appears only as a promise of presence through embodied absence, neither fully here and now nor entirely elsewhere and beyond. This study seeks to define, through the work of a courageous and thoughtful contemporary artist, the theological sublime as an aesthetic of revelation.

ENCHANTMENT

ON CHARISMA AND THE SUBLIME IN THE ARTS OF THE WEST

[University of Pennsylvania Press](#) What is the force in art, C. Stephen Jaeger asks, that can enter our consciousness, inspire admiration or imitation, and carry a reader or viewer from the world as it is to a world more sublime? We have long recognized the power of individuals to lead or enchant by the force of personal charisma—and indeed, in his award-winning *Envy of Angels*, Jaeger himself brilliantly parsed the ability of charismatic teachers to shape the world of medieval learning. In *Enchantment*, he turns his attention to a sweeping and multifaceted exploration of the charisma not of individuals but of art. For Jaeger, the charisma of the visual arts, literature, and film functions by creating an exalted semblance of life, a realm of beauty, sublime emotions, heroic motives and deeds, godlike bodies and actions, and superhuman abilities, so as to dazzle the humbled spectator and lift him or her up into the place so represented. Charismatic art makes us want to live in the higher world that it depicts, to behave like its heroes and heroines, and to think and act according to their values. It temporarily weakens individual will and rational critical thought. It brings us into a state of enchantment. Ranging widely across periods and genres, *Enchantment* investigates the charismatic effect of an ancient statue of Apollo on the poet Rilke, of the painter Dürer's self-portrayal as a figure of Christ-like magnificence, of a numinous Odysseus washed ashore on Phaeacia, and of the black-and-white projection of Fred Astaire dancing across the Depression-era movie screen. From the tattoos on the face of a Maori tribesman to the

haunting visage of Charlotte Rampling in a film by Woody Allen, Jaeger's extraordinary book explores the dichotomies of reality and illusion, life and art that are fundamental to both cultic and aesthetic experience.

RELIGION IN THE 21ST CENTURY

CHALLENGES AND TRANSFORMATIONS

Ashgate Publishing, Ltd. In spite of the debate about secularization or de-secularization, the existential-bodily need for religion is basically the same as always. What have been changed are the horizons within which religions are interpreted and the relationships within which religions are integrated. This book explores how religions continue to challenge secular democracy and science, and how religions are themselves being challenged by secular values and practices. All traditions - whether religious or secular - experience a struggle over authority, and this struggle seems to intensify with globalization, as it has brought people around the world in closer contact with each other. In this book internationally leading scholars from sociology, law, political science, religious studies, theology and the religion and science debate, take stock of the current interdisciplinary research on religion and open new perspectives at the cutting edge of the debate on religion in the 21st century.

INTERNATIONAL HANDBOOK OF PRACTICAL THEOLOGY

Walter de Gruyter GmbH & Co KG Practical theology has outgrown its traditional pastoral paradigm. The articles in this handbook recognize that religion, spirituality, lived religion on this side and beyond institutional communities refer to realms of cultures, ritual practices, and symbolic orders whose boundaries are not clearly defined and whose contents are shifting. The Handbook of Practical Theology offers insightful transcultural conceptions of religion and religious affairs collected from various cultures and religions. The first section presents 'concepts of religion'. Chapters include considerations of the conceptualizing of religion in the fields of 'anthropology', 'community', 'family', 'institution', 'law', 'media', and 'politics' among others. The second section is dedicated to case studies of 'religious practices' from the perspective of their actors. The third section presents the main theoretical discourses that map the globally significant diversity and multiplicity of religion. Altogether, fifty-eight authors from different parts of the world encourage a rethinking of religious practice in an expanded, transcultural, globalized, and postcolonial world.

IMAGES AT WORK

THE MATERIAL CULTURE OF ENCHANTMENT

Oxford University Press **Images can be studied in many ways--as symbols, displays of artistic genius, adjuncts to texts, or naturally occurring phenomena like reflections and dreams. Each of these approaches is justified by the nature of the image in question as well as the way viewers engage with it. But images are often something more when they perform in ways that exhibit a capacity to act independent of human will. Images come alive--they move us to action, calm us, reveal the power of the divine, change the world around us. In these instances, we need an alternative model for exploring what is at work, one that recognizes the presence of images as objects that act on us. Building on his previous innovative work in visual and religious studies, David Morgan creates a new framework for understanding how the human mind can be enchanted by images in Images at Work. In carefully crafted arguments, Morgan proposes that images are special kinds of objects, fashioned and recognized by human beings for their capacity to engage us. From there, he demonstrates that enchantment, as described, is not a violation of cosmic order, but a very natural way that the mind animates the world around it. His groundbreaking study outlines the deeply embodied process by which humans create culture by endowing places, things, and images with power and agency. These various agents--human and non-human, material, geographic, and spiritual--become nodes in the web of relationships, thus giving meaning to images and to human life. Marrying network theory with cutting-edge work in visual studies, and connecting the visual and bodily technologies employed by the ancient Greeks and Romans to secular icons like Che Guevara, Abraham Lincoln, and Mao, Images at Work will be transformative for those curious about why images seem to have a power of us in ways we can't always describe.**

SHAKESPEARE AND THE COMEDY OF ENCHANTMENT

Oxford University Press **Introduction -- Clowns, fools, and folly -- Structural doubleness and repetition -- Place, being, and agency -- The manifestation of desire -- The return from the dead -- Ending and wondering.**

WAYS OF MEETING AND THE THEOLOGY OF RELIGIONS

Routledge **Exploring the different points of view and 'tones of voice' adopted in theology for the meeting of religions, this book presents a contemporary philosophical and theological engagement with key issues of how different faiths**

might meet, of comparative philosophy of religion, of the use of aesthetics, of inter-religious ethics and issues relating to the self. Providing a critical evaluation of contemporary liberal, post-liberal and conservative voices, and an engagement with movements such as Radical Orthodoxy and Scriptural Reasoning to mention a few, this book highlights the use of the creative imagination and explores new ideas for the meeting of religions.