

# CONTENTS

1	<b>Introduction: The Cognitive Humanities: Whence and Whither?</b>	1
	<i>Peter Garratt</i>	
<b>Part 1 Theorizing the Embodied Mind</b>		17
2	<b>Enactive Perception and Fictional Worlds</b>	19
	<i>Merja Polvinen</i>	
3	<b>The Opacity of Fictional Minds: Transparency, Interpretive Cognition and the Exceptionality Thesis</b>	35
	<i>Marco Bernini</i>	
4	<b>‘Un-Walling’ the Wall: Embodiment and Viewpoint</b>	55
	<i>Barbara Dancygier</i>	
5	<b>Textures of Thought: Theatricality, Performativity and the Extended/Enactive Debate</b>	71
	<i>Teemu Paavolainen</i>	



<b>Part 2</b>	<b>Reading Culture</b>	<b>93</b>
6	Extending the Renaissance Mind: 'Look What Thy Memory Cannot Contain'	95
	<i>Miranda Anderson</i>	
7	'Her Silence Flouts Me': Stillness in <i>The Taming of the Shrew</i>	113
	<i>Laura Seymour</i>	
8	From World to Worldview: An Energy Principle of Psychosocial Dynamics	133
	<i>Michael Sinding</i>	
<b>Part 3</b>	<b>Cognitive Futures</b>	<b>151</b>
9	Bayesian Bodies: The Predictive Dimension of Embodied Cognition and Culture	153
	<i>Karin Kukkonen</i>	
10	Emergences: Towards a Cognitive-Affective Model for Creativity in the Arts	169
	<i>Nigel McLoughlin</i>	
11	Autism in the Wild: Bridging the Gap Between Experiment and Experience	191
	<i>Nicola Shaughnessy and Melissa Trimingham</i>	
12	Hardware, Software, Wetware: Cognitive Science and Biohacking in the Digital Humanities	213
	<i>Matt Hayler</i>	
	<b>Bibliography</b>	<b>231</b>
	<b>Index</b>	<b>253</b>