Chapter One The Re Enchantment Of The World

The Re-Enchantment of the West challenges those theories that predict widespread secularization beyond traditional institutional religiosity. Spiritualities are emerging that are not only quite different from the those forms of religion that are in decline, but are often defined over against them and articulated and passed on in ways quite different from those of traditional religion. In particular, it is argued that such contemporary Western spirituality is fed by a constantly replenished reservoir of ideas, practices, and methodologies, which is here termed ‘occulture’. Moreover, such occultural ideas both feed into and are sourced by popular culture. Indeed, popular occulture is a key feature of the re-enchantment of the West. Demonstrating the significance and ubiquity of these ideas, this book examines, for example, healthcare and nursing, contemporary environmentalism, psychedelia and drug use, the Internet and cyberspirituality, belief in UFOs and extraterrestrial life, demonology and the contemporary fascination with the figure of Satan, the heavy metal subculture, popular apocalypticism, and millennial violence.

Starting from the premise that we can no longer afford to live in a disenchanted world, Moore shows that a profound, enchanted engagement with life is not a childish thing to be put away with adulthood, but a necessity for one’s personal and collective survival. With his lens focused on specific aspects of daily life such as clothing, food, furniture, architecture, ecology, language, and politics, Moore describes the renaissance these can undergo when there is a genuine engagement with beauty, craft, nature, and art in both private and public life. Millions of readers who found comfort and substance in Moore’s previous bestsellers will discover in this book ways to restore the heart and soul of work, home, and creative endeavors through a radical, fresh return to ancient ways of living the soulful life.

Challenges the conventional view of a “disenchanted” and secular modernity, and recovers the complex relation that exists between science, religion, and esotericism in the modern world. Max Weber famously characterized the ongoing process of intellectualization and rationalization that separates the natural world from the divine (by excluding magic and value from the realm of science, and reason and fact from the realm of religion) as the “disenchantment of the world.” Egil Asprem argues for a conceptual shift in how we view this key narrative of modernity. Instead of a sociohistorical process of disenchantment that produces increasingly rational minds, Asprem maintains that the continued presence of “magic” and “enchantment” in people’s everyday experience of the world created an intellectual problem for those few who were socialized to believe that nature should contain no such incalculable mysteries. Drawing on a wide range of early twentieth-century primary sources from theoretical physics, occultism, embryology, radioactivity, psychical research, and other fields, Asprem casts the intellectual life of high modernity as a synchronic struggle across conspicuously different fields that shared surprisingly similar intellectual problems about value, meaning, and the limits of knowledge. “The Problem of Disenchantment is, in its entirety, extraordinarily well researched, argued, and written—representing at once the most complete and nuanced treatment of the notion of disenchantment within this network of scientific, religious, philosophical, and esoteric discourses and currents.” – Nova Religio

In a rigorous exploration of how secularism and identity emerged as conflicting concepts in the modern world, Akeel Bilgrami elaborates a notion of secular enchantment with a view to finding in secular modernity a locus of meaning and value, while addressing squarely the anxiety that all such notions are exercises in nostalgia.
This book explores the contemporary nature of Max Weber's work by looking in detail at his key concepts of rationalization and disenchantment. Thematic parallels are drawn between Weber's rationalization thesis and the critiques of contemporary culture developed by Jean-Francois Lyotard, Michel Foucault and Jean Baudrillard. It is suggested that these three 'postmodern' thinkers develop and respond to Weber's analysis of modernity by pursuing radical strategies of affirmation and re-enchantment. Examining the work of these three key thinkers in this way casts new light both on postmodern theory and on Weber's sociology of rationalization.

This book provides original insight into the way we now engage and remember national history. Drawing on fieldwork and analysis of international case studies on state commemoration, memorialization, recreational and tourism and times of disaster and crisis, the author demonstrates that not only does the nation frequently retain a strong cultural relevance in our global world but that the emergence of new forms of ritual and remembrance means that in many instances we are seeing the re-enchantment of nationalism. Drawing upon and developing an empirically informed cultural sociology, the author charts the distinctive qualities of these new national rites and how they feed into and advance particular cosmopolitan and orthodox national politics. Because social science has so often wrongly assumed the end of nationalism, the insights of this of the book about the possibilities and limitations of contemporary nationalism demand serious consideration by academics and also by policy makers and the general public.

In our contemporary post-modern world, popular forms of spirituality are increasingly engaging with notions of re-enchantment - of self and community. Not only are narratives of re-enchantment appearing in popular culture at the personal and spiritual level, but also they are often accompanied by a pragmatic approach that calls for political activism and the desire to change the world to incorporate these new ideas. Drawing on case studies of particular groups, including pagans, witches, radical faeries, post-modern tourists, and queer and goddess groups, contributors from Australia, the UK and North America discuss various forms of spirituality and how they contribute to self-knowledge, identity, and community life. The book documents an emerging engagement between new quasi-religious groups and political action, eco-paganism, post-colonial youth culture and alternative health movements to explore how social change emerges.

Byron is rarely thought of as a spiritual writer. However, as this bold new collection shows, this is the result of an impoverished notion of the 'spiritual' and a reflection of biased priorities in Romantic studies. Reflecting on the poet's claim that 'immaterialism's a serious matter', this interdisciplinary collection of essays, from British and American scholars, calls into question the prevailing 'materialist' consensus, and offers a fresh and theoretically inflected reading of Byron's poetry. Byron's Ghosts is the first book-length examination of spectrality in Byron's work. It is on the one hand concerned with what Mary Shelley in her essay 'On Ghosts' refers to as 'the true old-fashioned, foretelling, flitting, gliding ghost', though it is also a postmodern response to the 'spectral turn' in critical theory, which brings into view a range of phantom effects and 'non-Gothic' spectres. Focusing attention on these diverse modalities of the ghostly, the specially assembled essays complicate the popular image of Byron as a sceptical or 'anti-Romantic' poet and reveal a great deal about his work that could not be uncovered in any other way.

Historically informed performance (HIP) has provoked heated debate amongst musicologists, performers and cultural sociologists. In The Art of Re-enchantment: Making Early Music in the Modern Age, author Nick Wilson answers many salient questions surrounding HIP through an in-depth analysis of the early music movement in Britain from the 1960s to the present day. This volume explores the process of heritage making and its relation to the production of touristic places, examining several case studies around the world. Most existing literature on heritage and tourism centers either on its managerial aspects, the tourist experience, or issues related to inequality and identity politics. This volume instead establishes theoretical links between analyses of heritage and the production and reproduction of places in the context of the global tourist trade. The approach adopted here is to explore the production of heritage as a complex process shaped by local and global discourses that can have a deep impact on several policies and legislations. Heritage itself has now become not only a global discourse, but also a global practice, which may eventually lead to the use of heritage as a field for hegemony. From these perspectives, heritage making may be incorporated in the world economy, mainly through the global tourism trade. The chapters in this book stress the need for identifying the intrinsic political implications of these processes, relocating their study in political, economic and social settings. Combined with a diversified set of theoretical approaches and research methods, guided by a common thematic
rationale, The Making of Heritage is at the forefront of current debates about heritage.

Alexander Pushkin stands in a unique position as the founding father of Russian literature. In this Companion, leading scholars discuss Pushkin's work in its political, literary, social and intellectual contexts. In the first part of the book individual chapters analyse his poetry, his theatrical works, his narrative poetry and historical writings. The second section explains and samples Pushkin's impact on broader Russian culture by looking at his enduring legacy in music and film from his own day to the present. Special attention is given to the reinvention of Pushkin as a cultural icon during the Soviet period. No other volume available brings together such a range of material and such comprehensive coverage of all Pushkin's major and minor writings. The contributions represent state-of-the-art scholarship that is innovative and accessible, and are complemented by a chronology and a guide to further reading.

Based on four years of embedded observation in the cabinet of a European Commissioner, this book develops a sociology of international political work. Empirically, it offers an insider's chronicle of the European Union between 2015 and 2019. The analysis traces the successes and failures of Commissioner Pierre Moscovici and his team on five issues that defined European politics between 2015 and 2019: the Greek crisis, budgetary disputes with Spain and Portugal, the rise of populism in Italy, the reform of the eurozone, and the fight against tax evasion. The aim is not to ascertain whether the Commission's policy was good or bad, but to understand how political work is done in a European Union where the 'spectacle of power' is blurred by 24 official languages, 28 national histories, a powerful technocracy, and sometimes opaque institutions. As a life-long socialist politician and former French finance minister, Pierre Moscovici was perhaps the most intensely political character in Jean-Claude Juncker's self-styled 'Political Commission'. Brandishing his leftist identity, rejecting technocratic talk, he surrounded himself with staffers sharing his ambition - but also critical of his actions. Shadowing them from the corridors of the Berlaymont, the seat of the European Commission, to Washington and Athens, The Political Commissioner throws light on the partisan struggles that shaped the Juncker Commission, tensions with the Eurogroup and the Parliament, and recurring conflicts with the Member States. It also shows how political staffers operate informally and in their interaction with the media and civil servants, as they craft and sell public policies to the public. In this ethnographic narrative, French politics is never far away. Decoding the European policy of a French, Socialist Commissioner, first under François Hollande and then Emmanuel Macron, the book investigates the dynamics that sometimes bring Brussels and Paris together, sometimes set them apart. Transformations in Governance is a major academic book series from Oxford University Press. It is designed to accommodate the impressive growth of research in comparative politics, international relations, public policy, federalism, and environmental and urban studies concerned with the dispersion of authority from central states to supranational institutions, subnational governments, and public-private networks. It brings together work that advances our understanding of the organization, causes, and consequences of multilevel and complex governance. The series is selective, containing annually a small number of books of exceptionally high quality by leading and emerging scholars. The series is edited by Liesbet Hooghe and Gary Marks of the University of North Carolina, Chapel Hill, and Walter Mattli of the University of Oxford.

Generations X and Y are plugged into the contemporary world of consumption, popular culture, and the internet. These generations treat knowledge and belief as a more flexible concept, often focusing on the practical rather than the theoretical and often drawing on conflicting sources in both popular and cyber culture. Their approach to religious belief and practice requires a new way of studying the sociology of religion. 'Sociology of Religion for Generations X and Y' examines key world religions - Buddhism, Christianity and Islam - as well as newer religious groups, such as Scientology, New Age, Witchcraft and online communities such as Jediism and Matrixism. The book covers a range of key concepts: secularisation and modernisation, re-enchantment, the 'McDonaldisation' of society, and the easternisation of the west. Each chapter opens with a case study from popular culture or the internet which takes the reader to the heart of the topic being discussed. Employing both classical sociological theory and contemporary critical theory, 'Sociology of Religion for Generations X and Y' explains where contemporary religion and spirituality are coming from, where they are now, and where they are going.

This book presents a philosophical study of the idea of reenchantment and its merits in the interrelated fields of philosophical anthropology, ethics, and ontology. It features chapters from leading contributors to the debate about reenchantment, 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 reenchanting 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 reenchantment, understood as a fundamental existential orientation towards what is seen as meaningful and of value. The Philosophy of Reenchantment 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.

International intervention is not just about ‘saving’ human lives: it is also an attempt to secure humanity’s place in the universe. This book explores the Western secular beliefs that underpin contemporary practices of intervention—most importantly, beliefs about life, death and the dominance of humanity. These beliefs shape a wide range of practices: the idea that human beings should intervene when human lives are at stake; analyses of violence and harm; practices of intervention and peace-building; and logics of killing and letting die. Ironically, however, the Western secular desire to ensure the meaningfulness of human life at all costs contributes to processes of dehumanization, undercutting the basic goals of intervention. To explore this paradox, International Intervention in a Secular Age engages with examples from around the world, and draws on interdisciplinary sources: anthropologies of secularity and IR, posthumanist political philosophy, ontology and the sociology of death. This book offers new insight into perennial problems, such as the reluctance of intervenors to incur fatalities, and international inaction in the face of escalating violence. It also exposes new dilemmas, such as the dehumanizing effects of quantifying casualties, Western secular logics of killing, and the appropriation of lives and deaths through peace-building processes. It will be of great interest to students and scholars of international relations, political philosophy, international ethics and social anthropology.

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In the late 1960s, a new movement emerged championing historically informed ‘authentic’ approaches to performance. Heard today in concert halls across the world and in a library's worth of recordings, it has completely transformed the way in which we listen to music. While revolutionizing the classical music profession in the process. Yet the rise of Early Music has been anything but uncontroversial. Historically informed performance (HIP) has provoked heated debate amongst musicologists, performers and cultural sociologists. Did HIP's scholar-performers possess the skills necessary to achieve their uncompromising agenda? Was interest in historically informed performance just another facet of the burgeoning heritage industry? And was the widespread promotion of early music simply a commercial ruse to make money put forward by profit-driven record companies? In The Art of Re-enchantment: Making Early Music in the Modern Age, author Nick Wilson answers these and other questions through an in-depth analysis of the early music movement in Britain from the 1960s to the present day. While other books have examined the history of early music's revival, this interdisciplinary study is unique in its focus on how various constituencies actually made their living from the early music business. Through chapters discussing the professionalization of early music, the influence of institutions such as the BBC and record companies, and the entrepreneurial role of leading early music pioneers, this book will shed new light on one of the most fascinating and influential movements in 20th Century art music. The Art of Re-enchantment begins a much-needed conversation about the true value of art and authenticity today. This volume is a must have for early music lovers, music historians and musicologists with an interest in performance practice, and anyone interested in the production, distribution and consumption of music.

This book argues that robots are enchanting humans (as potential intimate partners), because humans are enchanting robots (by performing magical thinking), and that these processes are...
part of a significant re-enchantment of the “modern” world. As a foundation, the author examines arguments for and against intimate relationships with robots, particularly sex robots and care robots. Moreover, the book provides a consideration of human-robot interactions and philosophical reflections about robots through the lens of magic and magical thinking as well as theoretical and practical re-evaluations of their status and presence. Furthermore, the author discusses the abovementioned issues in the context of disenchantment and re-enchantment of the world, characterizing modernity as a coexistence of these two processes. The book closes with a consideration of future scenarios regarding the meaning of life in the age of rampant automation and the possibility that designing robots becomes a sort of new eugenics as a consequence of recognizing robots as persons.

The Re-Enchantment of the World is an interdisciplinary volume that challenges the long-prevailing view of modernity as “disenchanted.” There is of course something to the widespread idea, so memorably put into words by Max Weber, that modernity is characterized by the “progressive disenchantment of the world.” Yet what is less often recognized is the fact that a powerful counter-tendency runs alongside this one, an overwhelming urge to fill the vacuum left by departed convictions, and to do so without invoking superseded belief systems. In fact, modernity produces an array of strategies for re-enchantment, each fully compatible with secular rationality. It has to, because God has many “aspects” - or to put it in more secular terms, because traditional religion offers so much in so many domains. From one thinker to the next, the question of just what, in religious enchantment, needs to be replaced in a secular world receives an entirely different answer. Now, for the first time, many of these strategies are laid out in a single volume, with contributions by specialists in literature, history, and philosophy.

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A study of the relationship between realism, probability and chance in eighteenth-century fiction.

Dwellings of Enchantment: Writing and Reenchanting the Earth offers ecocritical and ecopoetic readings that focus on multispecies dwellings of enchantment and reenchant our rapport with the more-than-human world. It sheds light on the marvelous entanglements between humans and other life forms coexisting with us-entanglements that, when fully perceived, call onto humans to shift perspectives on both the causes and solutions to current ecological crises. Working against the disenchantment of humans’ relationships with and perceptions of the world entailed by a modern ontology, this book illustrates the power of ecopoetics to attune humans to the vibrant matter both within and outside of us. Braiding indigenous with non-indigenous worldviews, this book tackles ecopoetics emerging from varying locations in the world. It underscores the postmodernist, remythologizing processes going on in many ecopoetic texts, via magical realist modes and mythopoeia.

Representative of a new wave of anthropological research on religion in Vietnam, Modernity and Re-enchantment brings together in a single book the latest and best research available on this topic. Its lively and original descriptions deftly evoke the burgeoning field of religiosity in contemporary Vietnam. With case studies into a great variety of religious practices, it covers more ground than the small handful of single-authored books currently available on religion in Vietnam.
Argues that any adequate neo-Aristotelian virtue ethic must account for our distinctive nature as the meaning-seeking animal.

This book studies the complex relationship of religion to modernity and argues that modernity should be understood as the consequence, not the cause, of the new intellectual landscape of the 19th century. Shows how the adoption of historicism in the 19th century engendered Islamic modernism as a theological reform movement.

'Disenchantment' has been a consistent trope in sociology since Weber's appropriation of the term nearly a century ago. In this work I argue that, in contrast to the standard modernization story, organizations have long been subject to countervailing forces other than that of rationalization. This has been especially true in schools, institutions that exist at the intersection of the logics of bureaucracy, democracy and expressive youth cultures. In this dissertation I identify a uniquely contemporary organizational response to these tensions, one I associate with the notion of 're-enchantment.' I use this term to refer to reforms that identify emotional and intellectual alienation as the primary institutional problems to be overcome and find a solution in the reinvigoration of organizational practices with imagination, creativity, and collaboration. The result is a genre of reform that accepts the logic of standardized and rationalized outcomes but attempts to transform the process of achieving these goals by 're-enchanting' organizational experience with a sense of connectedness and creativity. In this dissertation I discuss small school reform generally, and a particular instance of it at Mill Town high specifically, as examples of organizational re-enchantment. More than just introducing new practices or structures, small school reform entails an effort to reshape the tactic and practical modes of coordination, what I call ways of being. These are social conventions that allow actors to coordinate with each other and their environment in a way that is grounded in a shared practical understanding of the proper ordering of people and things. In contrast to standard account that locate the barrier to change in the minds of organizational actors, utilizing a mixed-methods approach I show that much of the failure of the reform at Mill Town was not the result of beliefs, attitudes or values of teachers, but rather concerned the complexity of changing culturally disposed, and intersubjectively sustained, modes of coordination in the organization.

Films are modern spiritual phenomena. They function as such in at least three profound ways: world projection, thought experiments, and catharsis (i.e., as dreams, doubt, and dread). Understanding film in this way allows for a theological account of the experience that speaks to the religious possibilities of film that far extend the portrayal of religious themes or content. Dreams, Doubt, and Dread: The Spiritual in Film aims to address films as spiritual experiences. This collection of short essays and dialogues examines films phenomenologically—through the experience of the viewer as an agent having been acted upon in the functioning of the film itself. Authors were invited to take one of the main themes and creatively consider how film, in their experiences, has provided opportunities for new modes of thinking. Contributors will then engaged one another in a dialogue about the similarities and differences in their descriptions of film as spiritual phenomena. The intended aim of this text is to shift contemporary theological film engagement away from a simple mode of analysis in which theological concepts are simply read into the film itself and begin to let films speak for themselves as profoundly spiritual experiences.

How can we develop the sensitivity necessary for playing music or making crafts? How can teachers make their lessons interesting? In what ways can consumers avoid undue influence? How do we acquire refined tastes, or come to believe what we want to believe? Addressing these issues and providing an account for tackling personal and societal problems, Rolf Reber combines insights from psychology, philosophy, and education to introduce the concept of 'critical feeling'. While many people are familiar with the concept of critical thinking, critical feeling denotes the strategic use of feelings in order to optimize an outcome. Reber discusses the theoretical and empirical foundations of critical feeling and provides an overview of applications, including well-being, skill learning, personal relationships, business, politics, school, art, morality, and religion. This original and thought-provoking study will interest a broad range of researchers, students, and practitioners.

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understanding the contemporary alternative religious milieu. Against sociologists such as Bryan Wilson and Steve Bruce, this and the subsequent chapter argues that, rather than being insignificant, new forms of spirituality are actually proving to be a significant part of Western re-enchantment. Chapter 3 constructs a general theory of the re-enchantment of the West.

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.

Since the seventeenth century, Western culture has been undergoing what historians and sociologists call secularization, the process via which religious institutions lose more and more of their power in society. Whereas Western society was once held together by the Christian Church, it is now held together by the rational procedures dictated by modern capitalism. But the rules of capitalism, whether ultimately helpful or harmful to our society's development, are not values or spiritual principles. Instead, they are simply technical dicta about the most efficient means to an economic end. One visible aspect of the process of secularization is the weakening, and perhaps eventual withering away, of traditional religious institutions. This process is already fully visible in Western Europe, and is evident, on a more subterranean level, in American society as well. Secularization threatens to "disenchant" the world (Max Weber), to cut us off from the sense of the sacred and of Mystery. But the withering of the old religious institutions does not mean that religion and spirituality themselves will simply disappear. Rather, they can take on new forms, as is evident in the New Age movement in American society. Yet, there is a difficulty with New Age sorts of spiritualities when compared with the old-time religion: these new spiritualities tend to be very individualistic, if not idiosyncratic. Sociologists point out that our spiritual practices will never appear fully real to us unless they have inter-subjective validity, unless they are supported by a social "plausibility structure" (Peter Berger). That is, my view of the world has the aura of reality as long as most of the people around me acknowledge that view and reinforce it. But individualistic New Age pieties seem to have no such social reinforcement underpinning them. Hence the central argument of To Re-Enchant the World: the Unitarian Universalist community accomplishes the unique task of re-enchanting the world by bringing a host of individual spiritualities into a single community where all of them are affirmed and thus granted social plausibility. The U.U. community, then, is a particularly powerful site for the re-enchantment of the world: it puts us back in touch with the sacred and with what the book labels the Mysterious Depth of reality. While Unitarian Universalists can bring many different spiritual ways into the U.U. community, five are analyzed in depth in the book, namely, humanism, a focus on nature, engagement with the arts, commitment to social justice, and devotion to a Source/Creative Abyss of the universe. The book also considers rituals common to the U.U. community and the experience of sacred space, sacred time, and sacred word in that community. Finally, To Re-Enchant the World makes some predictions about the future of Unitarian Universalism and even touches on the delicate issue of U.U. proselytizing. The book as a whole attempts to present a philosophical analysis of Unitarian Universalism that draws upon the most important intellectual currents in contemporary Western culture. The book operates with the conviction that while other American religious denominations can have their "systematic theologies," there is no reason why Unitarian Universalists cannot have philosophies of U.U. pluralism.

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.

The Symphonic Poem in Britain 1850-1950 aims to raise the status of the genre generally and in Britain specifically. The volume reaffirms British composers' confidence in dealing with literary texts and takes advantage of the contributors' interdisciplinary expertise by situating discussions of the tone poem in Britain in a variety of historical, analytical and cultural contexts. This book highlights some of the continental models that influenced British composers, and identifies a range of issues related to perceptions of the genre. Richard Strauss became an important figure in Britain during this time, not only in terms of the clear impact of his tone poems, but the debates over their value and even their ethics. A focus on French orchestral music in Britain represents a welcome addition to scholarly debate, and links to issues in several other chapters. The historical development of the genre, the impact of compositional models, issues highlighted in critical reception as well as programming strategies all contribute to a richer understanding of the symphonic poem in Britain. Works by British composers discussed in more detail include William Wallace's Villon (1909), Gustav Holst's Beni Mora (1909-10), Hubert Parry's From Death to Life (1914), John Ireland's Mai-Dun (1921), and Frank Bridge's orchestral 'poems' (1903-15).

Re-Enchanting Art Therapy is written for art therapists, supervisors, students, and colleagues in related fields who seek to approach their work as a living, artistic practice but struggle to do so in the often toxic work environments where art therapy is most needed. Asking “What kills creative vitality?” research uncovered core images that art therapists associate with toxic work and the elements of re-enchantment. Author Lynn Kapitan relates, in stories and images of art therapists, how re-enchantment is a cycling process that requires an unambiguous relationship with creative power. Chapter One uses the myth of the dragon to tell stories of art therapists awakening creative energy in a constantly changing, postmodern world. Chapter Two explores transformation in the symbol of the begging bowl held out to accept whatever is placed within as the materials for creative renewal. Using the research method of "collaborative witness," Chapter Three offers transformative stories of several disenchanted art therapists who discover their disconnection from the primordial source of their creativity in the imagery of water. A community intervention in Chapter Four, the "Reflective Circle of Peers," presents issues and methods that art therapists use to transform their practices. In Chapter Five, Lynn Kapitan addresses fears and yearning in the toxic work environment, where such practices as playing with wolves and painting in the crossroads teach her the values of the threshold space and the fierce hearted embrace of her creativity. Re-Enchanting Art Therapy challenges art therapists to transform the practice of art therapy with creative vitality.

An Invitation to Awaken to a Reality of Wonder and Infinite Possibility In a time when our scientific understanding of the universe has never been greater, why do so many people feel unhappy and alienated? As Dr. Hank Wesselman explains, our search for objective knowledge has come at the cost of a deeper, intuitive rapport with nature and our spiritual selves. The result is a profound disenchantment, one that affects us individually and collectively. What we need now is a “re-enchantment”—a way to renew our relationship with nature, reawaken to spiritual reality, and reclaim the sense of connection and hope that gives meaning to our lives. The Re-Enchantment offers a compelling blueprint for the emerging transformational spirituality—not a return to the superstition and ignorance of old beliefs, but a “modern upgrade of the path of the shaman” that reconnects us to our inner sources of intuition, power, and healing. Here he explores: • Challenging the cultural mythos—why a new story is arising about who we are and where we fit in to the greater whole • The role of the shaman as a mediator between the material and spiritual worlds • Guides, helping spirits, oversouls, and masters of deception—unseen spiritual forces that influence our lives • Empowering ourselves to be agents of change through the shamanic path of “direct revelation” “There is new spiritual complex coming into being in our world,” writes Dr. Wesselman. “This mystical mosaic draws from many traditions and many cultures, and has the potential to refresh and perhaps replace our current mainstream religions with new perceptions and new insights.” With The Re-Enchantment, this leading teacher presents a provocative call to action—to engage the world with a newborn’s eyes, a shaman’s heart, and soul dedicated to a wiser, more compassionate future.

An exploration of John Dee’s Enochian magic of angel contact, its reinterpretation over the years, and its endurance to the present day.

In the Days of Caesar is a constructive political theology formulated in sustained dialogue with the Pentecostal and charismatic renewal one of the most vibrant religious movements at
the beginning of the twenty-first century. Amos Yong here argues that the many tongues, practices, and gifts of renewal Christianity offer up new resources for thinking about how Christian community can engage and transform the social, political, and economic structures of the world. Yong has three goals here. First he seeks to correct stereotypes of Pentecostalism, both political and theological. Secondly he aims to provoke Pentecostals to reflect theologically from out of the depths of their own Pentecostalism rather than merely to adopt some framework for theological or political self-understanding. Finally Yong shows that a distinctively Pentecostal form of theological reflection is not a parochial activity but has constructive potential to illuminate Christian belief and practice. This book’s engagement with political theology from a Pentecostal perspective is the first of its kind.

Since the arrival of the first Tibetans in exile in 1959, a vast and continuous wave of international – especially Western – support has permitted these refugees to survive and even to flourish in their temporary places of residence. Today, these Tibetan refugees continue to attract assistance from Western governments, organizations and individuals, while other refugee populations are largely forgotten in the international agenda. This book shows and discusses how Tibetan refugees continue to attract resources, due, notably, to the dissemination of their political and religious agendas, as well as how a movement of Western supporters, born in very different conditions, guaranteed a unique relationship with these refugees.

This book has a similar, though not identical, format to Who Owns Psychoanalysis? in being divided into sections as follows: academic, clinical, history, philosophy, science. Who Owns Jung aims to be a celebration of the diversity and interdisciplinary thinking that is a feature of the international Jungian community. Many of the contributors are practising analysts and members of the International Association for Analytical Psychology; others are scholars of Jung whose work has been influential in disseminating his ideas in the academy, though it is worth noting that a number of the analysts also work in academia. Contributors: James Asto; Astrid Berg; Joe Cambray; Ann Casement; Andrea Cone-Farran; Roberto Gambin; Wolfgang Giegerich; Joseph Henderson; George B. Hogenson; Mario Jacoby; Hayao Kawai; Toshio Kawai; Thomas B. Kirsch; Jean Knox; Roderick Main; Denise Gimenez Ramos; Sonu Shamdasani; Michael Sinason; Hester McFarland Solomon; David Tacey; and Margaret Wilkinson.

In Dark Enlightenment Kennet Granholm provides a detailed look at the Left-Hand Path magic order Dragon Rouge in particular and explores the contexts of contemporary esoteric magic in general.

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