

A Portrait Of Wittgenstein As A Young Man

Approaches to Wittgenstein brings together for the first time the many varied aspects of Wittgenstein's life, philosophy, and aesthetic attitudes.

Wittgenstein's philosophical career began in 1911 when he went to Cambridge to work with Russell. He compiled the Notes on Logic two years later as a kind of summary of the work he had done so far. Russell thought that they were 'as good as anything that has ever been done in logic', but he had Wittgenstein himself to explain them to him. Without the benefit of Wittgenstein's explanations, most later scholars have preferred to treat the Notes solely as an interpretative aid in understanding the Tractatus (which draws on them for material), rather than as a philosophical work in their own right. Michael Potter unequivocally demonstrates the philosophical and historical importance of the Notes for the first time. By teasing out the meaning of key passages, he shows how many of the most important insights in the Tractatus they contain. He discusses in detail how Wittgenstein arrived at these insights by thinking through ideas he obtained from Russell and Frege. And he uses a challenging blend of biography and philosophy to illuminate the methods Wittgenstein used in his work. The book features the complete text of the Notes in a critical edition, with a detailed discussion of the circumstances in which they were compiled, leading to a new understanding of how they should be read.

This book is a collection of essays motivated by a "cultural" and biographical reading of Wittgenstein. It includes some new essays and some that were originally published in Educational Philosophy and Theory. The book focuses on the concept of "technoscience", and the relevance of Wittgenstein's work for philosophy of technology which amplifies Lyotard's reading and provides a critique of education as an increasingly technology-led enterprise. It includes a distinctive view on the ethics of reading Wittgenstein and the ethics of suicide that shaped him. It also examines the reception and engagement with Wittgenstein's work in French philosophy with a chapter on post-analytic philosophy of education as a choice between Richard Rorty and Jean-François Lyotard. Peters examines Wittgenstein's academic life at Cambridge University and his involvement as a student and faculty member in the Moral Sciences Club. Finally, the book provides an understanding of Wittgensteinian styles of reasoning and the concept of worldview. Is it possible to escape the picture that holds us captive? This constitutes a challenging introduction to Wittgenstein's work for academics, researchers and postgraduate students in the fields of education, technology and philosophy.

'Monk's energetic enterprise is remarkable for the interweaving of the philosophical and the emotional aspects of Wittgenstein's life' Sunday Times 'Ray Monk's reconnection of Wittgenstein's philosophy with his life triumphantly carries out the Wittgensteinian task of "changing the aspect" of Wittgenstein's work, getting us to see it in a new way' Sunday Telegraph 'This biography transforms Wittgenstein into a human being' Independent on Sunday 'It is much to be recommended' Observer 'Monk's biography is deeply intelligent, generous to the ordinary reader... It is a beautiful portrait of a beautiful life' Guardian

This book presents and discusses the varying and seminal role which colour plays in the development of Wittgenstein's philosophy. Having once said that "Colours spur us to philosophize", the theme of colour was one to which Wittgenstein returned constantly throughout his career. Ranging from his Notebooks, 1914-1916 and the Tractatus Logico-Philosophicus to the posthumously published Remarks on Colours and On Certainty, this book explores how both his view of philosophical problems generally and his view on colours specifically changed considerably over time. Paying particular attention to his so-called intermediary period, it takes a case-based approach to the presentation of colour in texts from this period, from Some Remarks on Logical Form and Philosophical Remarks to his Big Typescript.

A wealth of memoirs, personal reflections and commentaries that reveal the personality and character of one of the most influential thinkers in the history of philosophy, Ludwig Wittgenstein.

Portraits of Wittgenstein is a major collection of memoirs and reflections on one of the most influential and yet elusive personalities in the history of modern philosophy, Ludwig Wittgenstein. Featuring a wealth of illuminating and profound insights into Wittgenstein's extraordinary life, this unique collection reveals Wittgenstein's character and power of personality more vividly and comprehensively than ever before. With portraits from more than 50 figures, Portraits of Wittgenstein brings together the personal recollections of philosophers, students, friends and acquaintances, including Bertrand Russell, G. E. Moore, F. R. Leavis, A. J. Ayer, Karl Popper, Friedrich von Hayek, G. H. von Wright, Freeman Dyson, Iris Murdoch, Mary Midgley and Mary Warnock. These authors testify to the life-long influence Wittgenstein had on the lives of those he met. Their fascinating memoirs, reflections and commentaries, often at odds with each other, reveal Wittgenstein's kindness, and how much genuine friendship meant to him, as well as his suffering and despair. They show too how the philosopher's ruthless honesty and uncompromising integrity often resulted in stern advice and harsh rebukes to friends and foes alike. Now abridged and available in paperback, this collection of valuable and hard-to-find material is an indispensable resource for scholars and students of the life and work of Ludwig Wittgenstein.

In Wittgenstein and the Social Sciences, Robert Vinten takes a fresh look at the relationship between Wittgenstein's philosophy and the social sciences. He argues that although social sciences are quite different to the natural sciences, they are nonetheless properly called 'sciences'. The book looks in detail at whether Wittgenstein can be claimed by conservatives, liberals, or socialists as their own.

Wittgenstein's philosophical remarks and remarks about politics and culture are taken into account in deciding where to locate Wittgenstein in relation to various ideologies. In the final part of the book, Vinten considers how Wittgenstein's philosophy can be of use in resolving or dissolving problems in the social sciences. Along the way, he critically assesses work from Perry Anderson, Terry Eagleton, Richard Rorty, and Chantal Mouffe in the light of Wittgenstein's philosophical oeuvre. The book makes a compelling examination of how Wittgenstein's work remains as relevant as ever to thinking about our cultural and political situation.

A new way of looking at Wittgenstein: as an exile from an earlier cultural era. Ludwig Wittgenstein's Tractatus Logico-Philosophicus (1922) and Philosophical Investigations (1953) are among the most influential philosophical books of the twentieth century, and also among the most perplexing. Wittgenstein warned again and again that he was not and would not be understood. Moreover, Wittgenstein's work seems to have little relevance to the way philosophy is done today. In Wittgenstein in Exile, James Klagge proposes a new way of looking at Wittgenstein—as an exile—that helps make sense of this. Wittgenstein's exile was not, despite his wanderings from Vienna to Cambridge to Norway to Ireland, strictly geographical; rather, Klagge argues, Wittgenstein was never at home in the twentieth century. He was in exile from an earlier era—Oswald Spengler's culture of the early nineteenth century. Klagge draws on the full range of evidence, including Wittgenstein's published work, the complete Nachlaß, correspondence, lectures, and conversations. He places Wittgenstein's work in a broad context, along a trajectory of thought that includes Job, Goethe, and Dostoyevsky. Yet Klagge also writes from an analytic philosophical perspective, discussing such topics as essentialism, private experience, relativism, causation, and eliminativism. Once we see Wittgenstein's exile, Klagge argues, we will gain a better appreciation of the difficulty of understanding Wittgenstein and his work.

This text offers major re-evaluation of Wittgenstein's thinking. It is a collection of essays that presents a significantly different portrait of Wittgenstein. The essays clarify Wittgenstein's modes of philosophical criticism and shed light on the relation between his thought and different philosophical traditions and areas of human concern. With essays by Stanley Cavell, James Conant, Cora Diamond, Peter Winch and Hilary Putnam, we see the emergence of a new way of understanding Wittgenstein's thought. This is a controversial collection, with essays by highly regarded Wittgenstein scholars that may change the way we look at Wittgenstein's body of work.

This book paints a portrait of Ludwig Wittgenstein that is very different from conventional portraits that narrowly depict him as a philosopher's

philosopher silent about social, ethical and cultural questions.

The true story of a one-handed pianist and the fall of his aristocratic family.

This book, bringing together contributions by forty-five authors from fourteen countries, represents mostly new material from both emerging and seasoned scholars in the field of philosophy of education. Topics range widely both within and across the four parts of the book: Wittgenstein's biography and style as an educator and philosopher, illustrating the pedagogical dimensions of his early and late philosophy; Wittgenstein's thought and methods in relation to other philosophers such as Cavell, Dewey, Foucault, Hegel and the Buddha; contrasting investigations of training in relation to initiation into forms of life, emotions, mathematics and the arts (dance, poetry, film, and drama), including questions from theory of mind (nativism vs. initiation into social practices), neuroscience, primate studies, constructivism and relativity; and the role of Wittgenstein's philosophy in religious studies and moral philosophy, as well as their profound impact on his own life. This collection explores Wittgenstein not so much as a philosopher who provides a method for teaching or analyzing educational concepts but rather as one who approaches philosophical questions from a pedagogical point of view. Wittgenstein's philosophy is essentially pedagogical: he provides pictures, drawings, analogies, similes, jokes, equations, dialogues with himself, questions and wrong answers, experiments and so on, as a means of shifting our thinking, or of helping us escape the pictures that hold us captive.

Although universally recognised as one of the greatest of modern philosophers, Wittgenstein's work in aesthetics has been unjustly neglected. This is the first book exclusively devoted to Wittgenstein's aesthetics, exploring the themes developed by Wittgenstein in his own writing on aesthetics as well as the implications of Wittgenstein's wider philosophical views for understanding central issues in aesthetics. Drawing together original contributions from leading international scholars, this book will be an important addition to studies of Wittgenstein's thought, but its discussion of issues in literature, music and performing art, and criticism will also be of interest to many students of literary and cultural studies. Exploring three key themes - the capacity of the arts to illuminate our lives; the nature of the particular responses involved in understanding and appreciating works of art; the role of theory and principle in artistic and critical practice - the contributors address issues raised by contemporary philosophers of art, and seek to make connections between Wittgenstein's work and that of other significant philosophies of art in the Western tradition. Displaying the best practice of modern philosophical writing - clarity, cogency, respect for but not blind obedience to common sense, argument illustrated with detailed examples, rejection of speculation and pretension - this book demonstrates how philosophy can make a valuable contribution to understanding the arts.

In Wittgenstein's Way of Seeing, Judith Genova provides a an illuminating introduction to two surprisingly neglected aspects of his work: his conception of philosophy and his search for a style to embody his revolutionary practice. Genova examines the nuances, contours, and texture of logical twists of language. She elucidates Wittgenstein's reliance on the work of Kant and Freud, and presents how words are acts for Wittgenstein.

Updated edition of this important book, charting the development of Wittgenstein's philosophy of the mind, language, logic, and mathematics. A Portrait of Wittgenstein as a Young Man From the Diary of David Hume Pinsent 1912-1914 Professor Franz Köberl 1889 - 1967 Portraits of Wittgenstein: Bloomsbury Publishing

When Bruce Duffy's *The World As I Found It* was first published more than twenty years ago, critics and readers were bowled over by its daring reimagining of the lives of three very different men, the philosophers Bertrand Russell, G. E. Moore, and Ludwig Wittgenstein. A brilliant group portrait with the vertiginous displacements of twentieth-century life looming large in the background, Duffy's novel depicts times and places as various as Vienna 1900, the trenches of World War I, Bloomsbury, and the colleges of Cambridge, while the complicated main characters appear not only in thought and dispute but in love and despair. Wittgenstein, a strange, troubled, and troubling man of gnawing contradictions, is at the center of a novel that reminds us that the apparently abstract and formal questions that animate philosophy are nothing less than the intractable matters of life and death.

Bilingual edition: English - Portuguese. Among all beings, the human beings are the only ones who are born inside out, because they come into the world to, at every act, recall a fullness that was lost at the exact moment of their birth. However, every act of existence is increasingly a forgotten act. The philosopher is the one who has this more clearly present; therefore, his disturbance at the surface of language is always greater, subjecting himself, when writing or philosophizing, to greater dangers than others who do not have this purpose. Entre todos os seres, o ser humano é o único que nasce às avessas, pois vem ao mundo para, a cada ato, recordar uma plenitude que perdeu no exato momento de seu nascimento. No entanto, cada ato do existir é cada vez mais um ato de esquecimento. O filósofo é aquele que tem isso mais claramente presente; por isso, sua perturbação à superfície da linguagem é sempre maior, sujeitando-se, ao escrever ou filosofar, a maiores perigos do que outros que não têm esse propósito.

One of the most influential philosophers of the twentieth century, Ludwig Wittgenstein, and the roots of his monumental *Tractatus* are explored in this imaginative work. Oxaal picks up on themes developed in an earlier work of his on *Jews, Anti-Semitism and Culture in Vienna*, adding to it special issues concerning Wittgenstein's experiences in Norway in 1913-14, where he worked on ideas that were completed during the war. Oxaal situates the great philosopher in time, place, and attitude, showing how his personal background came to bear on the writing of the *Tractatus*. Wittgenstein has often been criticized for traces of solipsism and even mysticism, and Oxaal also examines these issues in a volume that integrates ethnography, nationality, and cultural studies. Oxaal sheds new light on the theme of Wittgenstein's Jewishness, and develops a new appreciation of the Wittgenstein family and Wittgenstein's better-known years in Vienna. The author is unsparing in his observations about racism and pessimism in Berlin and Great Britain during the period in which Wittgenstein worked and studied at Cambridge. The writing of the *Tractatus* spanned the First World War. In the period immediately after its completion, Wittgenstein found himself in The Hague where he was in discussions and disputes with Bertrand Russell. Oxaal covers these problems sensitively and with an appreciation of ambiguities in the life of a great philosopher and the confusions caused by a post-war change in fortunes--personal and familial. This work of an eminent social scientist and historian may not be the final statement on Wittgenstein, but it most certainly must be considered in any serious assessments of an iconic figure of the twentieth century.

This second edition of *Historical Dictionary of Wittgenstein's Philosophy* covers the history of this philosophy through a chronology, an introductory essay, and an extensive bibliography. The dictionary section has over 300 cross-referenced entries on every aspect of his work. This is a remarkable book about a man (perhaps the most important and original philosopher of our age), a society (the corrupt Austro-Hungarian Empire on the eve of dissolution), and a city (Vienna, with its fin-de siècle gaiety and corrosive melancholy). The central figure in this study of a crumbling society that gave birth to the modern world is Wittgenstein, the brilliant and gifted young thinker. With others, including Freud, Viktor Adler, and Arnold Schoenberg, he forged his ideas in a classical revolt against the stuffy, doomed, and moralistic lives of the old regime. As a portrait of Wittgenstein, the book is superbly realized; it is even better as a portrait of the age, with dazzling and unusual parallels to our own confused society. Allan Janik and Stephen Toulmin have acted on a striking premise: an understanding of prewar Vienna, Wittgenstein's native city, will make it easier to comprehend both his work and our own problems. This is an independent work containing much that is challenging, new, and useful. *New York Times Book Review.*

Wittgenstein's dictionary for children: a rare and intriguing addition to the philosopher's corpus, in English for the first time "I had never thought the dictionaries would be so frightfully expensive. I think, if I live long enough, I will produce a small dictionary for elementary schools. It appears to me to be an urgent need." -Ludwig Wittgenstein In 1925, Ludwig Wittgenstein, arguably one of the most influential philosophers of the 20th century, wrote a dictionary for elementary school children. His *Wörterbuch für Volksschulen* (Dictionary for Elementary Schools)

was designed to meet what he considered an urgent need: to help his students learn to spell. Wittgenstein began teaching kids in rural Austria in 1920 after abandoning his life and work at Cambridge University. During this time there were only two dictionaries available. But one was too expensive for his students, and the other was too small and badly put together. So Wittgenstein decided to write one. *Word Book* is the first-ever English translation of *Wörterbuch*. This publication aims to encourage and reinvigorate interest in one of the greatest modern philosophers by introducing this gem of a work to a wider audience. *Word Book* also explores how *Wörterbuch* portends Wittgenstein's radical reinvention of his own philosophy and the enduring influence his thinking holds over how art, culture and language are understood. *Word Book* is translated by writer and art historian Bettina Funcke, with a critical introduction by scholar Désirée Weber, and accompanied with art by Paul Chan. Ludwig Wittgenstein (1889-1951) was an Austrian-born British philosopher, regarded by many as the greatest philosopher of the 20th century. He played a decisive if controversial role in 20th-century analytic philosophy, and his work continues to influence fields as diverse as logic and language, perception and intention, ethics and religion, aesthetics and culture.

This book provides the first in-depth exploration of the importance of music for Ludwig Wittgenstein's life and work. Wittgenstein's remarks on music are essential for understanding his philosophy: they are on the nature of musical understanding, the relation of music to language, the concepts of representation and expression, on melody, irony and aspect-perception, and, on the great composers belonging to the Austrian-German tradition. Biography and philosophy, this work suggests that Wittgenstein was a composer of philosophy who used the musical form as a blueprint for his own writing and thought. For Wittgenstein music is not alone, but connects and resonates with our cultural forms of life. His relation to composers, especially to Richard Wagner and Gustav Mahler, enables Wittgenstein to address the question of how to do philosophy and compose music in the breakdown of tradition. Unlike his conservative musical sensibility, Wittgenstein's philosophy is open to musical experiments. Reflecting on his remarks on music makes it possible to compare the therapeutic aim of his philosophical activity with that of music, and thus notice affinities between Wittgenstein and John Cage. Béla Szabados has a Ph.D. in philosophy from the University of Calgary and is professor of philosophy at the University of Regina. His publications include *Wittgenstein Reads Weininger* (2004), *Wittgenstein at the Movies* (2011) and *Wittgenstein on Race, Gender, and Cultural Identity: Philosophy as a Personal Endeavour* (2010).

Diasporic Philosophy and Counter-Education addresses the challenges inflicted by the celebrated "new progressivism". It confronts the current omnipotent progressive anti-humanistic fire and its triumphant anti-Western redemptive crusade at all levels and dimensions of life under the post-metaphysical sky. In this book Diasporic counter-education does not surrender to the celebrated temptations of new-age nomadism as an alternative to the postmodern pleasure-machine's promise. It attempts to reach beyond the total war against the Jewish spirit and its manifestation in Western oppressive identity. It refuses any version of the continuum, "radical" or "conservative" self-indulgence, as well as current nihilist-pragmatic quests for self-forgetfulness. Diasporic awakening is a potentially universal and enduring erotic art of a never-to-be-concluded-self-constitution and re-positioning. The aim of this book is for it to become part of a new beginning in the face of the new global culture of mega-speeds, the exile of the humanist killer of God, the deconstruction of pre-conditions for transcendence and the growing probability of bringing to an End of all life on earth. This book seeks to become a waking call for improvisational co-poiesis; a counter-education that will groom us to become more courageous in responding to the invitation of hope, making humankind richer in the realization of our response-ability to Love of Life.

Though Wittgenstein wrote on the same subjects that dominate the work of other analytic philosophers - the nature of logic, the limits of language, the analysis of meaning - he did so in a peculiarly poetic style that separates his work sharply from that of his peers and makes the question of how to read him particularly pertinent. At the root of Wittgenstein's thought, Ray Monk argues, is a determination to resist the scientism characteristic of our age, a determination to insist on the integrity and the autonomy of non-scientific forms of understanding. The kind of understanding we seek in philosophy, Wittgenstein tried to make clear, is similar to the kind we might seek of a person, a piece of music, or, indeed, a poem. Extracts are taken from *Tractatus Logico-Philosophicus* and from a range of writings, including *Philosophical Investigations*, *The Blue and Brown Books* and *Last Writings on the Philosophy of Psychology*.

Having visited Ireland regularly during the 1930s, Ludwig Wittgenstein resigned his Cambridge philosophy professorship in 1947 and moved there, living in a fishing village on the Atlantic coast and hotels in Dublin and the Wicklow Mountains. Although Wittgenstein spent some time out of the country, Ireland was effectively his base for three very productive years during which he worked on what would become one of his key books, the posthumously published *Philosophical Investigations*. Wittgenstein in Ireland represents the first sustained account of Wittgenstein's time in Ireland, placing it in its historical context. Wall pays a good deal of attention to the representation of the Irish landscape in which the Austrian philosopher found himself able to work; a large part of his writings were produced in the bleak landscapes of Ireland and Norway.

This wide-ranging collection of essays contains eighteen original articles by authors representing some of the most important recent work on Wittgenstein. It deals with questions pertaining to both the interpretation and application of Wittgenstein's thought and the editing of his works. Regarding the latter, it also addresses issues concerning scholarly electronic publishing. The collection is accompanied by a comprehensive introduction which lays out the content and arguments of each contribution. Contributors: Knut Erik Tranøy, Lars Hertzberg, Georg Henrik von Wright, Marie McGinn, Cora Diamond, James Conant, David G. Stern, Eike von Savigny, P.M.S. Hacker, Hans-Johann Glock, Allan Janik, Kristóf Nyíri, Antonia Soulez, Brian McGuinness, Anthony Kenny, Joachim Schulte, Herbert Hrachovec, Cameron McEwen.

IF WIT'GENSTEIN COULD TALK, COULD WE UNDERSTAND HIM? Perusing the secondary literature on Wittgenstein, I have frequently experienced a perfect Brechtian *Entfremdungseffekt*. This is interesting, I have felt like saying when reading books and papers on Wittgenstein, but who is the writer talking about? Certainly not Ludwig Wittgenstein the actual person who wrote his books and notebooks and whom I happened to meet. Why is there this strange gap between the ideas of the actual philosopher and the musings of his interpreters? Wittgenstein is talking to us through the posthumous publication of his writings. Why don't philosophers understand what he is saying? A partial reason is outlined in the first essay of this volume. Wittgenstein was far too impatient to explain in his books and book drafts what his problems were, what it was that he was trying to get clear about. He was even too impatient to explain in full his earlier solutions, often merely referring to them casually as it were in a shorthand notation. For one important instance, in *The Brown Book*, Wittgenstein had explained in some detail what name-object relationships amount to in his view. There he offers both an explanation of what his problem is and an account of his own view illustrated by means of specific examples of language-games. But when he raises the same question again in *Philosophical Investigations* I, sec.

The writer Hari Kunzru says "made me feel better about the Apocalypse than I have in ages" is back—with a hilarious coming-of-age love story *The unruly undergraduates at Cambridge have a nickname for their new lecturer: Wittgenstein Jr. He's a melancholic, tormented genius who seems determined to make them grasp the very essence of philosophical thought. But Peters—a working-class student surprised to find himself among the elite—soon discovers that there's no place for logic in a Cambridge overrun by posh boys and picnicking tourists, as England's greatest university is collapsing under market pressures. Such a place calls for a derangement of the senses, best achieved by lethal homemade cocktails consumed on Cambridge rooftops, where Peters joins his fellows as they attempt to forget about the void awaiting them after graduation, challenge one another to think so hard they die, and dream about impressing Wittgenstein Jr with one single, noble thought. And as they scramble to discover what, indeed, they have to gain from the experience, they realize that their teacher is struggling to*

survive. For Peters, it leads to a surprising turn—and for all of them, a challenge to see how the life of the mind can play out in harsh but hopeful reality. Combining his trademark wit and sharp brilliance, Wittgenstein Jr is Lars Iyer's most assured and ambitious novel yet—as impressive, inventive and entertaining as it is extraordinarily stirring.

Ludwig Wittgenstein (1889-1951) has exerted a more powerful influence on contemporary philosophy than any other twentieth-century thinker. But what is the nature of this influence and why has it proved so enduring? In Wittgenstein's Lasting Significance, twelve contemporary philosophers explore the issues surrounding Wittgenstein's importance and relevance to modern thought. Their articles, all of which are published here for the first time, cover the entirety of Wittgenstein's major publications: the *Tractatus Logico-Philosophicus*, *Philosophical Investigations*, *On Certainty* and *Remarks on the Foundations of Mathematics*. They discuss how much originality and continuity can be found in Wittgenstein's thought, how he relates to current traditions and movements within philosophy, and what we can learn from his conceptions of language, knowledge, mathematics and logic. The international set of contributors are renowned for their work in both Wittgenstein studies and other fields of philosophy, making Wittgenstein's Lasting Significance an important collection for anyone interested in contemporary philosophy.

Wittgenstein's thought is reflected in his reading and reception of other authors. Wittgenstein Reading approaches the moment of literature as a vehicle of self-reflection for Wittgenstein. What sounds, on the surface, like criticism (e.g. of Shakespeare) can equally be understood as a simple registration of Wittgenstein's own reaction, hence a piece of self-diagnosis or self-analysis. The book brings a representative sample of authors, from Shakespeare, Goethe, or Dostoyevsky to some that have received far less attention in Wittgenstein scholarship like Kleist, Lessing, or Wilhelm Busch and Johann Nepomuk Nestroy. Furthermore, the volume offers means for the cultural contextualization of Wittgenstein's thoughts. Unique to this book is its internal design. The editors' introduction sets the scene with regards to both biography and theory, while each of the subsequent chapters takes a quotation from Wittgenstein on a particular author as its point of departure for developing a more specific theme relating to the writer in question. This format serves to avoid the well-trodden paths of discussions on the relationship between philosophy and literature, allowing for unconventional observations to be made. Furthermore, the volume offers means for the cultural contextualization of Wittgenstein's thoughts.

"[A] fascinating and accessible account . . . In his entertaining book, Mr. Eilenberger shows that his magicians' thoughts are still worth collecting, even if, with hindsight, we can see that some performed too many intellectual conjuring tricks." —Wall Street Journal
A grand narrative of the intertwining lives of Walter Benjamin, Martin Heidegger, Ludwig Wittgenstein, and Ernst Cassirer, major philosophers whose ideas shaped the twentieth century
The year is 1919. The horror of the First World War is fresh for the protagonists of *Time of the Magicians*, each of whom finds himself at a crucial juncture. Benjamin is trying to flee his overbearing father and floundering in his academic career, living hand to mouth as a critic. Wittgenstein, by contrast, has dramatically decided to divest himself of the monumental fortune he stands to inherit, in search of spiritual clarity. Meanwhile, Heidegger, having managed to avoid combat in war by serving as a meteorologist, is carefully cultivating his career. Finally, Cassirer is working furiously on the margins of academia, applying himself to his writing and the possibility of a career at Hamburg University. The stage is set for a great intellectual drama, which will unfold across the next decade. The lives and ideas of this extraordinary philosophical quartet will converge as they become world historical figures. But as the Second World War looms on the horizon, their fates will be very different.

Automated facial recognition algorithms are increasingly intervening in society. This book offers a unique analysis of these algorithms from a critical visual culture studies perspective. The first part of this study examines the example of an early facial recognition algorithm called »eigenface« and traces a history of the merging of statistics and vision. The second part addresses contemporary artistic engagements with facial recognition technology in the work of Thomas Ruff, Zach Blas, and Trevor Paglen. This book argues that we must take a closer look at the technology of automated facial recognition and claims that its forms of representation are embedded with visual politics. Even more significantly, this technology is redefining what it means to see and be seen in the contemporary world.

For Wittgenstein, philosophy was an on-going activity. Only in his dialog with the philosophical community and in his private moments does Wittgenstein's philosophical practice fully come to light. Visit our website for sample chapters!

An ambitious new history of philosophy in English that broadens the canon to include many lesser-known figures
Ludwig Wittgenstein once wrote that "philosophy should be written like poetry." But philosophy has often been presented more prosaically as a long trudge through canonical authors and great works. But what, Jonathan Rée asks, if we instead saw the history of philosophy as a haphazard series of unmapped forest paths, a mass of individual stories showing endurance, inventiveness, bewilderment, anxiety, impatience, and good humor? Here, Jonathan Rée brilliantly retells this history, covering such figures as Descartes, Locke, Kant, Hegel, Marx, Nietzsche, Mill, James, Frege, Wittgenstein, and Sartre. But he also includes authors not usually associated with philosophy, such as William Hazlitt, George Eliot, Darwin, and W. H. Auden. Above all, he uncovers dozens of unremembered figures—puritans, revolutionaries, pantheists, feminists, nihilists, socialists, and scientists—who were passionate and active readers of philosophy, and often authors themselves. Breaking away from high-altitude narratives, he shows how philosophy finds its way into ordinary lives, enriching and transforming them in unexpected ways.

Ludwig Wittgenstein (1889-1951) was undoubtedly one of the most important philosophers of the 20th century, and perhaps of any century. He was also a fascinating, charismatic, and irritating man. His philosophical ability was recognized almost immediately by Bertrand Russell, and during his lifetime his work influenced first logical positivism and then ordinary language philosophy. Since then it has also become central in post-analytical philosophical thought. Beyond the world of academic philosophy it has inspired playwrights, poets, novelists, architects, filmmakers, and biographers. The *A to Z of Wittgenstein's Philosophy* is intended for anyone who wants to know more about the philosophy and the life of this enigmatic thinker. The book contains an introductory overview of his life and work, a timeline of the major relevant events in and after his life, an extensive bibliography, and, above all, an A-Z of ideas, people, and places that have been involved in his philosophy and its reception. The dictionary is written with no particular agenda and includes entries on philosophers (and others) who influenced Wittgenstein, those he influenced in turn, and some of the main figures in contemporary Wittgenstein scholarship. Suggestions for further reading are also included, as well as a guide to the literature on Wittgenstein and a bibliography broken down by subject area.

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