CHAPTER ONE

The re-enchantment of the world

-We must adorn the skin of the cosmos even as tribal artisans embossed wandering daemons from night’s canopy onto caribou hide—first texts—to generate meaning itself. Richard Grossinger

Beauty and Soul

The act of engraving gives rise to the “elastic tension and beauty of the engraved line.” The formation and tense beauty of the engraved line is an expression of the luminous soul. Psychologist James Hillman sees beauty as “inherent and essential to soul” so that “beauty appears wherever soul appears....Beauty is an epistemological necessity; it is the way in which the gods touch our senses, reach the heart and attract us into life.” Beauty is not the “lofty” idea that comes through heavenly revelation “as an epiphany.” Rather it is “the revelation in the immediate presentation of things as they are.” Hillman’s emphasis is upon beauty as revelation in the here-and-now, as “Sheer appearance for its own sake.”

The world comes with shapes, colors, atmospheres, textures—a display of self-presenting forms. All things show faces, the world not only a coded signature to be read for meaning, but a physiognomy to be faced. As expressive forms, things speak; they show the shape they are in. They announce themselves, bear witness to their presence: “Look, here we are.” They regard us beyond how we may regard them...This imaginative claim on our attention bespeaks a world ensouled.

Beauty is intricately associated with the soul and its awakening: “...the soul’s awakening is a process of beauty. This implies that the criteria of aesthetics—unity, line, rhythm, tension,
elegance—may be transposed to the psyche, giving us a new set of qualities for appreciating what is going on in a psychological process.”

Here we have a key to understanding the Pleistocene mind: through the early markings on bone or stone, we are given the reflection of a mode of attention and apprehension uncluttered by the written word. It is mind seeking beauty and order within the mystery of the material world. It is a direct expression of the human soul in communion with the soul of the world, *anima mundi*, both as one. This reality, of beauty through the fusion of inner and outer, through presence incorporating the transcendent and immanent, is also, for Hillman, a way of being—an *ontological* necessity:

As Corbin writes (*Man of Light*): Beauty is that great category which specifically refers to the *Deus revelatus*, “the supreme theophany, divine self-revelation.” As the gods are given with creation so is their beauty in creation, and is the essential condition of *creation as manifestation*. Beauty is the manifest anima mundi—and do notice here it is neither transcendent to the manifest or hiddenly immanent within, but refers to appearances as such, created as they are, in the forms with which they are given, sense data, bare facts, Venus Nudata. Aphrodite’s beauty refers to the luster of each particular event; its clarity, its particular brightness; that particular things appear at all and in the form in which they appear.7

In my own experience of engraving, there is also a conflation of transcendence with immanence: on the one hand there is a genuine sense of moving beyond one’s ordinary everyday sense of self into a more timeless, transpersonal, perhaps transcendent dimension; yet the act of engraving itself remains totally grounded as if consciousness was also intensely fixed at the tip of the burin as the steel point is driven through the copper. The process is of *creation as manifestation*, in the here-and-now yet also mindful of another intimate, interpenetrating order of reality in which there is no division between the physical and spiritual, between mind and matter, or self and other.

It is this direct, waking experience of mind and consciousness expanding and extending beyond the brain into non-physical space that constitutes a non-rational epistemology, a

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7 Ibid., p.301.
participatory form of knowing, fusing *techne* (‘crafting/making’) and *episteme* (‘knowledge’), a communion, healing the rupture between worlds, between realms of existence and experience. In this sense, this experience is religious in the true sense of the word – “to re-connect.” It is a reconnection with soul.

**Anima mundi**

The cultural, intellectual and psychospiritual context for *The Driven Line* is very much this reconnection with soul following the ruptures and alienation of modernity which have spawned the crises of the modern-postmodern world. As psychiatrist and pioneer of consciousness research, Stanislav Grof, has pointed out, now is the time for radical transformation.

In the last analysis, the current global crisis is a psychospiritual crisis; it reflects the level of conscious evolution of the human species. It is, therefore, hard to imagine that it could be resolved without a radical inner transformation of humanity on a large scale and its rise to a higher level of emotional maturity and spiritual awareness.8

This inner transformation is all about who we think we are, our sense and experience of identity. This is not simply a personal issue of ‘Who am I?’ but a much larger issue of ‘Who are we?’ of our collective relationship to the earth itself and even possibly our survival as a species. Environmental strategists and co-founders of the Breakthrough Institute, Michael Shellenberger and Ted Nordhaus are also clear about this issue: “Environmentalists need to tap into the creative worlds of myth-making, even religion, not to better sell narrow and technical policy proposals but rather to figure out who we are and who we need to be.”9

Identity is very much do with soul. In tribal, shamanic cultures disease is causally related to soul-loss, and in many ways our current crises may be understood as reflecting degrees of soul-loss, both individually and collectively as a culture. Soul-loss can occur when our relationship with the natural world is fractured. Reconnection with soul leads to the re-animation, or *re-enchantment* of the world.

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It is this culture of re-enchantment and greater openness that allows people to make sense of experiences previously suppressed or denied in Western society by the narrow, rational empiricism of modernity, experiences like the mystical “call of the wild” and the sacredness of nature. Sociologist James Gibson has documented the culture of enchantment that has arisen over the last forty years or so in protest against modernity’s reduction of the natural world to a resource: “The culture of enchantment is a spiritual response to modern society’s separation from nature, and an attempt to make it sacred again.”

For artist Suzi Gablick, re-enchantment “…means stepping beyond the modern traditions of mechanism, positivism, empiricism, rationalism, materialism, secularism and scientism—the whole objectifying consciousness of the Enlightenment—in a way that allows for a return of soul. This re-enchantment is in contrast to the now perhaps clichéd phrase which has come to characterize modernity, the “disenchantment of the world,” discussed by German sociologist Max Weber in 1917. American historian, Michael Saler elaborates: “… whatever else modernity might be, in the particular discourse of “modernity and disenchantment” it was equated with a narrow, instrumental rationality and a hollow, expanding secularism permeating the West since at least the seventeenth century.” This narrow confinement within the rational mind led to “the loss of overarching meaning, animistic connections, magical expectations, and spiritual explanations that had characterized the traditional world…..”

Psychoanalyst Carl Jung was a contemporary of Weber and he mourned the loneliness and loss of connection that modernity had engendered.

Through scientific understanding, our world has become dehumanized. Man feels himself isolated in the cosmos. He is no longer involved in nature and has lost his emotional participation in natural events, which hitherto had a symbolic meaning for him. Thunder is no longer the voice of a god, nor is lightening his avenging missile. No river contains a spirit, no tree means a man’s life, no snake is the embodiment of wisdom, and no mountain still harbors a great demon. Neither do things speak to him nor can he speak to

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things, like stones, springs, plants, and animals. He no longer has a bush-soul identifying him with a wild animal. His immediate communication with nature is gone forever, and the emotional energy it generated has sunk into the unconscious.\textsuperscript{13}

Centuries of ‘the modern’ and “the whole objectifying consciousness of the Enlightenment...” left the modern ‘self’ feeling alone, isolated and alienated in a dead, mechanical, universe, devoid of meaning. This outlook remained deeply entrenched in Western consciousness throughout the twentieth century. During the counterculture movement of the 1960s and the decades that followed the first signs appeared of a progressive erosion in this seemingly impenetrable edifice of detached and alienated objectivity. American philosopher and cultural historian, Richard Tarnas equates this erosion with “the full emergence of postmodernity in the public consciousness, with widespread dissolution of old epistemological certainties and cultural assumptions.” As the counterculture spread and became more mainstream, a new, yet also ancient consciousness began to steadily re-assert itself.

Public awareness of various esoteric, mystical, meditative, gnostic, mythic, archetypal, and imaginative discourses entered more pervasively into the collective psyche...A common theme during this period was the growing recognition of an anima mundi and the soul dimension of human life, often connected with a new transpersonal consciousness of the collective human psyche and of a Gaian planetary being. Countless books, symposia, and workshops reflected a general impulse towards the spiritualization and re-enchantment of everyday life, of science, of nature and the cosmos.\textsuperscript{14}

The return to an awareness of ‘soul’ within the world is prominent in the work of James Hillman, with his invocation of \textit{Anima Mundi}, the soul of the world:

In place of the familiar notion of psychic reality based on a system of private experiencing subjects and dead public objects, I want to advance a view prevalent in many cultures (called primitive and animistic by Western cultural

\textsuperscript{13} Jung, C.G. 1980. Symbols and the Interpretation of Dreams, para.585.

anthropologists)....I am referring to the world soul of Platonism, which means nothing less than the world ensouled.\textsuperscript{15}

Hillman is trying to re-awaken us to the psychic reality or interiority of the outside world, so that it is no longer perceived as dead and inanimate; rather it is alive with “animated possibilities presented by each event as it is, its sensuous presentation as a face bespeaking its interior image...” He sees the world as “entering a new moment of consciousness” through confrontation with its own pathology, the pathologies arising from modernity and the Age of Reason: “fragmentation, specialization, expertise, depression, inflation, loss of energy, jargoneze, and violence. Our buildings are anorexic, our business paranoid, our technology manic.”\textsuperscript{16}

To undo our damage, we need to undergo Grof’s “radical inner transformation” and to enter “a new moment of consciousness,” perhaps even – as I have written – a “New Age.”

Many people live today with a strong, growing sense of expectation, often laced with apprehension, as if some radical and rapid process of change has been activated, involving a fundamental break with the past which will release us into a new and unknown future.

It is as if a fresh wind of the spirit is blowing, drawing us ever more deeply into a whole new uncharted terrain, hurrying us along in a process of accelerated maturation toward a renewed vision of the world as a sacred place. Irrevocably, we are crossing a critical threshold into the embrace of a new consciousness and within this crucible of the new, human nature is undergoing a vast and unprecedented metamorphosis.\textsuperscript{17}

An important part of this great spiritual watershed is the reawakening of our indigenous sense of belonging to the Earth. It is, literally, a ‘re-membering,’ with the possibility to re-connect in fuller, more mature awareness with our eclipsed primal spirit. At this deep level, the separation of mind and matter has not taken place. There is a fusion of mind and

\textsuperscript{16} Ibid., p.75.
\textsuperscript{17} Cottrell, B. 2011. Creature Consciousness, p.13.
matter, a unity of consciousness through which the world is re-animated, or rather, the material world is revealed as it truly is – alive.

**Thing power**

This experience of the non-human material world as having ‘agency,’ or the ability to reciprocally engage with human consciousness, reflects a trend in philosophy today towards what has been termed ‘thing-power.’ For example, in her book, *Vibrant Matter: a Political Ecology of Things*, philosopher Jane Bennett seeks to overturn the dominant ‘Cartesian’ view of a dead material world which has lead to its destructive exploitation. Instead she alerts us to the agency of objects and “the strange ability of ordinary, man-made items to exceed their status as objects and to manifest traces of independence and aliveness, constituting the outside of our own experience.”18

By becoming more aware that the material world is not dead, passive and inert, we can gradually overcome the isolation and alienation of the split between self and the otherness of a supposedly “mechanical” outer world:

> Such a newfound attentiveness to matter and its powers will not solve the problem of human exploitation or oppression, but it can inspire a greater sense of the extent to which all bodies are kin in the sense of inextricably enmeshed in the dense network of relations.19

Bennett’s theory of distributive agency...“does not posit a subject as the root cause of an effect. There are instead always a swarm of vitalities at play. The task becomes to identify the contours of the swarm and the kind of relations that obtain between its bits.”20

Whether the re-enchantment of the world is a theological orientation or, as for Bennett, a mood or affect, is largely academic at this time; it is more important that the general orientation takes place away from the world as a dead commodity towards our participation within it as a living presence.

The material world and “thing power” can exert itself beyond the grasp of intellect, issuing forth its own “ineffable rhetoric of things.” In the introduction to her book,

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19 Ibid., p.13.
20 Ibid., pp. 31-32.
Material Cultures, Material Minds: The Impact of Things on Human Thought, Society, and Evolution, archaeologist Nicole Boivin discusses a feature of the mud houses she studied for her PhD during the late 1990s in the village of Balathal in the Indian state of Rajasthan: “One of the things I had observed in the village houses was that they inevitably contained a large red rectangular patch above the main hearth, as well as sometimes above other hearths.” These patches were made using a red soil called pili mitti, which also had other, usually ritualistic, meanings and uses in the village.

In her attempts to understand why the villagers made these red patches and why they used this particular soil, Boivin came to a certain understanding: “As humans shaped soil, so it likely shaped them and their world.” While she had been able to piece together a number of abstract meanings and symbolisms associated with rituals to explain the red patches, she eventually realised that “for the people living in the houses conducting the rituals, there is no abstract meaning behind specific practices.”

Thus, the material world impacts on the social world in a real way, not just because of its ability to act as a carrier of ideas and concepts, but also because its very materiality exerts a force that in human hands becomes a social force.

More significantly she suggests: “It is highly likely that the material world – the red patches of pili mitti and the myriad of items used in domestic rituals – evoke experiences that lie beyond the verbal, beyond the conceptual, and beyond even the conscious.” (emphasis added) This ineffable, almost mystical, quality of the material world is echoed in Walter Benjamin’s musing how the objects through which a culture constitutes itself, “form enduring edifices to passing fashions,” and store “the unconscious of the collective.” It is as if the object culture becomes the silent witness and a repository of human experience, especially of daily, repetitive, ritualistic behaviour, at the same time mediating and even engendering new experience through the force it exerts on the social world.

22 Ibid., p.6.
23 Ibid.
24 Ibid., pp.8-9.
25 Brown, B. 2010. Objects, Others, and Us, p.188.
Original participation

The capacity of material objects to act as containers and transformers of experience, to “announce themselves,” and also to mediate ritualistically states of mind beyond ordinary everyday consciousness would have been integral to the more mythical Pleistocene mind at home in an animated universe. In fact it is conceivable that normality for the early Pleistocene mind was a more diffuse, holistic awareness beyond what for us today is ordinary every consciousness. It may have been a participation mystique with the world around them, revealing “...a mystery that gleams and glints in the depths of the sensuous world itself, shining forth from within each presence that we see or hear or touch.” It is “...a felt sense that this wild-flowering earth is the primary source of itself, the very well-spring of its own ongoing regenesis.”

Identity for our Early to Middle Pleistocene ancestors may have been a more open sense of self which was intimately embedded within the earth’s consciousness, and which has been superseded by the modern mind. As the great mythologist, Joseph Campbell, has written: “As the infant is linked to its mother in a profound participation mystique, even to such a degree that it will absorb, and thus inherit, her tensions and anxieties, so has mankind been linked to the moods and weathers of its mother Earth.”

Deep within the layers of the human psyche there exists a more primal mind, a mind open to participation in the world around it. Campbell has written of this early form of cognition, how “there became established between the earliest human communities and their landscapes a profound participation mystique.” Wherever people went, they encountered plants, animals, hills, all of which “became their neighbors and instructors, recognized as already there from old: mysterious presences which in some sacred way were to be known as messengers and friends.”

British thinker and scholar, Owen Barfield, also believed that the kind of world our ancient ancestors saw, and continued to see until recently, was one in which human consciousness participated. He describes this early state of innocence as original participation – “a primal unity of mind and nature with no separation between inner and outer worlds.”

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28 Ibid., p.49.
At that stage of the evolution of consciousness, the distinction between “self” and “the world” was not as rigid as today....Accounts of nature spirits; folktales and myths about fairies, nymphs, and sylphs; legends of gods walking the earth, are all rooted in thus “participatory consciousness”. This was the kind of world ( and consciousness) that poets like Blake, Coleridge, and Goethe believed in and at times felt.29

For Barfield, whose landmark book, Saving the Appearances, was “expressly on the subject of participation,” the human mind is not an onlooker on, but participates in the “so-called outside world.” In perceiving the world “...we do not passively observe what is already there, but participate actively in its process...” and “...this includes the practice of science....” This would have been true throughout history and prehistory to different degrees, until the recent eclipse of our participatory awareness.

...these books of mine...all... seem to draw attention to the fact that there was awareness of participation between man and nature, down to about the sixteenth or seventeenth century–or let us say, to the Scientific Revolution–since when it has been more and more rapidly disappearing; that is to say, the awareness of it has been disappearing, not the participation itself, which is built in to the structure of the universe.30

For Barfield this eclipse of our fundamental nature is not the same as its destruction. The primal mind has simply been squeezed out or repressed through modernity’s overemphasis upon rationality.

The “Scientific Revolution” did not, because it could not, destroy participation; it did evidence a change in the center of gravity, or in the predominant direction, of participation between man and nature. And since then it has been increasingly the case that, although participation is still a fact, we are no longer aware of it; not only so, but this nonawareness culminated on a positive, but quite erroneous, denial of the very fact of participation itself.31

31 Ibid.
This denial informs our so-called scientific understanding of the deep past. Yet Barfield’s and Campbell’s portrayal of the participatory primal mind, of early humans within their mythic mindscape, is based on the intuition that these were people with hearts and souls and feelings. Yet these essential qualities that make us human remain beyond the grasp of science, where the question of “soul” was driven out of the scientific arena by the very denial of participation which Barfield describes in his books.

As Gary Lachman points out from his interview with Barfield, “The fact that we are unaware of our “participation” in the world accounts for our alienation from nature, as well as our mastery of it.”32 And this alienation projects an alienated vision onto our deep past.

...it is on that denial of participation that the whole methodology of natural science is based. That is why the denial of participation has become implicit in the whole elaborate structure of hypotheses which constitutes the current world-picture, including of course, our mental image of our own past. The denial was not only positive but also very sweeping, inasmuch as it affirmed, not only that there is no participation now, but also that there never was, or could never have been any such thing.33

Barfield points out that his book, *Saving the Appearances*, had as its subtitle, *A Study in Idolatry*, since the denial of participation is an illusion; but “the fact remains that on that illusion, or idolatry, the whole form and pressure of our age and its culture—the textbooks available to our students, the way we educate our children...have become inveterately and fixedly based.”34 The consequences of questioning this illusion are not to be taken lightly for it is “subversive in the most literal sense, and for that reason it has become more than an illusion, it has become a taboo.”35

**Seizure by the tremendum**

This illusion of non-participation is also the basis of the dominant ‘mind-set’ about the distant past and the lives of our archaic ancestors – that they were very functional, driven

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33 Barfield, O. 1977 Imagination and Inspiration, p.236.
34 Ibid., p.236.
35 Ibid.
only by competition with other animals, and perhaps each other, and by the harsh dictates of survival; and that somehow they were less human than we are.

Most researchers looking back into deep time ask what function or use an object would have served archaic communities in their struggle to survive. However, this utilitarian assumption is questionable. An underlying assumption of this thesis is that the deep past may not have been like the present, dominated by the overtly utilitarian values that have long characterised western civilization. The traces we find, or at least some of them, may well be emblems of a felt-sense for form and beauty that was integral to the primal mind.

American ethnobotanist, and philosopher, Terence McKenna sees the capacity for beauty, creativity and transcendence as essentially timeless human qualities.

Now this whole intellectual adventure in exteriorization of ideas is entirely an aesthetic adventure. Until very recently, utility is only a secondary consideration. The real notion is a kind of seizure by the tremendum, by the other, that forces us to take up matter – clay, bone, flint – and put them through a mental process where we then excrete it as objects that have lodged within them ideas. This seems to be the special unique transcendental function of the human animal; the production and condensation of ideas.\(^\text{36}\) (italics mine)

This “seizure by the tremendum” is a consequence of participation, of being open to “the other,” invoking Hillman’s gods, goddesses and archetypes – forces which emanate from beyond the personal, but which are also personal, impinging upon the person. The direction of science is to reduce people to organisms, and to reduce the behaviour of organisms to their genetic inheritance, a different kind of transpersonal force to the tremendum, but one which is remote, lacking intimacy and incapable of contemplating, let alone of explaining the “seizure.” It is human experience of this kind, fusing the transcendent with the immanent, the personal with the impersonal, the inner with the outer, which needs to be addressed in our exploration and re-enchantment of deep time.

The re-enchantment of the world evokes a cosmos of self-presenting, expressive forms that speak to us, a “world ensouled,” where we imbibe and re-dignify the soul and spirit of our early ancestors across time and place, whose communion with us asserts the

\(^{36}\) McKenna, T. 1990. Opening the Doors of Creativity.
fundamental continuity of our primal consciousness. The traditional sense of the modern subjective mind, “in here” and the world as external, objective and “out there” is dissolved: the whole world comes alive, animated by natural forces which at the same time are imbued with the mythic. This re-mythologizing of consciousness is not “a regressive plunge into the premodern world;”\textsuperscript{37} rather, it is the recognition of the “fundamental continuity of psyche and cosmos” which overcomes the basic split in the modern mind between “in here” and “out there,” and also “then” and “now.”\textsuperscript{38} In our exploration of deep time, there is the continual danger of setting ourselves apart from the object of our study. However, as archaeologist, Adam Smith, points out: “If archaeology is to succeed in articulating the past with the present in meaningful ways, then we must actively resist the construction of rigid boundaries that set the ancient apart from the modern as an ontologically distinct ‘other’.\textsuperscript{39}

In many ways, modernity was very much about banishing the deities of past civilizations in order to emancipate the modern mind from irrational superstition. Spiritual experience was denigrated as ‘mystical’ and repressed in mainstream Western society. However, as psychiatrist Carl Jung once pointed out, “the gods have become diseases,” while James Hillman sees an imaginative awareness of “the great God Pan” in our culture as vital to the future health of Earth’s planetary ecology: “Is not a basic cause of contemporary environmental devastation “out there” a continuation of Western history’s determination to keep control “in here” over the most potent and enduring of the ancients Gods, to ensure that the Great God Pan stays dead?”\textsuperscript{40}

**Faithful Attention**

*It is not Pan who is mad and must be healed, but the society that has forgotten how to dance with him*–James Hillman

Remembering our participation in the natural world entails both the remythologizing of our culture and also the rebirth of Pan. Both require a special, “faithful attention” to the transformative potential of the inner life, our own direct line to the stirrings of earth’s organic imagination.

\textsuperscript{38} Ibid., p.55.
\textsuperscript{40} Hillman, J. 2000. *Pan and the Nightmare*, p.72.
This faithful attention to the imaginal world, this love which transforms mere images into presences, gives them living being, or rather reveals the living being which they do naturally contain, is none other than remythologizing. Psychic contents become powers, spirits, gods. One senses their presence as did all earlier people who still had soul.\textsuperscript{41}

Faithful attention to the stirrings of the inner life of the soul may involve solitude and entry into a vast inner shrine or sacred wilderness that “possesses the tremendously fertile creativity of all that is dark, vague, shadowy and numinous, offering a path to the well-spring of the dream-life itself.”\textsuperscript{42} There may be a confrontation with the darker side of the psyche where all the forgotten, the disused, and the neglected residues are fused through the “seizure by the tremendum” into emblems of restoration of the repressed. As Hillman says of the therapeutic value of fear: “...any complex that brings on panic is the via regia for dismantling paranoid defenses....It leads out of the city walls and into open country, Pan’s country.” It is here that we come face to face with “Nature Alive” in its darkly creative, elemental power.

Panic, especially at night when the citadel darkens and the heroic ego sleeps, is a direct participation mystique in nature, a fundamental, even ontological, experience of the world as alive and in dread. Objects become subjects; they move with life while one is oneself paralyzed with fear. When existence is experienced through instinctual levels of fear, aggression, hunger, or sexuality, images take on compelling life of their own.\textsuperscript{43}

Here we are approaching the threshold shunned by the modern mind with its fear of insanity and loss of self. It is the liminal zone inhabited by the shaman, but also explored by artists worldwide who have had the courage to move into this psychic region of fertile creativity. In his article, “Objects, Others, and Us (The Refabrication of Things),” literary and visual art critic Bill Brown discusses the art of Brian Jungen, who “represents a new wave of First Nation artists whose sophistication...locates their work at the very edge, or

beyond the edge, of the analytic grids deployed to understand the dynamics of collection, institutionalization, and display.”

His description of Jungen’s intense involvement with materials, including the recycling and transforming of global consumer goods echoes McKenna’s *seizure by the tremendum*: “The intensity of his re-creative imagination lies not least in his willingness to confer (or, more dramatically, to disclose) the status of animal on inanimate, manufactured objects.” This transformation is not simply a cultural performance but a profound re-engagement with nature at the material and imaginal level, where the distinction between nature and culture simply washes away.

In many ways this deep, primal engagement with materials endorses the wisdom of historian Mircea Eliade who once said: “...it is not enough...to discover and admire the art of the primitives; we have to discover the sources of these arts in ourselves, so that we can become aware of what it is, in a modern existence, that is still “mythical” and that survives in us as part of the human condition.”

When it comes to an exploration of our ancestors in deep time, and the production of their artefacts, it is perhaps even more important to “discover the sources of the of these arts in ourselves,” to open up to the mythic dimension of mind that still survives in us.

References


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44 Brown, B. 2010. Objects, Others, and Us, pp. 185-186.


