

1: Summary of The Moral Imagination: The Art and Soul of Building Peace | Beyond Intractability

4 Animating the Reach of Our Moral Imagination (pp.) The fourth significant late-modern challenge to Western ethical-political thought has to do with how well that tradition can envision itself beyond the borders of the nation-state.

Summary of *The Moral Imagination: The Art and Soul of Building Peace*. Oxford University Press, Introduction Lederach describes the "moral imagination" as the capacity to recognize turning points and possibilities in order to venture down unknown paths and create what does not yet exist. In reference to peacebuilding, the moral imagination is the capacity to imagine and generate constructive processes that are rooted in the day-to-day challenges of violence and yet transcend these destructive patterns. Lederach maintains that the art and soul of social change should inform peacebuilding efforts. Themes investigated include the nature of relationships, webs, social change, violence, creativity, serendipity, and complexity, among others. The goal of transcending violence is advanced by the capacity to generate, mobilize, and build the moral imagination. This faculty rests on four capacities: Moral imagination requires the capacity to imagine ourselves in a web of relationships, one that includes even our enemies. It requires the ability to embrace complexity without getting caught up in social schism. It requires a commitment to the creative act. It requires an acceptance of the risk that necessarily goes along with attempts to transcend violence. To foster moral imagination, we must understand the dynamics of protracted violence, the destructive legacy such violence leaves, and why breaking these violent patterns is so difficult. In addition, we must explore how the creative process can help to bring about social change and transform human relationships. According to Lederach, the essence of peacebuilding is found in four disciplines, each of which requires imagination. These disciplines are relationships, paradoxical curiosity, creativity, and risk. The Centrality of relationships: Relationships form the context in which violence happens and also generate the energy that enables people to transcend violence. As people acknowledge their relational interdependency and recognize themselves as part of the pattern, they may be able to envision a wider set of relationships and take personal responsibility for their own choices and behavior. In short, peacebuilding requires that people be able to envision their interconnectedness and mutuality. The Practice of Paradoxical Curiosity: Cycles of violence are often driven by polarities. Choices about to respond to conflict are forced into either-or categories: Moral imagination involves the capacity to rise above these divisions and reach beyond accepted meanings. Paradoxical curiosity is a matter of respecting complexity, seeking something beyond what is visible, and discovering what it is that holds apparently opposed social energies together. It involves accepting people at face value, and yet looking beyond appearances and suspending judgment in order to discover untold new angles, opportunities, and unexpected potentialities. Provide Space for the Creative Act: Moral imagination arises through creative human action that arises out of the everyday and yet moves beyond what exists to something new and unexpected. Because new ways of thinking may pose a threat to the status quo, it is important to provide space for the creative act to emerge. This requires a commitment to creativity and a belief that it is possible to move beyond the parameters of what is commonly accepted. This quality of providing for and expecting the unexpected is well-known in the world of artists and needs to be cultivated in the world of peacebuilders. Creativity opens us to avenues of inquiry and provides us with new ways to think about social change. The Willingness to Risk: To take a risk is to step into the unknown without any guarantee of success or safety. For many people caught in conflict, violence is known, and peace is a mystery. Because peacebuilding typically requires people to move toward a new, mysterious, and unexpected future, it is a difficult journey. On Peace Accords In particular, the post-accord phase poses a great challenge for genuine social change. The fact that numerous peace accords have collapsed demonstrates how difficult it is to transcend cycles of violence and foster and sustain a durable peace. One place to look for answers about how to move toward peace is the site of violent conflict. Indeed, it is often people who face the worst conflict situations who see the challenge of constructive change with piercing clarity. Constructive change is a matter of moving parties toward a relationship of love rather than one of fear. While relationships of love are characterized by openness, mutual respect, and dignity, relationships characterized by fear are defined by blame, self-justification, and violence.

Constructive social change seeks to change the dynamics of human interaction that uphold relational dignity and respectful engagement. Most of the conflict resolution literature offers an image of violent conflict and peacebuilding as a rising and then falling line of escalation. This image emphasizes negotiation of the symptomatic and more visible expressions of conflict, but not the relational context that generates the fighting. In short, it focuses on reaching an agreement, rather than healing damaged relationships. But what is an agreement? The true nature of social and human change is obscured by the metaphor of agreement and the linear image of conflict. Speaking of agreement implies that the parties have reached a solution and that the conflict has ended. However, it appears that agreements that end conflict are difficult to find. In fact, most peace accords propose negotiated processes and aim at stopping the shooting and killing. While these are laudable goals, they are only a small part of the change process that needs to occur. According to Lederach, to sustain change processes, people need to shift to a context-based, dynamic platform capable of generating nonviolent solutions to ongoing episodes of conflict. Peaceful transformation requires a long-term view that involves ongoing changes to relationships and addresses both the episodic expressions of conflict and its relational core. This is a matter of being capable of responding to day-to-day issues while also launching new ideas for long-term change. Thus, we should not think of the post-agreement phase as a distinct temporal time period, but as a phase connected to the broader processes of social change. Lederach suggests that the multiple processes that are required to create and sustain ongoing change can be built by supporting the constructive engagement of people who have been historically divided. These relational platforms are more important than any individual solutions that are created. While agreements may solve specific problems, platforms generate processes that may ultimately be able to transform the relationships that lie at the root of conflict. Without these deeper processes of genuine engagement, the peace agreement will collapse. On the Gift of Pessimism Among those who are most affected by peace decisions, there is a sense of pessimism about how post-accord change processes operate and shape their future. People who live with violent conflict have a sense that moving away from violence is not easy and that change does not come quickly. They perceive that the more things change, the more they remain the same, and are likely to approach the post-accord phase with a critical eye and a sense of caution. This attitude of pessimism points to some important questions about how to rebuild a public sphere that has been destroyed by violence, how to restore trust in public institutions, and how to move from cycles of violence to respectful engagement. Lederach believes that people who live in societies that are moving from war to peace have much to tell us about the nature of constructive social change. People in conflict settings tend to have an intuitive sense of complexity and an ability to gauge the authenticity of change processes. Though they are hopeful, they recognize that if simple answers are reached and complexity is ignored, the proposed changes may actually be dangerous. Due to their life experience, they better understand the repeated patterns of violence and the difficult challenge of moving toward peace. This pessimism acts as a continuous warning system and a sense of grounded realism, which helps them to survive as well as seek out genuine change. Determining whether authentic change has taken place is a long-term, reiterative process. Often it takes a long time for people to believe the changes are real, and they judge the authenticity of change processes by what goes on within their local communities. While change is structural, it takes place at the level of real-life relationships and is gauged by personal and individual actions. The potential for peace is located in the nature and quality of relationships developed with those who are most feared. Authentic change is a matter of moving forward by engaging the past and then transcending it. The most significant weakness of current peacebuilding effort is the lack of genuine participation, ownership, and commitment among local community members. Moral imagination is a matter of creating links between memory and vision and is to a large extent the vocation of communities. This is a move away from realpolitik and the view that human security is tied primarily to the size of weapons, the height of walls, or the degree of power to impose or control. On the Art of Social Change Lederach argues that knowing and understanding conflict does not take place exclusively, nor even primarily, through processes of cognitive analysis. Often knowledge is a matter of seeing the whole rather than the parts and relying on intuition more than cognition. Thus, invoking moral imagination cannot be achieved simply by applying the techniques or skills of a process. Skill must be integrated with aesthetics to incorporate intuition and imagination. Transformative moments in

peacebuilding often resemble moments of aesthetic imagination in which something intellectually and emotionally complex is captured in an "ah-ha" moment. Valuable insight surfaces in the form of an image or in a way of describing things that resonates with the parties. These intuitive moments synthesize the complexities of conflict and the challenges of addressing deep human dilemmas. Listening becomes a matter of attending to what things truly mean and finding connections and essences. Metaphor can be understood as a creative act that reveals the essence of conflict, the underlying problems, and ways forward. An appeal to metaphors and images can help parties to get at the core of a complex problem and imagine possibilities for social change. Once we see social change as an art form, it becomes clear that building adaptive peacebuilding processes requires creativity, constant innovation, and flexibility. The value of moral imagination lies in the ability to get to the heart and soul of the matter and thereby move from cycles of violence to new relationships. On Life in the Web The invisible web of relationships is what holds societies together. Peacebuilding can thus be thought of as rebuilding the relational spaces that hold things together and give people a sense of identity, direction, and purpose. It understands the human community in terms of the crisscrossing connections between people, their lives, activities, and patterns of conflict. Understanding things in this way requires appropriate lenses so that people can bring the web of relationships into focus. To understand existing social webs, we should examine both the web makers and the web watchers. Lederach points to the web making of spiders as a metaphor for constructive change in settings of violence. Peacebuilding resources are the relationships and social spaces within a particular setting that have the capacity to generate constructive change processes. There are various vertical and horizontal linkages and overlapping strands. Like the spider, people who wish to build peace must think about the space in which they are operating, the resources that are available, and the attachment points that will make the process stick.

2: An overlooked secret in the spiritual life: This author says it's your imagination

He proposes that Western citizens adopt an ethos that is defined by such virtues as (moral) attentiveness, self-restraint, and existential gratitude. Accessible, pithy, and erudite, The Ethos of a Late-Modern Citizen will appeal to a wide audience.

Moral imagination involves a naturalized process of creative and practical thought directed at dealing with real and constantly changing moral dilemmas. This component of internal moral deliberation has significant consequences for sympathy, action, and interaction in an inherently social world. Moreover, I suggest how it can be integrated into contemporary moral philosophy and moral practice. Thought runs ahead and foresees outcomes, and thereby avoids having to await the instruction of actual failure and disaster. An act overtly tried out is irrevocable, its consequences cannot be blotted out. An act tried out in imagination is not final or fatal. Specifically, I argue that moral imagination is a critically important part of his philosophy in all areas, but especially as it relates to moral judgment and deliberation. Even among Dewey scholars who examine his moral philosophy in particular, the focus has not typically been on moral imagination but instead on his thoughts regarding belief and habit. Although we are not all the same, neither are we radically different. There are some things that hold for everyone because we are of the same natural type. He rejects the distinction between character and action as many other moral naturalists do. Likewise he rejects the innate distinction between moral and non-moral good. Dewey also emphasized the contextual nature of morality. Morality is real but it is anthropogenic, and is neither universally relevant nor wholly subjective. Dewey suggests there are three primary components to human moral psychology. The first two, impulses and habit, have been well documented and investigated extensively by Dewey scholars, but the third, reflective action, has not received much consideration and is the basis of my project. Impulses were thought to be like drives, instincts, appetites, etc. which are done or had without any thought. Habit is a practice that we initially cultivate, but which gradually becomes second nature to us and is performed without contemplation. Habit is the component most closely affiliated with character. Finally, reflective action or deliberation is what is done with thought and consideration. It is during deliberation where we are able to incorporate imagination into our moral thinking. We do not simply act or respond, but reflect on the possibilities presented to us. Importantly for Dewey reflective action is creative, transformative, and experimental. Dewey suggested that the way we come to moral judgment is not through the direct application of rules that are already established for us, but through deliberation. In deliberation we need to think about possibilities of what could happen if we choose a particular course of action over another. This falls under the purview of dramatic rehearsal. Dewey writes, Deliberation is actually an imaginative rehearsal of various courses of conduct. We give way, in our mind, to some impulse; we try, in our mind, some plan. Following its career through various steps, we find ourselves in imagination in the presence of the consequences that would follow: Dramatic rehearsal is active mental play. We need to be conscious of it and direct it, unlike impulses and habits which often occur unconsciously and which we do not completely control. We can be any actor in dramatic rehearsal. Typically we are the main character or see ourselves in the role of our subjective self. However, we can also consider the positions, thoughts, and feelings of other people who may be affected by our actions and thus better understand how they would want us to behave toward them. In this way dramatic rehearsal leads us to empathy and sympathy. Reason and a keen intellect alone is appropriate for calculation, but moral deliberation is not about simple calculation but about how one should be judged or should proceed in a social and contextual situation. Dewey places more emphasis on sympathy than almost anyone since Hume when he asserts, It is sympathy which carries thought out beyond the self and which extends its scope till it approaches the universal as its limit. It is sympathy which saves consideration of consequences from degenerating into mere calculation, by rendering vivid the interests of others and urging us to give them the same weight as those which touch our own honor, purse, and power. Sympathy is the animating mold of moral judgment not because it dictates take precedence in action over those of other impulses but because it furnishes the most efficacious intellectual standpoint. It is the tool, par excellence, for resolving complex situations. It is engaged in all sorts of creative

thinking directed toward moral concerns. For example, it is what permits us to consider new possibilities to the current situation, re-conceptualize or reframe the issue, and develop new ways to resolve dilemmas. We also need to consider not only the obvious possibilities, but also what other innovative alternatives may be available or any other unusual consequences which could arise. Moral imagination is typically considered a future oriented activity, but it is also used in reframing and understanding the past. In philosophy we see dramatic rehearsal employed when we explore hypothetical situations, twin earth scenarios, and other thought experiments. While consequences are of interest, it is not the kind of consequentialism forwarded by utilitarianism. It is also open to revision as conditions change. Culture and social interaction frame moral imagination. In deliberating about what we ought to do, social recognition of the self plays a substantial role. If we act in one way and receive praise, act in another and are blamed, and act in a third way and draw little or no attention to ourselves, we will be more motivated to act in one way over the others because of the likely response from others and from social systems. As an ongoing process it does not provide us with a final answer that can hold for all similar conditions and scenarios. Our moral imagination skill is also changing because we are constantly learning and ideally improving as our life progresses. We may also be forced to address situations and circumstances that are new or unique to our lives. Because moral imagination is a skill, we can continue to improve upon it. We may start using the process toward moral deliberation and have some success, but through a conscious effort to improve and integrate ongoing life experience we can improve our capacity for successful moral deliberation through a more developed moral imagination. Dewey suggests there are benefits that young people and children have, namely the ability to think more creatively and consider more possibilities, which adults tend to lose. While adults are often better at reasoning through to the completion of all possible scenarios and their consequences, which is often underdeveloped in children. Although moral imagination is part of moral deliberation, Dewey scholars typically resist suggestions that moral imagination is synonymous with moral deliberation. Dewey could sometimes write as though they were the same thing, but Jennifer Welchman recognizes this as sloppy habit. Rather, she interprets moral imagination as a method of gaining necessary information for moral judgment, but not the method of judgment per se. While dramatic rehearsal is only in our minds, we can express the products of moral imagination to the world. They can be expressed through novels, narratives, lyrics, images, art, and metaphor. This is why some Dewey scholars have looked at moral imagination as an aesthetic activity resulting in a type of art. Recall that Dewey considered art as it related to our lives and thought, and moral thought and its practical implications were no exception to this. It may seem strange at first to think of moral deliberation as art, but Dewey regarded the division between reason and creativity as unfounded and damaging. It is the main arena in which we project ourselves and pursue our sense of what we hope to become. This is seen as being like an artist who revises their work before putting it on display. It may not be, and probably should not be, the same every time because the material will be slightly different, you have changed, and the context has probably changed. Moreover, it is the creativity inherent in the process of moral imagination that prevents moral deliberation from falling into uncontrollable, unconscious patterns in the way impulse and habit do. Moral imagination is found in the process of internally developing and responding to narratives, stories, or images, but it can also be expressed in an aesthetic way to share with people. We have good reason to doubt that the points are literal. Nevertheless, we understand what the statement means. We have also all experienced stories, whether displayed in novels, fairy tales, biographies, movies, or the narratives of our own lives, which provide a moral lesson. Visual expressions such as paintings, murals, sculptures, and symbols are also shared in an effort to convey moral understanding and guide moral judgment. Relevance and Importance of Moral Imagination for Moral Philosophy As Dewey observes, past experiences can be a guide for the future, but they cannot tell us what to do. Moral philosophy is constantly changing as new problems are raised and some traditional problems are modified under new conditions, while others fall out of relevance completely. As someone who focuses on practical ethics I know that most of the problems I encounter have not even been considered by traditional ethical theories, much less resulted in universally satisfactory responses. In areas such as bioethics, ethics of technology, and environmental ethics I cannot count on applying the same generalization or promoting the same action as someone else has employed to the cases I

investigate even when I agree with their judgment in their particular case. This also helps us understand how it is possible to make progress in our moral thought without rejecting our previous efforts as failures. Because it is an active process, moral imagination provides a method of reframing, rethinking, and resolving difficult moral dilemmas. When we are faced with a situation in which two of our options conflict, moral imagination allows us to consider what would happen if we took either approach, contemplate a new one, or even reframe the problem so the tension is no longer problematic. This active process of moral deliberation also encourages critical thinking and practical thinking skills. Through increased practical thinking skills applied to moral deliberation, we will likely see moral learning, which is necessary for moral progress. As individuals, moral imagination contributes to increased capacity for empathy and sympathy, which are important for morality. We also have the opportunity to define and constantly re-define ourselves throughout our lives to develop the character and path of personal development that we want. Because moral imagination is a skill and an active self-directed, though socially influenced, process it provides a response to the argument that moral luck is so pervasive that we are resigned to determinism. Moral luck is not denied by Dewey, but rather, resisted as being all-controlling. Our lives are contextual, we cannot control what other people do and how they interact with us, and we are natural beings limited by our biology. All of these things mean that we are limited in the extent of our moral imagination and the success of our actions that result from our moral deliberation, but it does not mean we are determined or that we should accept moral luck as the only influence on our lives.

Potential Problems and Criticisms Although I do not have time to go through all of them in a comprehensive way, I do want to at least acknowledge and address some of the potential problems that can arise with moral imagination and anticipate some criticisms. I anticipate that anyone who is not swayed by naturalism in ethics and who supports moral law theories will take issue with the notion of moral imagination as Dewey promotes it in moral deliberation. My brief response is that we cannot have a sufficient account of human ethics if we do not take into account all that human beings are. This implies that our psychology, biology, and status as social animals need to be taken into account. Ethics does not exist apart from human beings or apply to everything universally and objectively. Moreover, moral law theories have not worked successfully in the way their proponents demand. They are not realistic to the way human beings live, interact, and make moral judgments. The charge of relativism is likely to arise as a result of promoting this account. The truth about moral imagination is that while it clearly rejects absolutism, it also rejects with equal force relativism. The distinction in fact is considered antiquated and not in line with real human life and thought.

3: The ethos of a late-modern citizen (Book,) [www.enganchecubano.com]

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If Pokemon and Terminator are the only things feeding the imagination, then they will form our dreams, too. Let your imagination run for a moment: Three days lying on the hot, dry rock, left for dead by the perpetrators, and wanting to die, were it not for that one thought, the one force that compelled him to overcome any obstacle. For the sole reason of preaching the Gospel. There we enter the moral imagination. There our imagination weaves into the fabric of our being. Feeding the imagination well helps determine our whole moral stature, just like eating well helps us stay healthy. Architects, marketers, writers, teachers, and mothers need a healthy dose of imagination to keep their jobs moving along well. One setback is that most of the work is defensive. People work hard to ward off the negative influences out there, and are not left with the energy to create new and good replacements. Kids get left in the middle, with few bad influences, and few good ones. First, a little background. Within human reason, or the intellect, we have a capacity that allows us to reach past what we have and dream new things, new goals, and to then dream up ways to achieve these goals. Einstein imagined a possible curved space - then proved it. Thomas Kinkade imagined the play of light in scenes then painted it. These and the myriad other uses of imagination are still fairly external, just the practical workings of things. Imagination deals with much more than the external, pragmatic queries of "how to. Imagination touches our spiritual lives. Prayer, any of the great saints will tell you, needs to captivate the imagination. Most mental prayer centers on imagining yourself within the scene, with Mary Magdalene there, scared, and Jesus bending before you and all the other onlookers to run his finger through the sand. Prayer depends on it, and even the beatific vision, once we reach heaven, will involve imagination. Thomas Aquinas said this to describe how St. Paul could imagine God after his "out of body" experience of Him. The soul, where the imagination sits, is capable of keeping an image, an imagination, of God. Positive Image Imagination is innately positive; it reaches out for new, unexplored, and not yet experienced realities. So why do so many focus only on eliminating the negative? Not that any problem exists with voicing that violent video games or lewd movies should not be promoted in civil society. Those campaigns should be staged. However, more time and effort is dedicated to eliminating the evil than to promoting the good. But if all the evil influences that could invade our imagination were gone, a void would exist. Eliminating the bad without replacing it with the good is repression. Subduing, or repressing a desire is not always a bad thing; giving up chocolate for Lent is a repression of an innate desire. But a sweet tooth is not an essential and irrepressible force. Imagination is both essential and irrepressible. It is also blind, much like the sexual drive, and needs to be trained to work right, not simply ignored. One thing is certain: The imagination will work. Creating aids for a moral imagination requires a lot more imagination to create. And it requires a lot more work than even the biggest of "stop" campaigns. But in the long run, a lot more is accomplished. How many of us have complained that society forces kids to grow up too fast? A valid complaint, begging a response. Part of the "too fast" part comes wrapped in negative influences on the imagination, experienced at entirely too young an age. Yet, we have to recognize that if there are no alternatives, kids will imagine based on what there is. Alternatives need to be provided for our kids. Take Catholic Kids Net, a positive response by a group of mothers in Dallas. They put together a monthly do-it-yourself kit that stimulates young kids from about years, with imaginative ways of growing in friendship with one another and with Jesus, and developing fun habits of virtue. The project requires much work and imagination on the part of the team to think up the activities, put together the magazine, and help local groups to work with the material. But their proactive response will definitely have a longer lasting positive result for children than any number of defensive, "stop" campaigns. Rather than collectively dedicating our efforts to yelling about how bad the bad feeders of imagination really are, more of us should take matters into our own hands and work for or with something that gives a good alternative. Try reading to the kids. Hundreds of stories are out there that highly entertain the imagination. Lord of the Rings

will capture the imagination of children from a surprisingly young age. Before working up to Tolkien, however, there are still quite a number of good books which stretch the imagination. Reading forms convictions and will be the source of developing a moral imagination faster than nearly anything else, short of playing with their friends. Tending the Garden Imagination is like a garden. The finesse that ensures plants will bear fruit is in the pruning, fertilizing, and watering. Most of us, without green thumbs, have seen our scrawny little plants survive, but hardly flourish. We have probably also seen boys or girls who have been rather well protected from the evil influences that abound just outside the walls of the family, but who have stilted and scrawny personalities. This is probably better than a warped imagination running wild, but not the same as a well-developed, good imagination that opens up possibilities and creates a good personality. Underdeveloped personalities can result from the justifiable inclination that can be described as a "no" mentality. No, you cannot watch television. No, you cannot go to the movies. No, you cannot read those books. No, you cannot run around with those kids. My point is that the "no" is only a first step, and the next and most important step is often not given enough attention. Another positive initiative is a movie production company called CCC of America. They produce well-made and entertaining animation of the lives of the saints and other great Christian heroes. How many movies have we all been picketing or boycotting recently, while the CCC guys are working twice as hard to put out good shows that stimulate a moral imagination. Kids see themselves as St. Francis Xavier heading off to the Orient to convert the Japanese, or St. Bernadette, up against all odds, remaining faithful to her conscience. Not to make a plug for any particular initiative, but what could happen if we spent as much time and energy passing these films on as we did complaining with friends and neighbors about the evils of Hollywood and Saturday morning cartoons? Balance and Harmony The Greeks and Romans placed a great emphasis on harmony. The Parthenon, arguably the most beautiful temple of ancient times, was patterned on harmony, taking man as its measure. The columns were constructed to seven times the height of man. Balance as an integral aspect of beauty has been recognized throughout the ages, and yes, is going by the wayside now. The recent scandalous display at the Brooklyn Museum of Art is proof enough. And as much as virtue is often portrayed as being simple-minded or prudish by the media, a balanced virtue and masculinity is attractive to boys and men! And a balance of virtue with an appealing femininity is attractive to young women. Sex symbols and tough guys are no match for valiant saints and heroic women. Imagination will work on what we give it. But if stories of heroic virtue and of manly, holy deeds feed the imagination, perhaps great feats will ensue and, better yet, great and beautiful people will work on those ideas. Practically, I suggest a paradigm shift. From working on avoiding the negative, we could, and should, move to living the positive. The majority of our efforts should be directed at providing a torrent of good material. Then we will lay the positive, attractive items at the feet of the younger generation. If we begin to work in the proactive paradigm, then more work, not less, will be required of us. As will more, well, imagination. Reprinted with permission of.

4: The ethos of a late-modern citizen / Stephen K. White | National Library of Australia

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A dad reads "Mythical Mammals" to his son. Share Print "We need images, beautiful formsâ€”formal poetry and formal artistic representationâ€”to truly come to know and love the Good, the True, and the Beautiful" Reading Dr. Seuss is hardly a spiritual experience, by most estimations. Better to dive into the great doctors of the Church. And yet, a training in wit, in poetry, in visual imagination is more important to our spiritual life than many might think. Aletheia asked him to talk to us about this unique book, which at coffee-table size and quality, might well be one to add to your Christmas list this year, for young and not-so-young alike. You have aimed to create something unique in our day: A mix of Dr. Seuss and the story-telling and imagination of old. I wanted to reintroduce many good and beautiful things into our shared imagination, but in a new and delightful way. After teaching English for 20 years on the high school and college level, and even getting a PhD studying Literature, especially the writings of St. Thomas More and Shakespeare and my favorite roly-poly pal Chaucer! That mix of old and new became a call of conscience for me, frankly. The ancient Roman poet Horace famously said that poetry must both delight and instruct. A good poet, like a good scribe that simply means writer, in one sense! Truth mixed in fiction! The second passage is Matthew Be ye therefore wise as serpents and simple as doves. Christ is saying that we must remain true and simple like the dove of the Holy Spirit, but that we must be subtle and clever like the worldly arts of philosophy and poetry. Poetry should begin to teach wit and wisdom together, in the service of a holy life. Poetry can help us be prudent and clever about how we go about being good. That way, we humble little sheep, we simple doves will see wolves and serpents coming or coming for our friends! Pope Francis asks artists for help It sounds crazy, but once you know all that poetry can do to help us live and love well, it is crazy not to engage the arts in this Christian Humanist way. Seuss and the great doctors! As an educator, what do you think must be done to foster imagination in our children and why is this important? For instance, a poet might depict a beautiful winged woman who cannot control her tongue and spouts off sad recollections of her own wrong-doing in a wild way that makes her sorrows worse, not better. In the poem she might be trapped in a pool of her own tears. Such an image tunes our moral imagination to avoid weeping in a way that makes matters worse, even as we wonder at the source of such sadness. Or try something less sad: Imagining fat butterball mammals struggling to raise their pups can help us all laugh together in a good way about the difficulties of family life. Myth, metaphor, analogy, simileâ€”these and many other devices of language and image help us see not only the literal truth, but also what lies beneath and beyond the literal truth. But most importantly good wit teaches us how to read the Good Book and the Book of Life in order to see the truth and the Truth that shines forth, peeping out at us in all of creation and in the Word of God. A training in wit is a training in how to see the many ways God speaks to us through his creation and through the inspired word, sacred rites, and so much more. Wit, it seemsâ€”fittingly so! The quality, the diction, the wit and wisdom, the realist-impressionist paintingsâ€”all of it is higher toned than most are used to. Illustrator John Folley and me! You are good friends with the illustrator. Tell us about how the visual imagination is part of your effort with this book. John and I are good friends, and this book is a testament to our friendship. The symbiotic unity of the paintings and poems is a testament to the art of friendship and the arts of communication that the two of us labored dearly to develop, only in part for this book! We learned a ton from that experience, and it made the artwork, even more deeply thematic, corresponding to the poetry in all kinds of curious and haunting ways. Illustration, like poetry, is so important because, as the title of my book emphasizes, we are mammals. We are embodied creatures. We are not pure intellects. That means we need images, beautiful formsâ€”formal poetry and formal artistic representationâ€”to truly come to know and love the Good, the True, and the Beautiful. We chose the form of an alphabet book because we wanted to help people read the sensible world well, and to do that we must read images. And ultimately, we need the true image, the imago Dei, Christ, God who took flesh, visible, sensibleâ€”even mammalianâ€”flesh. Poetry and paintings are both a kind of preparation for higher, more

beautiful things, through lower things. John Folley and I labored greatly to offer families a beautiful book that prepares Catholics and non-Catholics alike—agnostics and atheists too!

5: Project MUSE - Ethical Imagination or Ethical Reasoning?

Introduction. Reason and ethos. After critique: affirming subjectivity. Animating the reach of our moral imagination. Democracy's predicament. Conclusion: Description: xii, s: Contents: Introduction --Reason and ethos --After critique: affirming subjectivity --Animating the reach of our moral imagination --Democracy's predicament --Conclusion.

Forum Ways of Knowing: Reason We make sense of the world through eight ways of knowing: Specimen To what extent do ways of knowing prevent us from deluding ourselves? May Assess the advantages and disadvantages of using models to produce knowledge of the world. November Is explanation a prerequisite for prediction? Reason is sometimes contrasted with emotion, whereby emotive language and emotional arguments seem to hinder our search for knowledge; divert us from "the truth". Reason is of huge importance within the search for knowledge of scientists, mathematicians and historians. Reason also drives our search for patterns and exceptions, which may be used to create models and even predictions in a range of disciplines. Other ways of knowing, such as intuition, partly originate from reason. The madman is the man who has lost everything but his reason. These may need to be revised later on. It is also important to understand and critically evaluate the logical fallacies we come across in our daily lives. Some questionable knowledge claims are justified by such forms of informal reasoning and as a critical thinker, it is important to be able to point out when and where bad reasoning takes place. Personally, I only found out about "logical fallacies" later in life. I wish I had done so much earlier, as knowing about this kind of incorrect reasoning arms you against ignorance, indoctrination and bad debaters. Philosophers such Kant , Hume and Descartes have debated the role of reason as a source of knowledge. Within their debates they touch upon "big issues" and topics such as ethics. Does reason really drive us to better human beings? Is being able to reason the essence of being human? Sometimes it seems that "reason" is ranked at the top of the ways of knowing. But is reason enough on its own? It is worth considering how reason should interact with other ways of knowing within our search for knowledge and its representation. The debate between emotion and reason in the context of ethics, for example, provide excellent TOK discussion material.

6: The Ethos of a Late-Modern Citizen - Stephen K. White - Google Books

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But it is impossible to understand the new president unless his brilliant use of narrative is first grasped. It is a potent political strategy that has not been used this well since the White House was occupied by the Great Communicator himself, Ronald Reagan. Reagan biographer Lou Cannon told the Chicago Tribune last year that Obama has "a narrative reach" and a talent for story telling that reminds him of the late president. Obama the story teller has tapped into powerful currents of feeling, touched the deepest aspirations of millions, in a way that has given him tremendous political momentum. If religious conservatives and free market advocates are to oppose Obama on those issues where there is fundamental disagreement, they will have to craft their own counter-narrative to "change the trajectory. The story is, first of all, filled with truth. In telling and retelling the Valley Forge story, we understand ourselves as a nation. The moral imagination has had its champions, as far back as Edmund Burke to 20th Century writers such as G. Eliot, Kirk and, in our present day, Vigen Guroian. Narrative, which moves the senses and feelings, works in powerful ways on the moral imagination. It has its own power distinct from rhetoric " policy papers, lectures, punditry " which appeals primarily to the mental faculty. Out of that connection, he can then mobilize his "movement. He, like Reagan, will go directly to the people. Little wonder, then, that Obama has so heavily employed references to Abraham Lincoln, the Great Emancipator, a president who looms like an Old Testament patriarch over the great moral struggle of the American people over slavery. And with his many references to Martin Luther King, Obama also positions himself as the inheritor of that legacy, adapted to a 21st Century transnational multi-culture. For this reason, the Rev. Lowery, the civil rights leader who offered the inaugural benediction, has described Obama as "the first global president. In composing the narrative of his own story, Obama draws his own meaning out of what looks like just another broken family " albeit with more exotic locales. But he does something more. He places the meaning of his own narrative into the historical stream of the American struggle for racial equality long after the big battles have been fought and won. Obama locates his narrative in the context of the increasingly multi-racial, middle class " and muddled " situation of American race relations in the 21st Century. View the trailer here. Obama started early on adopting the Lincoln narrative. He announced the start of his presidential campaign in February on the steps of the Old State Capitol in Springfield, Ill. Obama told the assembled crowd: It was here, in Springfield, where I saw all that is America converge " farmers and teachers, businessmen and laborers, all of them with a story to tell, all of them seeking a seat at the table, all of them clamoring to be heard. Obama has his story. It is compelling and it has inspired millions all over the world. Will those who work in the tradition of the moral imagination provide a counter-narrative on those questions where there is a fundamental clash? Do they understand, as Kirk did, the need for "the renewal of our awareness of transcendent order, and the presence of the Other"? Will they find their voice? Read the entire article on the Acton Institute website new window will open. Any reproduction of this article is subject to the policy of the individual copyright holder. Follow copyright link for details.

7: The Ethos of a Late-Modern Citizen – Stephen K. White | Harvard University Press

Summary of The Moral Imagination: The Art and Soul of Building Peace by John Paul Lederach Summary written by Michelle Maiese, Conflict Research Consortium Note: We also have a shorter review and another summary that is quite different in focus.

In lieu of an abstract, here is a brief excerpt of the content: Ethical Imagination or Ethical Reasoning? Christine Overall bio The Ethical Imagination: Journeys of the Human Spirit. House of Anansi Press, There is no literature on the ethics of ethicists—they are simply presumed to be ethical. Somerville , 5 The Ethical Imagination: She appears frequently on radio and television, and her views about ethical issues are cited in the press. Unlike some academics, public intellectuals establish a relationship with the community beyond the university. They talk not only to their academic colleagues but to society—at least, to the portion of society that is willing to engage with theoretical and scholarly ideas. Somerville claims to be interested in community. This is a worthwhile if very ambitious goal; but not many other ethicists are part of her community, and she has little presence in the philosophical discipline. Although she frequently quotes theologians and priests, there are few references to philosophers. When she does speak of the work of philosophers, the citation is often to a radio program Charles Taylor [], or a magazine article Roger Scruton [], and not to scholarly books or articles. Many of her ethical references are to her own published work. Perhaps interactions with other philosophers are not necessary to her work. In what follows, I shall focus on four major flaws in The Ethical Imagination, which demonstrate, I believe, that the public is being seriously misled by the suggestion that Somerville is an ethicist who has something significant to tell us about morality. Inconsistency Among Her Main Ethical Claims As an ethicist, I find it is quite common to encounter people who are hostile to ethicists in general and, sometimes, to oneself in particular. Other reviewers have pointed out some of the specific problems in these ideas e. Here I shall identify a more general problem: The phrase appears to imply that embryos and fetuses are equal in moral status to children and adult human beings. For example, respect for life accords fetuses significant ethical entitlements: You are not currently authenticated. View freely available titles:

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So, now, in addition to the idea of the "religious imagination," the "social imagination," the "creative imagination," we can add "moral imagination" - all of which together help us begin to appreciate the apparently infinite reach of the playground of the imagination.

9: Project MUSE - The Place of Imagination

Moral reasoning typically applies logic and moral theories, such as deontology or utilitarianism, to specific situations or dilemmas. However, people are not especially good at moral reasoning. Indeed, the term moral dumbfounding describes the fact that people often reach strong moral conclusions that they cannot logically defend.

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