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"This book proposes a different perspective and shows, through a knowledge historical approach and several case studies, that the School of Salamanca has to be considered both an epistemic community and a community of practice that cannot be fixed to any individual place. Instead, the School of Salamanca encompassed a variety of different sites and actors throughout the world and thus represents a case of global knowledge production"--

This volume brings together essays by different generations of Italian thinkers which address, whether in affirmative, problematizing or genealogical registers, the entanglement of philosophical speculation and political proposition within recent Italian thought. Nihilism and biopolitics, two concepts that have played a very prominent role in theoretical discussions in Italy, serve as the thematic foci around which the collection orbits, as it seeks to define the historical and geographical particularity of these notions as well their continuing impact on an international debate. The volume also covers the debate around OCyweak thoughtOCO (pensiero debole), the feminist thinking of sexual difference, the re-emergence of political anthropology and the question of communism. The contributors provide contrasting narratives of the development of post-war Italian thought and trace paths out of the theoretical and political impasses of the presentOCOagainst what Negri, in the text from which the volume takes its name, calls OCythe Italian desertOCO."

As a leading member of the Vienna Circle, Rudolph Carnap's aim was to bring about a "unified science" by applying a method of logical analysis to the empirical data of all the sciences. This work, first published in English in 1934, endeavors to work out a way in which the observation statements required for verification are not private to the observer. The work shows the strong influence of Wittgenstein, Russell, and Frege.

The debate on literature and the arts provoked by the Italian neoavant-garde (neoavanguardia) is undoubtedly one of the most animated and controversial the country has witnessed from World War II to the present. Comprising the period

between the late 1950s and the late 1960s, the phenomenon of the neoavanguardia involved key writers, critics, and artists, both as insiders - Sanguineti, Balestrini, Guglielmi, Eco, and others - and adversaries such as Pasolini, Calvino, and Moravia. In *The New Avant-Garde in Italy* - the first book in English to document the movement - John Picchione's objective is twofold: to provide a comprehensive analysis of the theoretical tenets that inform the works of the neoavanguardia and to show how they are applied to the poetic practices of its authors. The neoavanguardia cannot, Picchione argues, be defined as a movement with a unified program expressed in the form of manifestos or shared theoretical principles. It experiences irreconcilable internal conflicts that are explored as a split between two main blocs - one that is tied to the project of modernity, the other to post-modern aesthetic postures. This study suggests that some of the contentious views proposed by the neoavanguardia anticipated a wide range of issues that continue to be significant and pressing to this day.

""This book contains a careful, thorough, and where necessary skeptical as regards doubtful evidence (especially in the case of Plato and the Old Academy) of the beginnings in European thought of the negative or apophatic way of thinking and its relations to more positive or kataphatic ways of thinking about God. One of its greatest strengths, perhaps the greatest, is that the author makes clear that none of the persons concerned, Hellenic, Jewish or Christian, was engaged in the pursuit of a philosophical abstraction, or the heaping of rhetorical superlatives on God. They were rather concerned to present the origin of the universe as an intimately present living reality which infinitely transcends our thought and speech. This, combined with careful attention to the varieties of negative theology and its relations with positive, and the particular difficulties experienced by the members of the various traditions involved, makes the book the best introduction to the negative theology available."" -A. H. Armstrong, Emeritus Professor of Greek, University of Liverpool, England. Emeritus Professor of Classics, Dalhousie University, Halifax, Nova Scotia, Canada. Senior Fellow of the British Academy. Irish academic Deirdre Carabine has lived and taught in Uganda for more than twenty years. She has recently been founder Vice-Chancellor at the Virtual University of Uganda (VUU), the first fully online university in Sub-Saharan Africa. Prior to that she set up International Health Sciences University in Kampala. She has taught at Queen's Belfast, University College Dublin, and Uganda Martyrs University. Currently, she is Director of Programmes at VUU. She attended the Queen's University of Belfast where she graduated with a PhD in philosophy, and University College Dublin where, as one of the first Newman Scholars, she gained a second PhD in Classics. She is also author of *John Scottus Eriugena in the Great Medieval Thinkers Series* (2000).

At the heart of this book is what would appear to be a striking and fundamental paradox: the espousal of a 'scientific' doctrine that sought to eliminate 'dysgenics' and champion the 'fit' as a means of 'race' survival by a political and social movement that ostensibly believed in the destruction of the state and the removal of all hierarchical relationships. What explains this reception of eugenics by anarchism? How was eugenics mobilised by anarchists as part of their struggle against capitalism and the state? What were the consequences of this overlap for both anarchism and eugenics as transnational movements?

With sensitive commentary on the letters, Daniela Bini reads the plays the old maestro wrote for the young actress as the sublimation of an erotic impulse he denied throughout his life. From *Diana and Tuda* to *The Mountain Giants*, Bini maintains, Pirandello makes love to Marta in the only way he could, the mystical union of the creator and his muse.

The time of Carnival represents a "wild" time at the end of winter and pointing to the beginning of a new season. It is characterized by the irruption of border figures, animal masks, characters which recall the world of the dead and which bring within themselves the germ of a vital force, of the energy that produces the reawakening of nature and announces the growth and fertility of the new crops. This wild domain shows itself under the shapes of a contiguity between human and animal: the costumes, the masks, refer to a world in which the characteristics of the human and those of the animal are fused and intertwined. Among these figures, in particular, emerge those of the Wild Man, the human being who takes on animal-like attributes and aspects, and of the Bear, the animal that, more than all the others, gets as close as possible to the human and seems to reflect a deformed image of it. Such symbolic images come from far off times and places to tell a story that belongs to our common origins. The bear assumes attributes and functions alike in very different cultural contexts, such as the Sámi of Finland or North-American hunter-gatherers, and represents a boundary between the world of nature and the human world, between the domain of animals and the difficult construction of humanity: a process continued for centuries, perhaps millennia, and which cannot still be said complete.

*Socrates, Or On Human Knowledge*, published in Venice in 1651, is the only work written by a Jew that contains so far the promise of a genuinely sceptical investigation into the validity of human certainties. Simone Luzzatto masterly developed this book as a *pièce* of theatre where Socrates, as main actor, has the task to demonstrate the limits and weaknesses of the human capacity to acquire knowledge without being guided by revelation. He achieved this goal by offering an overview of the various and contradictory gnosiological opinions disseminated since ancient times: the divergence of views, to which he addressed the most attention, prevented him from giving a fixed definition of the nature of the cognitive process. This obliged him to come to the audacious conclusion of neither affirming nor denying anything concerning human knowledge, and finally of suspending his judgement altogether. This work unfortunately had little success in Luzzatto's lifetime, and was subsequently almost forgotten. The absence of substantial evidence from his contemporaries and that of his epistolary have thus increased the difficulty of tracing not only its legacy in the history of philosophical thought, but also of understanding the circumstances surrounding the writing of his *Socrates*. The present edition will be a preliminary study aiming to shed some light on the philosophical and historical value of this work's translation, indeed it will provide a broader readership with the opportunity to access this immensely complicated work and also to grasp some aspects of the composite intellectual framework and admirable modernity of Venetian Jewish culture in the ghetto.

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