

Doubts And Certainties In The Practice Of Psychotherapy

We live in an age in which there appears to be no such thing as absolute truth. People seek comfort in political, religious and cultural ideologies which seem to offer a solution to this current morass of relative values. Unfortunately, uncritical acceptance of these ideologies, beyond a shadow of a doubt, can lead the way to a dangerous intolerance. There is, however, a valuable tool which we can use to submit any aspect of life to critical reason and defeat all forms of intolerance: doubt. Doubt widens our horizons and enables us to seek a higher truth which will set us free. Bertrand Russell said: "The fundamental cause of trouble is that in the modern world the stupid are cocksure while the intelligent are full of doubt". He was right: in fact the best teachers I have had in life were not the ones who provided certain answers to my doubts, but those who questioned my certainties... The Illusion of Doubt shows that radical scepticism is an illusion generated by a Cartesian picture of our evidential situation - the view that my epistemic grounds in both the 'good' and the 'bad' cases must be the same, and consists in information about an inner mental realm of experience from which I must try to work my way out to what goes on 'out there' in the external world. It is this picture which issues both a standing invitation to radical scepticism and ensures that there is no way of getting out of it while agreeing to the sceptic's terms. What we therefore need to do is not try to answer the sceptical problem 'directly', but rather to undermine the assumptions that it depends on. These are among the most ingrained in contemporary epistemology. They include the notion that radical scepticism can be motivated by the 'closure' principle for knowledge, that the 'Indistinguishability Argument' renders the Cartesian conception compulsory, that the 'new evil genius thesis' is coherent, and the demand for a 'global validation' of our epistemic practices makes sense. Once these dogmas are undermined, the path is clear for a 'realism without empiricism' that allows us to re-establish unmediated contact with the objects and persons in our environment which an illusion of doubt had threatened to put forever beyond our cognitive grasp.

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From the New York Times bestselling author of *Hallelujah Anyway*, *Bird by Bird*, and *Almost Everything*, a spiritual antidote to anxiety and despair in increasingly fraught times. As Anne Lamott knows, the world is a dangerous place. Terrorism and war have become the new normal. Environmental devastation looms even closer. And there are personal demands on her faith as well: getting older; her mother's Alzheimer's; her son's adolescence; and the passing of friends and time. Fortunately for those of us who are anxious about the state of the world, whose parents are also aging and dying, whose children are growing harder to recognize as they become teenagers, *Plan B* offers hope that we're not alone in the midst of despair. It shares with us Lamott's ability to comfort and to make us laugh despite the grim realities. Anne Lamott is one of our most beloved writers, and *Plan B* is a book more necessary now than ever. It is further evidence that, as *The New Yorker* has written, "Anne Lamott is a cause for celebration."

Lord Dainton, known throughout his life as Fred, was the ninth child of a Sheffield stonemason. A lifelong advocate of higher education, he became Professor of Chemistry in Leeds and Oxford, Vice-Chancellor of the University of Nottingham during the period of radical student unrest, and Chairman of the University Grants Committee. In retirement, as Chairman of the British Library Board, he persuaded Mrs Thatcher to authorise construction of the new £500 million building for the British Library at St Pancras. He died in 1997, just as the Library opened to the public. In this memoir, written in the last two years of his life, Fred discusses the nature and organisation of education and research, dealing with ethical issues as well as policies and practicalities. He offers shrewd glances below the waterline of government and the establishment, with a veritable roll-call of famous names and a wealth of anecdote to enthuse the scientist, social historian and general reader alike."

The first full biography of a paradoxical, controversial and complex man who was responsible for the founding of Trinity College, the first of the residential colleges affiliated with the University of Melbourne. His insistence that residence should be provided for women as well as men was most unusual at that time.

Doubt, faith, certainty. In this book celebrated theologian Anthony Thiselton provides clarity on these complicated, long-misunderstood theological concepts and the practical pastoral problems they raise for Christians. He reminds us that doubt is not always bad, faith can have different meanings in different circumstances, and certainty is fragile. Drawing on his expertise in the fields of exegesis and hermeneutics, biblical studies, and the history of Christian thought, Thiselton works his way through the labyrinth of past definitions while offering better, more nuanced theological understandings of these three interrelated concepts. The result is a book that speaks profoundly to some of our deepest existential concerns.

Jonathan Fields knows the risks-and potential power-of uncertainty. He gave up a six-figure income as a lawyer to make \$12 an hour as a personal trainer. Then, married with a 3-month old baby, he signed a lease to launch a yoga center in the heart of New York City. . . the day before 9/11. But he survived, and along the way he developed a fresh approach to transforming uncertainty, risk of loss, and exposure to judgment into catalysts for innovation, creation, and achievement. Properly understood and harnessed, fear and uncertainty can become fuel for creative genius rather than sources of pain, anxiety, and suffering. In business, art, and life, creating on a world-class level demands bold action and leaps of faith in the face of great uncertainty. But that uncertainty can lead to fear, anxiety, paralysis, and destruction. It can gut creativity and stifle innovation. It can keep you from taking the risks necessary to do great work and craft a deeply-rewarding life. And it can bring companies that rely on innovation grinding to a halt. That is, unless you know how to use it to your advantage. Fields draws on leading-edge technology, cognitive-science and ancient awareness-focusing techniques in a fresh, practical, non-dogmatic way. His approach enables creativity and productivity on an entirely different level and can turn the once-tortuous journey into a more enjoyable quest. Fields will reveal how to: Make changes to your workflow that unlock buried creative potential. Build "creation hives" -- supportive groups that can supercharge and humanize the process. Tap social technology and user co-creation to add clarity, certainty, and sanity, even if you're an artist or solo-creator. Develop a set of personal practices and mindset shifts that let you not just tolerate, but invite and even amplify, uncertainty as a catalyst for genius.

Drawing on extensive case studies and research, Fields shares a set of detailed personal practices and environmental changes that can not only humanize the creative process, but also allow individuals and teams to stay more open to opportunity and play a bigger creative game.

This book explores Wittgenstein's conception of ethics, religion and philosophy. It aims at providing us with the tools necessary for assessing to what extent the Austrian philosopher can be considered an anti-Enlightenment thinker. The articles collected in this volume explore the relationship between Wittgenstein's thought and that of several authors who were, in various ways, key to the counter-enlightenment, authors such as Hume, Schopenhauer, Nietzsche, Tolstoy, James and Pierce. One of the central issues examined here is Wittgenstein's opposition to the Cartesian method of doubt – a cornerstone of the enlightened movement against prejudice and superstition.

Set in a Bronx Catholic school in 1964, a nun is faced with uncertainty as she has grave concerns for a male colleague.

In this refreshingly candid look at what it takes to live a life of faith, John Ortberg takes an honest look at the misgivings and uncertainties that often shake our beliefs as we navigate through the highs and lows of life. Reflecting on his own bouts with doubt and uncertainty, Ortberg shares with readers his discovery that, rather than being a contradiction in terms, doubt and faith may be very much a part of each other. He challenges readers to consider how doubt can motivate us to study and learn, how questioning expands our understanding, and how uncertainty can lead to trust. These challenges point us toward the relief of being totally honest. The right kind of doubt can be a gift—an action-generating truth that actually allows us to deepen our faith and intimacy with God. Written to challenge, comfort, and inspire readers, *Know Doubt* reveals uncertainty as a cause for celebration.

Is there a way to walk faithfully through doubt and come out the other side with a deeper love for Jesus, the church, and its tradition? Can we question our faith without losing it? Award-winning author, pastor, and professor A. J. Swoboda has witnessed many young people wrestle with their core Christian beliefs. Too often, what begins as a set of critical and important questions turns to resentment and faith abandonment. Unfortunately, the church has largely ignored its task of serving people along their journey of questioning. The local church must walk alongside those who are deconstructing their faith and show them how to reconstruct it. Drawing on his own experience of deconstruction, Swoboda offers tools to help emerging adults navigate their faith in a hostile landscape. Doubt is a part of our natural spiritual journey, says Swoboda, and deconstruction is a legitimate space to encounter the living God. *After Doubt* offers a hopeful, practical vision of spiritual formation for those in the process of faith deconstruction and those who serve them. Foreword by pastor and author John Mark Comer.

"Essays ... written by Peter Munz's friends and colleagues to celebrate his 75th birthday ... themes ... [include] history, the philosophy of history, the philosophy of science and the problems of knowledge ... reflect[ing] ... Munz's intellectual interests and achievements"--Back cover.

From data-rich infographics to 140 character tweets and activist cell phone photos taken at political protests, 21st century journalism is awash in new ways to report, display, and distribute the news. Computational journalism, in particular, has been the object of recent scholarly and industry attention as large datasets, powerful algorithms, and growing technological capacity at news organizations seemingly empower journalists and editors to report the news in creative ways. Can journalists use data--along with other forms of quantified information such as paper documents of figures, data visualizations, and charts and graphs--in order to produce better journalism? In this book, C.W. Anderson traces the genealogy of data journalism and its material and technological underpinnings, arguing that the use of data in news reporting is inevitably intertwined with national politics, the evolution of computable databases, and the history of professional scientific fields. It is impossible to understand journalistic uses of data, Anderson argues, without understanding the oft-contentious relationship between social science and journalism. It is also impossible to disentangle empirical forms of public truth telling without first understanding the remarkably persistent Progressive belief that the publication of empirically verifiable information will lead to a more just and prosperous world. Anderson considers various types of evidence (documents, interviews, informational graphics, surveys, databases, variables, and algorithms) and the ways these objects have been used through four different eras in American journalism (the Progressive Era, the interpretive journalism movement of the 1930s, the invention of so-called "precision journalism," and today's computational journalistic moment) to pinpoint what counts as empirical knowledge in news reporting. Ultimately the book shows how the changes in these specifically journalistic understandings of evidence can help us think through the current "digital data moment" in ways that go beyond simply journalism.

This phrase, heard countless times every day in American courtrooms across the country, sets forth the burden of proof placed upon the prosecution in a criminal trial. Yet this cherished principle is not mentioned in the Constitution, nor is it defined by any laws. What, then, does "beyond a reasonable doubt" really mean, and how should it be interpreted and applied? In *Beyond a Reasonable Doubt* more than 80 distinguished contributors reflect on what this standard really means and how it is applied. Brilliantly dissecting its meaning from every angle, attorneys, judges, novelists, journalists, religious leaders and convicted felons shine a light on the most compelling standard in our legal system.

Two physicists examine philosophical and scientific questions in the imaginary setting of a modern day Platonic Academy

The autobiography of Anatol Rapoport--concert pianist, lecturer, mathematician, scientist, philosopher, psychologist, journalist, author, humanitarian.

What is it to listen? How do we hear? How do we allow meanings to emerge between each other? 'This book is about what Freud called "freely" or "evenly suspended attention", a form of listening, a kind of receptive incomprehension, which is fundamental and mandatory for the practice of psychoanalysis and psychotherapy. The author steps outside the usual parameters of psychoanalytic writing and explores how works of art and literature which elicit and require such listening began to appear in Europe, in abundance, from the late eighteenth-century onwards. *Uncertainties, Mysteries, Doubts* is a timely reminder, in the present era of audit and manualisation, of some of psychoanalysis's deep and living cultural roots. It hopes- by immersing the reader in the emotional, critical and contextual worlds of some artists and poets of Romanticism- to help psychotherapists, psychoanalysts, and counsellors in the endless challenge of staying open to their clients and patients, faced as we all are, therapists and clients alike, by multiple pressures to knowledgeable closure.

The experience of illness is a universal and substantial part of human existence. Like death, illness raises important philosophical issues. But unlike death, illness, and in particular the experience of being ill, has received little philosophical attention. In *Phenomenology of Illness* Havi Carel argues that the experience of illness has been wrongly neglected by philosophers and provides a distinctively philosophical account of illness. Using phenomenology, Carel explores how illness modifies the ill person's body, values, and world. The aim of *Phenomenology of Illness* is twofold: to contribute to the understanding of illness through the use of philosophy and to demonstrate the importance of illness for philosophy. *Phenomenology of Illness* develops a phenomenological framework for illness and a systematic understanding of illness as a philosophical tool.

In *On Doubt*, Vilém Flusser refines Martin Heidegger's famous declaration that "language is the dwelling of Being." For Flusser, "the word is the dwelling of being," because in fact, in the beginning, there was the word. *On Doubt* is a treatise on the human intellect, its relation to language, and the reality-forming discourses that subsequently emerge. For Flusser, the faith that the modern age places in Cartesian doubt plays a role similar to the one that faith in God played in previous eras—a faith that needs to be challenged. Descartes doubts the world through his proposition *cogito ergo sum*, but leaves doubt itself untouched as indubitable and imperious. His *cogito ergo sum* may have proved to the Western intellect that thoughts exist, but it did not prove the existence of that which thinks: one can eliminate thinking and yet continue being. Therefore, should we not doubt doubt itself? Should we not try to go beyond this last step of Cartesian doubt and look for a new faith? The twentieth century has seen many attempts to defeat Cartesian doubt, however, this doubt of doubt has instead generated a complete loss of faith, which the West experiences as existential nihilism. Hence, the emergent emptying of values that results from such extreme doubt. Everything loses its meaning. Can this climate be overcome? Will the West survive the modern age?

Although many historical narratives often describe the eighteenth century as an unalloyed 'Age of Reason', Enlightenment thinkers continued to grapple with the challenges posed by the revival and spread of philosophical skepticism. The imperative to overcome doubt and uncertainty informed some of the most innovative characteristics of eighteenth-century intellectual culture, including not only debates about epistemology and metaphysics but also matters of jurisprudence, theology, history, moral philosophy, and politics. Thinkers of this period debated about, established, and productively worked for progress within the parameters of the increasingly circumscribed boundaries of human reason. No longer considered innate and consistently perfect, reason instead became conceived as a faculty that was inherently fallible, limited by personal experiences, and in need of improvement throughout the course of any individual's life. In its depiction of a complicated, variegated, and diverse Enlightenment culture, this volume examines the process by which philosophical skepticism was challenged and gradually tamed to bring about an anxious confidence in the powers of human understanding. The various contributions collectively demonstrate that philosophical skepticism, and not simply unshakable confidence in the powers of reason or the optimistic assumption about inevitable human improvement, was, in fact, the crucible of the Enlightenment process itself.

When scientists and philosophers construct models to explain the phenomena and laws of nature, do those models simulate what's really out there in the world, or do they only represent the languages we use to describe the world? In this far-reaching, thought-provoking book, two world-class physicists from different worlds—one born and raised in the West, the other in the East—examines some of the most profound questions ever to be investigated by science. Against the background of one of the most imaginative settings ever devised for a science book—a fictional modern-day version of Plato's Academy—Tony Rothman and George Sudarshan, along with an eclectic assortment of students and academics, delve deep into modern physics and Eastern philosophy, and come up with startling insights on the structure of the physical world. To gain these insights, the Academy members must tackle questions such as, How much of the millennium synthesis of science and philosophy is meaningful and how much is pure nonsense? Which New Age trends are compatible with physics? Can we learn anything from parallels between physics and Eastern philosophy? The common thread that runs through the debates is the tension between the seemingly opposite, but really complementary, notions of doubt and certainty: doubt that certain fields of science really succeed in describing the world versus the rock-solid certainty in the predictions of theories like Newton's mechanics and Einstein's relativity. In these intriguing, often funny, sometimes violent, but always stimulating debates, Rothman and Sudarshan cover a wide range of subjects, including cosmology, quantum mechanics, theology, mathematics, complexity, synchronicity, and the past and future.

The world is full of people who are very certain—in politics, in religion, in all manner of things. In addition, political, religious, and social organizations are marketing certainty as a cure-all to all life's problems. But is such certainty possible? Or even good? *The Certainty of Uncertainty* explores the question of certainty by looking at the reasons human beings crave certainty and the religious responses we frequently fashion to help meet that need. The book takes an in-depth view of religion, language, our senses, our science, and our world to explore the inescapable uncertainties they reveal. We find that the certainty we crave does not exist. As we reflect on the unavoidable uncertainties in our world, we come to understand that letting go of certainty is not only necessary, it's beneficial. For, in embracing doubt and uncertainty, we find a more meaningful and courageous religious faith, a deeper encounter with mystery, and a way to build strong relationships across religious and philosophical lines. In *The Certainty of Uncertainty*, we see that embracing our belief systems with humility and uncertainty can be transformative for ourselves and for our world.

Viewing "Othello" as "the" drama of epistemology and human certainty, this work analyzes Desdemona, Othello, and Iago as distinct but similar portraits wherein self-esteem and the existential self-image wax or wane with extremes of belief and disbelief in the possibility of the marriage of minds. The author's thematic and generic comparisons of "Othello" to "The Tempest," "A Winter's Tale," and especially to Sonnet 116 and "Cymbeline" illustrate that knowledgeable certainty lies in both the skepticism and the humility of the Christian thinker who does not deny human potential for the sake of the image.

A landmark American drama that inspired a classic film and a Broadway revival—featuring an introduction by David Mamet—a blistering character study and an examination of the American melting pot and the judicial system that keeps it in check, *Twelve Angry Men* holds at its core a deeply patriotic faith in the U.S. legal system. The play centers on Juror Eight, who is at first the sole holdout in an 11-1 guilty vote. Eight sets his sights not on proving the other jurors wrong but rather on getting them to look at the situation in a clear-eyed way not affected by their personal prejudices or biases. Reginald Rose deliberately and carefully peels away the layers of artifice from the men and allows a fuller picture to form of them—and of America, at its best and worst. After the critically acclaimed teleplay aired in 1954, this landmark American drama went on to become a cinematic masterpiece in 1957 starring Henry Fonda, for which Rose wrote the adaptation. More recently, *Twelve Angry Men* had a successful, and award-winning, run on Broadway. For

