

Moving Bodies

Increasingly, we have come to live in our heads, leaving our bodies behind. The consequences have been as far-reaching as they have been devastating. This book employs several case studies – kings performing in ballets, sea captains dancing with natives, nationalists engaged in gymnastics exercises – to explain what has been lost. These curious movements, we will discover, were ways to be, to think, to know, to imagine, and to will. They highlight the limits of historical explanations focusing on cultural factors and question currently fashionable “cultural” and “post-modern” perspectives. Returning to our bodies and their movements enables us not only to explain historical actions in a new way, but also to understand ourselves better.

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Embodied Minds and the World That We Made

Erik Ringmar

Ibn Haldun University



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This started out as a fairly predictable book – a survey of the history of diplomatic practices – but then I stumbled on the work of Mark Johnson, and before long I was awoken from my dogmatic,

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interpretivist, slumber. And once I had read him, I started reading Maxine Sheets-Johnstone, who taught me about the importance of movements. Soon I turned to Thomas Fuchs, Hanne De Jaegher, Shaun Gallagher, Eugene Gendlin, Joel Krueger, Michelle Maiese, Alva Noë, Matthew Ratcliffe, Jan Slaby, Evan Thompson, and Dan Zahavi, and my life has not been the same since. The result is quite a different, and a far less predictable, book. Thanks to them all. Thanks also to Alessandro Burrone, Jeffrey Haynes, Diane Pranzo, Naomi Rokotnitz, Göran Sonesson, Jordan Zlatev, and John Åberg for helping me to think again, and better, about these and related topics. Robert Dreesen is an old-school editor who actually reads and actually cares. I'm in awe of the collegial generosity and interdisciplinary curiosity of Shaun Gallagher, Joel Krueger, and John Sutton. As I was completing the book, two of my teachers, Charles Lindblom and Alessandro Pizzorno, died. The first time I explored tacit knowledge was in a term paper I wrote for a course with Charles Lindblom years and years ago. I wonder what he would have made of this book. Alessandro Pizzorno – I only learned when it was too late – had a great interest in the ballet. Too bad we never talked about it. The book was completed in Istanbul, Turkey, a city of cats and sea gulls, mosques and naval vessels passing through the Bosphorus at night. Thanks to Reçep Şentürk, Talha Köse, and Enes Tüzgen for making my Turkish life possible. I am on a daily basis indebted to Ko Jenq-Yuh and Hong Ruey-Long, to İbrahim Azboy, Faik Çetindağ, Özcan Yıldız and colleagues, and to Diane, of course, forever after. *Eppur si muove*.