

A Tear Is an Intellectual Thing

THE MEANINGS OF EMOTION



JEROME NEU

Tear Is An Intellectual Thing

Jonathan Gil Harris



Tear Is An Intellectual Thing:

A Tear Is an Intellectual Thing Jerome Neu, 2000-02-10 Is jealousy eliminable If so at what cost What are the connections between pride the sin and the pride insisted on by identity politics How can one question an individual's understanding of their own happiness or override a society's account of its own rituals What makes a sexual desire perverse or particular sexual relations such as incestuous ones undesirable or even unthinkable These and other questions about what sustains and threatens our identity are pursued using the resources of philosophy psychoanalysis and other disciplines The discussion throughout is informed and motivated by the Spinozist hope that understanding our lives can help change them can help make us more free

A Tear is an Intellectual Thing Jerome Neu, 2000 **A Tear is an Intellectual Thing** Jerome Neu, 2000 Unlike other philosophical studies of emotion which look at emotions in general Neu takes up specific emotions as the focus of his inquiry seeing them as much more than illustrative examples within his theory He examines the extent to which certain expressions of emotion are natural or inevitable and articulates their political and moral implications

BOOK JACKET **Thinking Through Feeling** Anastasia Philippa Scrutton, 2011-10-06 Contemporary debates on God's emotionality are divided between two extremes Impassibilists deny God's emotionality on the basis of God's omniscience omnipotence and incorporeality Passibilists seem to break with tradition by affirming divine emotionality often focusing on the idea that God suffers with us Contemporary philosophy of emotion reflects this divide Some philosophers argue that emotions are voluntary and intelligent mental events making them potentially compatible with omniscience and omnipotence Others claim that emotions are involuntary and basically physiological rendering them inconsistent with traditional divine attributes Thinking Through Feeling God Emotion and Passibility creates a three way conversation between the debate in theology contemporary philosophy of emotion and pre modern particularly Augustinian and Thomist conceptions of human affective experience It also provides an exploration of the intelligence and value of the emotions of compassion anger and jealousy

Feeling Things Stephanie Downes, Sally Holloway, Sarah Randles, 2018 This interdisciplinary essay collection investigates the various interactions of people feelings and things throughout premodern Europe It focuses on the period before mass production when limited literacy often prioritised material methods of communication The subject of materiality has been of increasing significance in recent historical inquiry alongside growing emphasis on the relationships between objects emotions and affect in archaeological and sociological research The historical intersections between materiality and emotions however have remained under theorised particularly with respect to artefacts that have continuing resonance over extended periods of time or across cultural and geographical space Feeling Things addresses the need to develop an appropriate cross disciplinary theoretical framework for the analysis of objects and emotions in European history with special attention to the need to track the shifting emotional valencies of objects from the past to the present and from one place and cultural context to another The collection draws together an international group of historians art historians curators and

literary scholars working on a variety of cultural literary visual and material sources Objects considered include books letters prosthetics religious relics shoes stone and textiles Many of these have been preserved in international galleries museums and archives while others have remained in their original locations even as their contexts have changed over time The chapters consider the ways in which emotions such as despair fear grief hope love and wonder become inscribed in and ascribed to these items producing emotional objects of significance and agency Such objects can be harnessed to create affirm or express individual relationships as for example in religious devotion and practice or in the construction of cultural communal and national identities

Weeping Britannia Thomas Dixon, 2015-09-10 There is a persistent myth about the British that we are a nation of stoics with stiff upper lips repressed emotions and inactive lachrymal glands Weeping Britannia the first history of crying in Britain comprehensively debunks this myth Far from being a persistent element in the national character the notion of the British stiff upper lip was in fact the product of a relatively brief and militaristic period of our past from about 1870 to 1945 In earlier times we were a nation of proficient sometimes virtuosic moral weepers To illustrate this perhaps surprising fact Thomas Dixon charts six centuries of weeping Britons and theories about them from the medieval mystic Margery Kempe in the early fifteenth century to Paul Gascoigne's famous tears in the semi finals of the 1990 World Cup In between the book includes the tears of some of the most influential figures in British history from Oliver Cromwell to Margaret Thatcher not forgetting George III Queen Victoria Charles Darwin and Winston Churchill along the way But the history of weeping in Britain is not simply one of famous tear stained individuals These tearful micro histories all contribute to a bigger picture of changing emotional ideas and styles over the centuries touching on many other fascinating areas of our history For instance the book also investigates the histories of painting literature theatre music and the cinema to discover how and why people have been moved to tears by the arts from the sentimental paintings and novels of the eighteenth century and the romantic music of the nineteenth to Hollywood weepies expressionist art and pop music in the twentieth century Weeping Britannia is simultaneously a museum of tears and a philosophical handbook using history to shed new light on the changing nature of Britishness over time as well as the ever shifting ways in which we express and understand our emotional lives The story that emerges is one in which a previously rich religious and cultural history of producing and interpreting tears was almost completely erased by the rise of a stoical and repressed British empire in the late nineteenth century Those forgotten philosophies of tears and feeling can now be rediscovered In the process readers might perhaps come to view their own tears in a different light as something more than mere emotional incontinence

Thinking about Tears Marco Menin, 2022 A crucial period for the birth of modernity France's long eighteenth century c 1650 1820 was an era marked by the formulation of a new aesthetic and ethical code revolving around the intensification of emotions and the hyperbolic use of weeping IThinking About Tears reveals another side to a period often called the age of reason

Tears in the Graeco-Roman World Thorsten Fögen, 2009-08-17 This volume presents a wide range of contributions

that analyse the cultural sociological and communicative significance of tears and crying in Graeco Roman antiquity The papers cover the time from the eighth century BCE until late antiquity and take into account a broad variety of literary genres such as epic tragedy historiography elegy philosophical texts epigram and the novel The collection also contains two papers from modern socio psychology

Cue Tears Daniel Sack, 2024-07-02 Lively essays on the meanings and methods of tears in performance

Greek Laughter and Tears Margaret Alexiou, 2017-06-05 Explores the range and complexity of human emotions and their transmission across cultural traditions What makes us laugh and cry sometimes at the same time How do these two primal seemingly discrete and non verbal modes of expression intersect in everyday life and ritual and what range of emotions do they evoke How may they be voiced shaped and coloured in literature and liturgy art and music Bringing together scholars from diverse periods and disciplines of Hellenic and Byzantine studies this volume explores the shifting shapes and functions of laughter and tears With a focus on the tragic the comic and the tragicomic dimensions of laughter and tears in art literature and performance as well as on their emotional socio cultural and religious significance it breaks new ground in the study of ancient and Byzantine affectivity Key features Includes an international cast of 25 distinguished contributors Prominence is given to performative arts and to interactions with other cultures Transitions from Late Antiquity to Byzantium and from Byzantium to the Renaissance form focal points from which contributors look backwards forwards and sideways Highlights the variety audacity and quality of the finest Byzantine works and the extent to which they anticipated the renaissance

The Topography of Tears , 2017-05-02 When you first view Rose Lynn Fisher s photographs you might think you re looking down at the world from an airplane at dunes skyscrapers or shorelines In fact you re looking at her tears There s poetry in the idea that our emotional terrain bears visual resemblance to the physical world that our tears can look like the vistas we see out an airplane window Fisher s images are the only remaining trace of these places which exist during a moment of intense feeling and then vanish NPR A delicate intimate book In The Topography of Tears photographer Rose Lynn Fisher shows us a place where language strains to express grief longing pride frustration joy the confrontation with something beautiful the confrontation with an onion Boston Globe Does a tear shed while chopping onions look different from a tear of happiness In this powerful collection of images an award winning photographer trains her optical microscope and camera on her own tears and those of men women and children released in moments of grief pain gratitude and joy and captured upon glass slides These duotone photographs reveal the beauty of recurring patterns in nature and present evocative crystalline imagery for contemplation Underscored by poetic captions they translate the mysterious act of crying into an atlas mapping the structure and magnificence of our interior lives Rose Lynn Fisher is an artist and author of the International Photography Award winning studies Bee and The Topography of Tears Her photographs are exhibited in galleries festivals and museums across the world and have been featured by the Dr Oz Show NPR Smithsonian Harper s New Yorker Time Wired Reader s Digest Discover Brain Pickings and elsewhere She

received her BFA from Otis Art Institute and lives in Los Angeles **On Loving Our Enemies** Jerome Neu, 2012-05-30 This essay collection discusses the role of emotion in ethics the relationship between emotions and authenticity and freedom the role of emotions in the law and includes discussions of Freud and his critics Dancing with the Devil Krista K. Thomason, 2024 Most people think bad feelings feelings like anger envy spite and contempt are obstacles to a good life You re supposed to do your best not to feel them or to get over them as quickly as you can otherwise they ll take over and turn you into a monster But this is a big mistake We don t have to battle our negative emotions or channel them into something productive We feel negative emotions because our lives matter to us They are part of what makes life meaningful This book shows how philosophy can help us learn to live life well with bad feelings **Liturgy and the Emotions in Byzantium** Andrew Mellas, 2020-07-09 This book explores the liturgical experience of emotions in Byzantium through the hymns of Romanos the Melodist Andrew of Crete and Kassia It reimagines the performance of their hymns during Great Lent and Holy Week in Constantinople In doing so it understands compunction as a liturgical emotion intertwined with paradisaical nostalgia a desire for repentance and a wellspring of tears For the faithful liturgical emotions were embodied experiences that were enacted through sacred song and mystagogy The three hymnographers chosen for this study span a period of nearly four centuries and had an important connection to Constantinople which forms the topographical and liturgical nexus of the study Their work also covers three distinct genres of hymnography kontakion kanon and sticheron idiomelon Through these lenses of period place and genre this study examines the affective performativity hymns and the Byzantine experience of compunction **I Hear Voices** Mark T. Farias, 2010-03-23 I Hear Voices Provides a collection of insights and observations that span the human event horizon Life death and every dimension of experience and behavior in between is chronicled in both a light hearted and profound voice William Blake Osbert Burdett, 1926 *The Shakespearean International Yearbook* Jonathan Gil Harris, 2017-05-15 This eighth volume of The Shakespearean International Yearbook presents a special section on European Shakespeares proceeding from the claim that Shakespeare s literary craft was not just native English or British but was filtered and fashioned through a Renaissance awareness that needs to be recognized as European and that has had effects and afterlives across the Continent Guest editors Ton Hoenselaars and Clara Calvo have constructed this section to highlight both how the spread of Shakespeare throughout Europe has brought together the energies of a wide variety of European cultures across several centuries and how the inclusion of Shakespeare in European culture has been not only a European but also a world affair The Shakespearean International Yearbook continues to provide an annual survey of important issues and developments in contemporary Shakespeare studies Contributors to this issue come from the US and the UK Spain Switzerland and South Africa Canada The Netherlands India Portugal Greece France and Hungary In addition to the section on European Shakespeares this volume includes essays on the genre of romance issues of character and other topics *The Oral Study of Literature* Algernon de Vivier Tassin, 1923 *Loving Justice* Kathryn D. Temple, 2019-06-25 A

history of legal emotions in William Blackstone's England and their relationship to justice William Blackstone's masterpiece *Commentaries on the Laws of England* 1765-1769 famously took the ungodly jumble of English law and transformed it into an elegant and easily transportable four volume summary Soon after publication the work became an international monument not only to English law but to universal English concepts of justice and what Blackstone called the immutable laws of good and evil Most legal historians regard the *Commentaries* as a brilliant application of Enlightenment reasoning to English legal history Loving Justice contends that Blackstone's work extends beyond making sense of English law to invoke emotions such as desire disgust sadness embarrassment terror tenderness and happiness By enlisting an affective aesthetics to represent English law as just Blackstone created an evocative poetics of justice whose influence persists across the Western world In doing so he encouraged readers to feel as much as reason their way to justice Ultimately Temple argues that the *Commentaries* offers a complex map of our affective relationship to juridical culture one that illuminates both individual and communal understandings of our search for justice and is crucial for understanding both justice and injustice today

Tears, Liquids and Porous Bodies in Literature Across the Ages Norbert Lennartz, 2021-08-26 Taking in works from writers as diverse as William Shakespeare William Wordsworth Charlotte Bront John Keats James Joyce and D H Lawrence this book spans approximately 300 years and unpacks how bodily liquidity porosity and petrification recur as a pattern and underlie the chequered history of the body and genders in literature Lennartz examines the precarious relationship between porosity and its opposite closure containment and stoniness and explores literary history as a meandering narrative in which female porosity and manly stoniness clash showing how different societies and epochs respond to and engage with bodily porosity This book considers the ways that this relationship is constantly renegotiated and where effusive and feminine genres such as sloppy letters and streams of consciousness are pitted against stony and astringent forms of masculinity like epitaphs sonnets and the Bildungsroman

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