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This book explores human creativity to illustrate how the legal system can protect a wide variety of authors from attribution failures and other assaults to the intended messages of their works.

Creative force or creative shaping? This unprecedented effort to plumb the workings of the ontopoiesis of life by disentangling its primordial forces and shaping devices as they enter into the originary matrixes of life yields fascinating insights. Prepared by the investigation of the first two matrixes (the 'womb of life' and 'sharing-in-life', Analecta Husserliana Volume 74) the present collection of essays focuses upon the third and crowning creative matrix, Imaginatio Creatrix here proves itself to be the source and driving force which brings us to the origins of the human mind - human life. Studies by: Elof Axel Carlson, A-T. Tymieniecka, N. Milkov, Eldon C. Wait, K. Rokstad, M. Golaszewska, M. Küle, W. Kim Rogers, Piotr Mróz, R. Pinilla Burgos, A. Carrillo Cañán, G.R. Ronsivalle, J.E. Smith, A. Pawliszyn, A. Rizzacasa, L. Galzigna and M. Galzigna, Jiro Watanabe, M. Jakubczak, K. Tarnowski, M. Durst, W. Pawliszyn, R.A. Kurenkova, Carmen Cozma, E. Supniska-Polit, I.S. Ftut, Gerald Nyenbutis, Osvaldo Rossi, R.D. Sweeney, and D. Ulicka.

Let us revive the true sense of fine arts: enchantment! In the conceptualised, commercialised, artificial approach to fine arts, we forgot its authentic experiential sense. It lies at the imaginative heart of all arts there to be retrieved by the creative recipient as the very 'truth of it all'.

This anthology gives voice to the many diverse and contemporary perspectives about each of the Ten Commandments. Written by an impressive collection of rabbis and scholars, the volume allots multiple chapters for each of the commandments in order to engage with the ways in which these timeless utterances have inspired contemporary laws, ethics, and moral guidelines.

A major historical phenomenon of our century, exile has been a focal point for reflections about individual and cultural identity and problems of nationalism, racism, and war. Whether emigrés, exiles, expatriates, refugees, or nomads, these people all experience a distance from their homes and often their native languages. Exile and Creativity brings together the widely varied perspectives of nineteen distinguished European and American scholars and cultural critics to ask: Is exile a falling away from a source of creativity associated with the wholeness of home and one's own language, or is it a spur to creativity? In essays that range chronologically from the Renaissance to the 1990s, geographically from the Danube to the Andes, and historically from the Inquisition to the Holocaust, the complexities and tensions of exile and the diversity of its experiences are examined. Recognizing exile as an interior experience as much as a physical displacement, this collection discusses such varied topics as intellectual exile and seventeenth-century French literature; different versions of home and of the novel in the writings of Bakhtin and Lukács; the displacement of James Joyce and Clarice Lispector; a young journalist's meeting with James Baldwin in the south of France; Jean Renoir's Hollywood years; and reflections by the descendants of European emigrés. Strikingly, many of the essays are themselves the work of exiles, bearing out once more the power of the personal voice in scholarship. With the exception of the contribution by Henry Louis Gates Jr., these essays were originally published in a special double issue of Poetics Today in 1996. Exile and Creativity will engage a range of readers from those whose specific interests include the problems of displacement and diaspora and the European Holocaust to those whose broad interests include art, literary and cultural studies, history, film, and the nature of human creativity. Contributors. Zygmunt Bauman, Janet Bergstrom, Christine Brooke-Rose, Hélène Cixous, Tibor Dessewffy, Marianne Hirsch, Denis Hollier, Henry Louis Gates Jr., Linda Nochlin, Leo Spitzer, Susan Rubin Suleiman, Thomas Pavel, Doris Sommer, Nancy Huston, John Neubauer, Ernst van Alphen, Alicia Borinsky, Svetlana Boym, Jacqueline Chénieux-Gendron

Creativity, Law and Entrepreneurship explores the idea of creativity, its relationship to entrepreneurship, and the law's role in inhibiting and promoting it. Our inquiry into law and creativity reduces to an inquiry about what people do, what activities and actions they engage in. What unites law and creativity, work and play, is their shared origins in human activity, however motivated, to whatever purpose directed. In this work contributors from the US and Europe explore the ways in which law incentivizes particular types of activity as they develop themes related to emergent theories of entrepreneurship (public, private, and social); lawyering and the creative process; creativity in a business and social context; and, creativity and the construction of legal rights.

In a provocative essay, philosopher Jeffrie Murphy asks: 'what would law be like if we organized it around the value of Christian love, and if we thought about and criticized law in terms of that value?'. This book brings together leading scholars from a variety of disciplines to address that question. Scholars have given surprisingly little attention to assessing how the central Christian ethical category of love - agape - might impact the way we understand law. This book aims to fill that gap by investigating the relationship between agape and law in Scripture, theology, and jurisprudence, as well as applying these insights to contemporary debates in criminal law, tort law, elder law, immigration law, corporate law, intellectual property, and international relations. At a time when the discourse between Christian and other world views is more likely to be filled with hate than love, the implications of agape for law are crucial.

This volume is relevant to Islamicists, phenomenologists, comparatists, metaphysicians, philosophers of religion, and historians of ideas. This book is the first volume in a new and unique book series: Islamic Philosophy and Occidental Phenomenology in Dialogue. The main aim of this series is to engage in a philosophical exploration, bringing back to the philosophical arena key philosophical issues presently forgotten.

People engage with authored works all the time. They buy paintings, read books, and download songs. They might even be artists themselves. And yet they tend to take the concept of authorship for granted. The basic idea that an artist as author maintains some kind of claim to his or her creation, even as it circulates in the world at large, seems natural. It is the basis for copyright law and moral rights legislation which protect the rights of authors. But what is an author, and why do artists receive special legal recognition and protection that the creators of other kinds of artifacts do not? It is often assumed that artists have a special bond with their artworks, but the nature of this bond, and its function as the source of an artist's authority over his or her work, often goes unquestioned. Art and Authority is a philosophical essay on artistic freedom: its sources, nature, and limits. Artistic freedom can mean different things depending on the context in which it is invoked. K. E. Gover argues that the most fundamental form of artistic freedom involves the artist's authority to accept or disavow the works that he or she produces, to curate the works that bear his or her name, and that represent his or her artistic oeuvre. Our very concept of what an artwork is the intentional expression of the artist, for its own sakedepends on this second-order endorsement by the artist of what he or she has made. Using real-world cases and controversies in contemporary visual art, Gover argues that the leading accounts of artistic authorship in the legal and philosophical literature have overlooked the significance of this moment.

Are innovation and creativity helped or hindered by our intellectual property laws? In the two hundred plus years since the Constitution enshrined protections for those who create and innovate, we're still debating the merits of IP laws and whether or not they actually work as intended. Artists, scientists, businesses, and the lawyers who serve them, as well as the Americans who benefit from their creations all still wonder: what facilitates innovation and creativity in our digital age? And what role, if any, do our intellectual property laws play in the growth of innovation and creativity in the United States? Incentivizing the "progress of science and the useful arts" has been the goal of intellectual property law since our constitutional beginnings. The Eureka Myth cuts through the current debates and goes straight to the source: the artists and innovators themselves. Silbey makes sense of the intersections between intellectual property law and creative and innovative activity by centering on the stories told by artists, scientists, their employers, lawyers and managers, describing how and why they create and innovate and whether or how IP law plays a role in their activities. Their employers, business partners, managers, and lawyers also describe their role in facilitating the creative and innovative work. Silbey's connections and distinctions made between the stories and statutes serve to inform present and future innovative and creative communities. Breaking new ground in its examination of the U.S. economy and cultural identity, The Eureka Myth draws out new and surprising conclusions about the sometimes misinterpreted relationships between creativity and intellectual property protections.

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