

Disillusioni Felici (Poiesis Vol 1)

This first textbook on both micro- and nanooptics introduces readers to the technological development, physical background and key areas. The opening chapters on the physics of light are complemented by chapters on refractive and diffractive optical elements. The internationally renowned authors present different methods of lithographic and nonlithographic fabrication of microoptics and introduce the characterization and testing of microoptics. The second part of the book is dedicated to optical microsystems and MEMS, optical waveguide structures and optical nanostructures, including photonic crystals and metamaterials. Each chapter includes exercises illustrating a sample approach to new and complex topics, making the textbook suitable for lectures on optics as part of a physics or electrical engineering course.

Postscript by Vincent Scully Based on notebooks composed since 1971, Aldo Rossi's memoir intermingles his architectural projects, including discussion of the major literary and artistic influences on his work, with his personal history. His ruminations range from his obsession with theater to his concept of architecture as ritual. The illustrations-photographs, evocative images, as well as a set of drawings of Rossi's major architectural projects prepared particularly for this publication were personally selected by the author to augment the text.

Enduring icon of creativity, authenticity, and rebellion, and the subject of numerous new biographies, Arthur Rimbaud is one of the most repeatedly scrutinized literary figures of the last half-century. Yet almost thirty years have elapsed without a major new translation of his writings. Remediating this state of affairs is *Rimbaud Complete*, the first and only truly complete edition of Rimbaud's work in English, translated, edited, and introduced by Wyatt Mason. Mason draws on a century of Rimbaud scholarship to choreograph a superbly clear-eyed presentation of the poet's works. He arranges Rimbaud's writing chronologically, based on the latest manuscript evidence, so readers can experience the famously teenaged poet's rapid evolution, from the lyricism of "Sensation" to the groundbreaking early modernism of *A Season in Hell*. In fifty pages of previously untranslated material, including award-winning early verses, all the fragmentary poems, a fascinating early draft of *A Season in Hell*, a school notebook, and multiple manuscript versions of the important poem "0 saisons, ô châteaux," *Rimbaud Complete* displays facets of the poet unknown to American readers. And in his Introduction, Mason revisits the Rimbaud myth, addresses the state of disarray in which the poet left his work, and illuminates the intricacies of the translator's art. Mason has harnessed the precision and power of the poet's rapidly changing voice: from the delicate music of a poem such as "Crows" to the mature dissonance of the *Illuminations*, *Rimbaud Complete* unveils this essential poet for a new generation of readers.

Andrea Zanzotto is one of the most important and acclaimed poets of postwar Italy. This collection of ninety-one pseudo-haiku in English and Italian—written over several months during 1984 and then revised slowly over the years—confirms his commitment to experimentation throughout his life. *Haiku for a Season* represents a multilevel experiment for Zanzotto: first, to compose poetry bilingually; and second, to write in a form foreign to Western poetry. The volume traces the life of a woman from youth to adulthood, using the seasons and the varying landscape as a mirror to reflect her growth and changing attitudes and perceptions. With a lifelong interest in the intersections of nature and culture, Zanzotto displays here his usual precise and surprising sense of the living world. These never-before-published original poems in English appear alongside their Italian versions—not strict translations but parallel texts that can be read separately or in conjunction with the originals. As a sequence of interlinked poems, *Haiku for a Season* reveals Zanzotto also as a master poet of minimalism. Zanzotto's recent death is a blow to world poetry, and the publication of this book, the last that he approved in manuscript, will be an event in both the United States and in Italy.

The Death of Philosophy

The Historicizing Fictions of Umberto Eco, Vincenzo Consolo, and Antonio Tabucchi

Martin Heidegger

Introduction to Micro- and Nanooptics

Picasso

Essays with Samuel Weber

The phrase 'cinematic fiction' has now been generally accepted into critical discourse, but is usually applied to post-war novels. This book asks a simple question: given their fascination with the new medium of film, did American novelists attempt to apply cinematic methods in their own writings? From its very beginnings the cinema has played a special role in defining American culture. Covering the period from the 1910s up to the Second World War, *Cinematic Fictions* offers new insights into classics like *The Great Gatsby* and *The Grapes of Wrath* discussing major writers' critical writings on film and active participation in film-making. *Cinematic Fictions* is also careful not to portray 'cinema' as a single or stable entity. Some novelists drew on silent film; others looked to the Russian theorists for inspiration; and yet others turned to continental film-makers rather than to Hollywood. Film itself was constantly evolving during the first decades of the twentieth century and the writers discussed here engaged in a kind of dialogue with the new medium, selectively pursuing strategies of montage, limited point of view and scenic composition towards their different ends. Contrasting a diverse range of cinematic and literary movements, this will be compulsory reading for scholars of American literature and film.

Dual language edition of mysterious last works greatest Italian poet of 20th century

Plessner (1892-1985), a onetime student of Husserl and contemporary of Heidegger, achieved recognition as a German social philosopher who helped establish philosophical anthropology as a discipline in the post-World War II decades. Anticipating the rise of German fascism in *The Limits of Community* (1924), he presents the appeal and dangers of rejecting modern society for the sake of a political ideal-based community. Translator Wallace (philosophy, Sonoma State U., California) provides a balanced introduction to Plessner's Max Weber-influenced ideas. The volume lacks an index. Annotation copyrighted by Book News, Inc., Portland, OR

How did the concept of language come to dominate modern intellectual history? In *Language Alone*, Geoffrey Galt Harpham provides at once the most comprehensive survey and most telling critique of the pervasive role of language in modern thought. He shows how thinkers in such diverse fields as philosophy, psychoanalysis, anthropology, and literary theory have made progress by referring their most difficult theoretical problems to what they presumed were the facts of language. Through a provocative reassessment of major thinkers on the idea of language-Saussure, Wittgenstein, Derrida, Rorty, and Chomsky, among them-and detailed accounts of the

discourses of ethics and ideology in particular, Harpham demonstrates a remarkable consensus among intellectuals of the past century and beyond that philosophical and other problems can best be understood as linguistic problems. And furthermore, that a science of language can therefore illuminate them. Conspicuously absent from this consensus, he shows, is any consideration of contemporary linguistics, or any awareness of the growing agreement among linguists that the nature of language as such cannot be known. Ultimately, Harpham argues, the thought of language has dominated modern intellectual history because of its singular capacity to serve as a proxy for a host of concerns, questions, and anxieties--our place in the order of things, our rights and obligations, our nature or essence--that resist a strictly rational formulation. *Language Alone* will interest literary critics, philosophers, and anyone with an interest in the uses of language in contemporary thought.

Cinematic Fictions

A Clinical Application of W.R. Bion's Theories

Dialogue on the Infinity of Love

A Scientific Autobiography

A Critique of Social Radicalism

Barbarians and Politics at the Court of Arcadius

What art is--its very nature--is the subject of this book by one of the most distinguished continental theorists writing today.

Informed by the aesthetics of Nelson Goodman and referring to a wide range of cultures, contexts, and media, *The Work of Art* seeks to discover, explain, and define how art exists and how it works. To this end, Gérard Genette explores the distinction between a work of art's immanence--its physical presence--and transcendence--the experience it induces. That experience may go far beyond the object itself. Genette situates art within the broad realm of human practices, extending from the fine arts of music, painting, sculpture, and literature to humbler but no less fertile fields such as haute couture and the culinary arts. His discussion touches on a rich array of examples and is bolstered by an extensive knowledge of the technology involved in producing and disseminating a work of art, regardless of whether that dissemination is by performance, reproduction, printing, or recording. Moving beyond examples, Genette proposes schemata for thinking about the different manifestations of a work of art. He also addresses the question of the artwork's duration and mutability.

The central concern of these eight studies and essays is the understanding and critique of culture at the shifty boundaries between the Modern and the Postmodern epochs. The author contends that what needs to be addressed is the very abyss, the "spacetime" between the Modern and the Postmodern worldviews, as well as the tension between aesthetics and ethics, critical discourse and the creative arts, in an effort to rethink multireferential processes of signification. The keystone of the book is Carravetta's notion of Diaphoristics, a theory of interpretation as dialogue. Diaphora, or difference, refers to the ancient quarrel between poetry and philosophy and signifies the movement between asymmetrical or heterogeneous forms of discourse that have, both historically and speculatively, borne the transfer of meaning from one semantic/hermeneutic field to another. The author focuses on the necessary risk and duplicity of criticism and develops nonagonistic models based on figuration and rhetorical dynamics. In two other chapters, the author steps back to reassess, in terms of the diaphora, the diverging notions of Postmodernity by the continental philosophers Lyotard and Vattimo. The collection ends with an essay on the long-overdue conversation between Vico and Heidegger.

Perhaps the most important aesthetics of the twentieth century appears here newly translated, in English that is for the first time faithful to the intricately demanding language of the original German. The culmination of a lifetime of aesthetic investigation, *Aesthetic Theory* is Adorno's major work, a defense of modernism that is paradoxical in its defense of illusion. In it, Adorno takes up the problem of art in a day when "it goes without saying that nothing concerning art goes without saying." In the course of his discussion, Adorno revisits such concepts as the sublime, the ugly, and the beautiful, demonstrating that concepts such as these are reservoirs of human experience. These experiences ultimately underlie aesthetics, for in Adorno's formulation "art is the sedimented history of human misery." Robert Hullot-Kentor's translation painstakingly, yet fluently, reproduces the nuances and particularities of the original. Long awaited and significant, *Aesthetic Theory* is the clarifying lens through which the whole of Adorno's work is best viewed, providing a framework within which his other major writings cohere.

In his theory of the novel, Guido Mazzoni explains that novels consist of stories told in any way whatsoever about the experiences of ordinary men and women who exist as contingent beings within time and space. Novels allow readers to step into other lives and other versions of truth, each a small, local world, absolute in its particularity.

Bound by the City

Since Nobody's Perfect . . .

Reference and Self-reference in Contemporary Thought

Prefaces to the Diaphora

The Critical Fetish of Modernity

Rhetorics, Allegory, and the Interpretation of Postmodernity

Socially Symbolic Acts
The Historicizing Fictions of Umberto Eco, Vincenzo Consolo, and Antonio Tabucchi
Fairleigh Dickinson Univ Press

Philosophers debate the death of philosophy as much as they debate the death of God. Kant claimed responsibility for both philosophy's beginning and end, while Heidegger argued it concluded with Nietzsche. In the twentieth century, figures as diverse as John Austin and Richard Rorty have proclaimed philosophy's end, with some even calling for the advent of "postphilosophy." In an effort to make sense of these conflicting positions which often say as much about the philosopher as his subject Isabelle Thomas-Fogiel undertakes the first systematic treatment of "the end of philosophy," while also recasting the history of western thought itself. Thomas-Fogiel begins with postphilosophical claims such as scientism, which she reveals to be self-refuting, for they subsume philosophy into the branches of the natural sciences. She discovers similar issues in Rorty's skepticism and strands of continental thought. Revisiting the work of late-nineteenth and early-twentieth-century philosophers, when the split between analytical and continental philosophy began, Thomas-Fogiel finds both traditions followed the same path the road of reference which ultimately led to self-contradiction. This phenomenon, whether valorized or condemned, has been understood as the death of philosophy. Tracing this pattern from Quine to Rorty, from Heidegger to Levinas and Habermas, Thomas-Fogiel reveals the self-contradiction at the core of their claims while also carving an alternative path through self-reference. Trained under the French philosopher Bernard

Bourgeois, she remakes philosophy in exciting new ways for the twenty-first century.

Freud, Klein and Bion have provided the most relevant and substantial contributions to psychoanalytical theory and praxis. Klein was very much Freudian and Bion was both. There is undoubtedly a progressive epistemological evolution in their creativity; it will be similar to observe the same phenomenon by changing the objective of a microscope from a lower to a higher resolution power. It will be of lesser advantage for the understanding of the mind, to disregard this analogy and to accept as true that psychoanalysis, like religion, represents different beliefs. There is only one mind, but different viewers. *Wild Thoughts Searching for a Thinker* is essentially a clinical book that explores the connections between some of Bion's novel theories and those from Classical Psychoanalysis, mainly contributions from Freud, Klein and Winnicott. It also represents a substantial endeavour to make Bion not only more accessible to readers, but also and very important, to see his theories at work, in direct practical use during the here and now interaction throughout the consulting hour.

As humans re-negotiate their boundaries with the nonhuman world of animals, inanimate entities and technological artefacts, new identities are formed and a new epistemological and ethical approach to reality is needed. Through twelve thought-provoking, scholarly essays, this volume analyzes works by a range of modern and contemporary Italian authors, from Giacomo Leopardi to Elena Ferrante, who have captured the shift from anthropocentrism and postmodernism to posthumanism. Indeed, this is the first academic volume investigating narrative configurations of posthuman identity in Italian literature and film.

Intersections of Nation, Gender and Sexuality

Principles for an Interpretation of the Greek World

Ethics and Representation

The Limits of Community

Descrittione Di Tutta Italia

Aesthetic Theory

A comprehensive guide to heavy metal music that profiles three hundred bands and artists, describes all the sub-genres, highlights memorable performances, and offers a detailed discography.

Forfatteren interesserer sig især for Martin Heideggers (1889-1976) forhold til nationalsocialismen

Vittorio Morfino draws out the implications of the dynamic Spinoza-Machiavelli encounter by focusing on the concepts of causality, temporality and politics. This allows him to think through the relationship between ontology and politics, leading to an understanding of history as a complex and plural interweaving of different rhythms.

Cacciari, academic (aesthetics, U. of Venice) and mayor of Venice as of 1993, surveys the history of angels in Judaic, Islamic, and Christian traditions; and how Dante, Rilke, Kafka, and other writers have used the metaphor of angels to speak about the phenomenology of language. Translated from the

Notebooks

Rules for Drawing Caricaturas

Wild Thoughts Searching for a Thinker

Language Alone

"The Central European Pragmatist Forum, Volume Three"

Education for a Democratic Society

This is the first comprehensive study of the remarkably rich tradition of women's writing that flourished in Italy between the fifteenth and early seventeenth centuries. Virginia Cox documents this tradition and both explains its character and scope and offers a new hypothesis on the reasons for its emergence and decline. Cox combines fresh scholarship with a revisionist argument that overturns existing historical paradigms for the chronology of early modern Italian women's writing and questions the historiographical commonplace that the tradition was brought to an end by the Counter Reformation. Using a comparative analysis of women's activities as artists, musicians, composers, and actresses, Cox locates women's writing in its broader contexts and considers how gender reflects and reinvents conventional narratives of literary change.

"Psychoanalysis is dead!" Again and again this obituary is pronounced, with ever-increasing conviction in newspapers and scholarly journals alike. But the ghost of Freud and his thought continues to haunt those who would seal the grave. The Legend of Freud shows why psychoanalysis has remained uncanny, not just for its enemies but for its advocates and practitioners as well—and why it continues to fascinate us. For psychoanalysis is not just a theory of psychic conflict: it is a thought in conflict with itself. Often violent, the conflicts of psychoanalysis are most productive where they remain unresolved, thus producing a text that must be read: deciphered, interpreted, rewritten. Psychoanalysis: legenda est. Review "The Legend of Freud is a fine example of what can be done with Freud's texts when philosophical and literary approaches converge, and you leave the couch in the other room. . . . Like Lacan and Derrida, Weber doesn't so much explain or interpret Freud as engage him, performing what Freud would have called an Auseinandersetzung, a discussion or argument that's also a taking apart, a deconstruction. . . . Deconstruction has picked up a bad name, especially in the minds of those who don't understand it; but this wouldn't be the case if there were more books like Weber's. The Legend of Freud is the best deconstructive work I've seen lately, and the best response to Freud; it merits close attention from anyone who wants a challenge, not merely a guide to what's right and wrong. . . . Weber is brilliantly imaginative, respectful of his subject and his readers, and productive of new ideas." Village Voice Literary Supplement

Exploring the milieu of inter-war literary journalism, and drawing on a wealth of unpublished material and interviews with living witnesses to the period, Harding convincingly defends the Criterion against charges of Fascism and anti-Semitism in this important reassessment of Eliot's role as editor.

The work of Samuel Weber has greatly influenced thinkers in a broad array of disciplines. His texts have been especially important to the deconstructive tradition, given his early recognition of the importance of Jacques Derrida. Taught by Theodor W. Adorno, he is equally at home in the Critical Theory of the Frankfurt School, in the German literary and philosophical tradition, and in psychoanalysis. This book brings together essays by eminent scholars seeking to assess the impact of Weber's writings. It also contains two new and previously unpublished essays by Weber himself: "God Bless America!" and "Going Along for the Ride:

Violence and Gesture--Agamben Reading Benjamin Reading Kafka Reading Cervantes."

The Necessary Angel

Boundaries and Identity

Posthumanism in Italian Literature and Film

Theory of the Novel

Time and Occasion

This book discusses issues of broad cultural consequence by examining the work of three of Italy's most prominent novelists, Umberto Eco, Vincenzo Consolo, and Antonio Tabucchi. The introductory chapter continues a discussion of some of the topics already broached in the author's *Narrating Postmodern Time and Space* (1997). It uses an approach that is both historicist and psychoanalytic to critically address topics in cultural studies and Italian studies. The book, with fictions of very recent publication, many of which have been published after the turn of the millennium, filling important gaps in the critical bibliography. Close readings relate texts to their historical and cultural contexts, critiquing their ideology while preserving their Utopian moments.

Every era has invented a different idea of the 'classical' to create its own identity. Thus the 'classical' does not concern only the past: it is also concerned with the present and a vision of the future. In this elegant new book, Salvatore Settis traces the ways in which we have related to our 'classical' past, starting with post-modern American skyscrapers and working his way back through our cultural history to the attitudes of the Greeks and Romans themselves. Settis argues that this obsession with cultural decay, ruins and a 'classical' past is specifically European and the product of a collective cultural trauma following the collapse of the Roman Empire. This situation differed from that of the Aztec and Inca empires whose collapse was more sudden and more complete, and from the Chinese Empire which always enjoyed a high degree of continuity. He demonstrates how the idea of the 'classical' has changed over the centuries through an unrelenting decay of 'classicism' and its equally unrelenting rebirth in an altered form. In the Modern Era this emulation of the 'ancients' by the 'moderns' was accompanied by new trends: the increasing belief that the former had now been surpassed by the latter, and an increasing preference for the Greek over the Roman. These conflicting interpretations were as much about the future as they were about the past. No civilization can invent itself if it does not have other societies in other times and other places to act as benchmarks. Settis argues that we will be better equipped to meet new generations for the future once we understand that the 'classical' is not a dead culture we inherited and for which we can take no credit, but something startling that has to be re-created every day and is a powerful spur to understand the 'other'.

Explores the connections between sexual difference and political structure in ancient Greek tragedy.

This volume offers an empirically rich, theoretically informed study of the shifting intersections of nation/alism, gender and sexuality. Challenging a scholarly legacy that has overly focused on the masculinist character of nationalism, it pays particular attention to the people and issues less commonly considered in the context of nationalist projects, namely women and sexual minorities. Bringing together both established and emerging researchers from across the globe, this multidisciplinary and comparison-rich volume provides a multi-sited exploration of the shifting contours of belonging and Otherness generated by multifarious nationalisms. The diverse, and context specific positionings of men and women, masculinities and femininities, and hegemonic and non-normative sexualities, vis-à-vis nation/alism, are illuminated through a vibrant array of contemporary theoretical lenses. These include historical and feminist institutionalism, postcolonial theory, critical race approaches, transnational and migration theory and semiotics.

Due Lezioni

Neo-Platonism

Greek Tragedy, Sexual Difference, and the Formation of the Polis

How Good Is Good Enough?

Gendering Nationalism

Haiku for a Season / Haiku per una stagione

Originally published in 1888, A Strange Manuscript Found In a Copper Cylinder by James De Mille, arguably the first Canadian science fiction novel ever published, is resurrected in a collaboration between Stone Fox Publishing and Bakka Books.

a critique and overview of contemporary post-structuralist theory.

Surely there's more than one way to get to heaven? Bestselling author Andy Stanley addresses this popular belief held even among Christians. But believing that all good people go to heaven raises major problems, Stanley reveals. Is goodness not rewarded, then? Is Christianity not fair? Maybe not, he says. Readers will find out why Jesus taught that goodness is not even a requirement to enter heaven - and why Christianity is beyond fair. Andy Stanley leads believers and skeptics alike to a grateful awareness of God's enormous grace and mercy. Good People Go to Heaven...Don't They? Sure they do. It only makes sense. Actually, it doesn't really make any sense at all. Smart, educated, accomplished men and women everywhere are banking their eternities on a theory that doesn't hold water. Chances are, you've never really thought it through. But you owe it to yourself to do so. Find out now what's wrong with the most popular theory about heaven—and what it really takes to get there.

The chaotic events of A.D. 395–400 marked a momentous turning point for the Roman Empire

and its relationship to the barbarian peoples under and beyond its command. In this masterly study, Alan Cameron and Jacqueline Long propose a complete rewriting of received wisdom concerning the social and political history of these years. Our knowledge of the period comes to us in part through Synesius of Cyrene, who recorded his view of events in his De regno and De providentia. By redating these works, Cameron and Long offer a vital new interpretation of the interactions of pagans and Christians, Goths and Romans. In 394/95, during the last four months of his life, the emperor Theodosius I ruled as sole Augustus over a united Roman Empire that had been divided between at least two emperors for most of the preceding one hundred years. Not only did the death of Theodosius set off a struggle between Roman officeholders of the two empires, but it also set off renewed efforts by the barbarian Goths to seize both territory and office. Theodosius had encouraged high-ranking Goths to enter Roman military service; thus well placed, their efforts would lead to Alaric's sack of Rome in 410. Though the authors' interest is in the particularities of events, Barbarians and Politics at the Court Of Arcadius conveys a wonderful sense of the general time and place. Cameron and Long's rebuttal of modern scholarship, which pervades the narrative, enhances the reader's engagement with the complexities of interpretation. The result is a sophisticated recounting of a period of crucial change in the Roman Empire's relationship to the non-Roman world. This title is part of UC Press's Voices Revived program, which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, Voices Revived makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1993.

Strange Manuscript Found in a Copper Cylinder

Cultural Politics and Periodical Networks in Inter-war Britain

The Future of the Classical

Women's Writing in Italy, 1400-1650

Rimbaud Complete

With an Essay on Comic Painting

Carlo Diano's *Form and Event* has long been known in Europe as a major work not only for classical studies but even more for contemporary philosophy. Already available in Italian, French, Spanish, and Greek, it appears here in English for the first time, with a substantial Introduction by Jacques Lezra that situates the book in the genealogy of modern political philosophy. *Form and Event* reads the two classical categories of its title phenomenologically across Aristotle, the Stoics, and especially Homer. By aligning Achilles with form and Odysseus with event, Diano links event to embodied and situated subjective experience that simultaneously finds its expression in a form that objectifies that experience. Form and event do not exist other than as abstractions for Diano but they do come together in an intermingling that Diano refers to as the "eventic form." On Diano's reading, eventic forms interweave subjectively situated and embodied experiences, observable in all domains of human and nonhuman life. A stunning interpretation of Greek antiquity that continues to resonate since its publication in 1952, *Form and Event* anticipates the work of such French and Italian post-war thinkers as Gilles Deleuze, Alain Badiou, Roberto Esposito, and Giorgio Agamben.

The Cahiers/Notebooks of Paul Valéry are a unique form of writing. They reveal Valéry as one of the most radical and creative minds of the twentieth century, encompassing a wide range of investigation into all spheres of human activity. His work explores the arts, the sciences, philosophy, history and politics, investigating linguistic, psychological and social issues, all linked to the central questions, relentlessly posed: 'what is the human mind and how does it work?', 'what is the potential of thought and what are its limits?' But we encounter here too, Valéry the writer: exploratory, fragmentary texts undermine the boundaries between analysis and creativity, between theory and practice. Neither journal nor diary, eluding the traditional genres of writing, the Notebooks offer lyrical passages, writing of extreme beauty, prose poems of extraordinary descriptive power alongside theoretical considerations of poetics, ironic aphorisms and the most abstract kind of analysis. The concerns and the insights that occupied Valéry's inner voyages over more than 50 years remain as relevant as ever for the contemporary reader: for the Self that is his principal subject is at once singular and universal.

This book is the third volume of selected papers from the Central European Pragmatist Forum (CEPF). It deals with the general question of education, and the papers are organized into sections on Education and Democracy, Education and Values, Education and Social Reconstruction, and Education and the Self. The authors are among the leading specialists in American philosophy from universities across the U.S. and in Central and Eastern Europe. The series *Studies in Pragmatism and Values* promotes the study of pragmatism's traditions and figures, and the explorations of pragmatic inquiries in all areas of philosophical thought.

Celebrated as a courtesan and poet, and as a woman of great intelligence and wit, Tullia d'Aragona (1510-56) entered the debate about the morality of love that engaged the best and most famous male intellects of sixteenth-century Italy. First published in Venice in 1547, but never before published in English, *Dialogue on the Infinity of Love* casts a woman rather than a man as the main disputant on the ethics of love. Sexually liberated and financially independent, Tullia d'Aragona dared to argue that the only moral form of love between woman and man is one that recognizes both the sensual and the spiritual needs of humankind. Declaring sexual drives to be fundamentally irrepressible and blameless, she challenged the Platonic and religious orthodoxy of her time, which condemned all forms of sensual experience, denied the rationality of women, and relegated femininity to the realm of physicality and sin. Human beings, she argued, consist of body and soul, sense and intellect, and honorable love must be based on this real nature. By exposing the intrinsic misogyny of prevailing theories of love, Aragona vindicates all women, proposing a morality of love that restores them to intellectual and sexual parity with men. Through Aragona's sharp reasoning, her sense of irony and humor, and her renowned linguistic skill, a rare picture unfolds of an intelligent and thoughtful woman fighting sixteenth-century stereotypes of women and sexuality.

Spinoza-Machiavelli Encounter

Freud-Legende

A Political Life

The Rough Guide to Heavy Metal

The Work of Art

From Kant to Post-structuralism