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The research on the concept of love from Irving Singer's perspective is aimed at studying the types of love from several perspectives and the concept of love from Irving Singer's

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Existence perspective to find out what love is and how it relates to human beings.

According to Irving Singer, pluralistic love is the best word to describe his concept of love.

Concept of Love from Irving Singer's
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Irving Singer, 1925-2015 – MIT News
Irving Singer, a professor emeritus of philosophy at MIT, died Feb. 1 at age 89. Singer was an eminent philosopher whose academic career spanned 65 years — with more than half a century as a professor at MIT. Singer was the author

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engineer's imagination. Irving Singer

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Existence talks about imagination and possibilities in his book *Feeling & Imagination: the Vibrant Flux of Our Existence*. Singer explains that “imagination belongs to our awareness of all other types of possibilities” (2001, p.32). The imagination allows the

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Irving Singer - Wikipedia

"appraise" each other so highly. Thus,

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through the interaction of the characters, the film Amelie demonstrates how the imagination governs the daily existence of human beings with the power to either help or hinder an individual by defining the realm of possibility. Works Cited
Singer, Irving. Feeling and

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Philosophy in Review

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Calendar | Feeling and Imagination in
Art, Science, and ...

Irving Singer, 1925-2015, was a
professor emeritus of Philosophy and
Linguistics (and its forerunners) at the
Massachusetts Institute of Technology

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(MIT) for over 55 years.

This book is a humanistic inquiry into the nature of feeling, with particular emphasis upon the way that imagination, idealization,

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Existence, and the aesthetic contribute not only to the texture of our experience but also to the values that are generated by means of them.

Love, sex, and compassion are studied as modes of attachment that human beings create, very often as the outcome of prior failures in their

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The author of the classic philosophical treatment of love reflects on the trajectory, over decades, of his thoughts on love and other topics. In 1984, Irving Singer published the first volume of what would become a

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Existence classic and much acclaimed trilogy on love. Trained as an analytical philosopher, Singer first approached his subject with the tools of current philosophical methodology.

Dissatisfied by the initial results (finding the chapters he had written “just dreary and unproductive of

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anything”), he turned to the history of ideas in philosophy and the arts for inspiration. He discovered an immensity of speculation and artistic practice that reached wholly beyond the parameters he had been trained to consider truly philosophical. In his three-volume work *The Nature of*

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Love, Singer tried to make sense of this historical progression within a framework that reflected his precise distinction-making and analytical background. In this new book, he maps the trajectory of his thinking on love. It is a “partial” summing-up of a lifework: partial because it expresses

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the author's still unfolding views, because it is a recapitulation of many published pages, because love—like any subject of that magnitude—resists a neatly comprehensive, all-inclusive formulation. Adopting an informal, even conversational, tone, Singer discusses, among other topics, the

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Existence of romantic love, the Platonic ideal, courtly and nineteenth-century Romantic love; the nature of passion; the concept of merging (and his critique of it); ideas about love in Freud, Schopenhauer, Nietzsche, Dewey, Santayana, Sartre, and other writers; and love in relation to

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Existence, democracy, existentialism, creativity, and the possible future of scientific investigation. Singer's writing on love embodies what he has learned as a contemporary philosopher, studying other authors in the field and "trying to get a little further." This book continues his trailblazing explorations.

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An acclaimed philosopher suggests that the art of living well employs the same principles as those that exist in all artistic creativity. This final book in Irving Singer's Meaning in Life trilogy studies the interaction between nature and the values that define human

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Existence. It examines the ways in which we overcome the suffering in life by resolving our sense of being divided between them. Singer suggests that the accord between nature and spirit arises from an art of life that affords meaning, happiness, and love by employing the same

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Existence as those that exist in all artistic achievements. It is through the meaningfulness created by imagination and idealization, Singer says, that we make life worth living. This human art form, Singer writes, enables us to unite our selfish interests with our compassionate and

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Existing inclinations. We thereby effect a vital harmonization within which the naturalistic values of ethics, aesthetics, and religion can find their legitimate place. The good life, as envisioned by Singer, includes the love of persons, things, and ideals so intricately intermeshed that the

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Existence? What is the nature of value, and what are its sources in human experience? Can there be a meaning in life without religious faith? What is the meaning of death? Is life worth living? What would enable us to have a love of life? “Meaning in life,” writes philosopher Irving Singer, “and

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Existence
The meaning in our own lives, results from creative efforts on our part. It is not a prior reality awaiting our discovery. Though we talk about a 'search' for meaning, what we are seeking is primarily a mode of creativity that will make our lives meaningful." In *The Creation of Value*,

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The first volume of his Meaning in Life trilogy, Singer studies the nature of imagination, idealization, and love in the context of humanity's attempt to define itself through the pursuit of meanings and values that it creates. Singer confronts life's most troubling problems: the meaning of death, the

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Existence of anxiety in daily existence, the conditions needed for us to have a life worth living, and the possibility of a love of life in others as well as in ourselves.

Processes of fighting unequal citizenship have historically prioritized

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literacy education, through which people envision universally first-class citizenship and devise practical methods for enacting this vision. Collaborative Imagination explores how literacy education can facilitate activism amid contemporary contexts in which citizenship is officially equal

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but, in practice, underserved populations often remain consigned to second-class status.

Beginning with a discussion of Kant, Schopenhauer, and others about the morality of sex and the morality of compassion, *Explorations in Love and*

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Sex offers a panoramic view of the philosophy of love from its beginnings in Plato up to the present. It examines the nature and limitations of sexual pluralism, and elaborates on Irving Singer's earlier ideas about appraisal and bestowal. The book's chapters are both philosophical and historical, and

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Existence speak to general readers who wish to better understand the curious set of emotions called love.

An acclaimed philosopher offers a systematic mapping of the various facets of love. In his widely acclaimed trilogy *The Nature of Love*, Irving

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Singer traced the development of the concept of love in history and literature from the Greeks to the twentieth century. In this second volume of his Meaning in Life trilogy, Singer returns to the subject of his earlier work, exploring a different approach. Without denying his previous emphasis on the

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role of imagination and creativity, in this book Singer investigates the ability of them both to make one's life meaningful. A “systematic mapping” of the various facets of love (including sexual love, love in society, and religious love), *The Pursuit of Love* is an extended essay that offers Singer's

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Existential philosophical and psychological theory of love. Rich in insight into literature, the history of ideas, and the complexities of our being, *The Pursuit of Love* is a thought-provoking inquiry into fundamental aspects of all human relationships.

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Situated at the intersection of affect studies, ecocriticism, aesthetics, and Romantic studies, this book presents a genealogy of love in Romantic-era poetry, science, and philosophy. While feeling and emotion have been traditional mainstays of Romantic literature, the concept of love is under-

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Existence studied and under-appreciated, often neglected or dismissed as idealized, illusory, or overly sentimental.

However, Seth Reno shows that a particular conception of intellectual love is interwoven with the major literary, scientific, and philosophical discourses of the period. Romantic-era

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Writers conceived of love as integral to broader debates about the nature of life, the biology of the human body, the sociology of human relationships, the philosophy of nature, and the disclosure of being. Amorous Aesthetics traces the development of intellectual love from its first major

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Existence in Baruch Spinoza's Ethics, through its adoption and adaptation in eighteenth-century moral and natural philosophy, to its emergence as a Romantic tradition in the work of six major poets. From William Wordsworth and John Clare's love of nature, to Percy Shelley's radical politics of love,

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to the more sceptical stances of Felicia Hemans, Alfred Tennyson, and Matthew Arnold, intellectual love is a pillar of Romanticism. This book will interest scholars and students of Romanticism, eighteenth- and nineteenth-century British literature, affect studies, ecocriticism, aesthetics,

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