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Nota di contenuto	Cover; Half-title; Title; Copyright; Dedication; Contents; Acknowledgments; Introduction; 1. "'From Words to Experimental Philosophy'": Language and Logic at Restoration Zero Point; 2. The Semiotics of Restoration Deconstructive Satire; 3. No "'I'" and No "'Eye'"; I. "'Author,'" "'Speaker,'" "'Character'" in Restoration Deconstructive Satire; II. Not Him: Oldham's "'Aude aliquid. Ode'"; III. Not Them: Wycherley's The Plain Dealer; IV. No-One, No-Place, No-Thing: Swift's Tale of a Tub; 4. Genders, Sexualities, and Discourse at Restoration Zero Point 5. The Discursively Central "'I'" and the Telescope of Discourse. "'The Proper Study of Mankind is M(E)'" ; II. Ordered and Ordering: The NewTheory of Satire; III. Satiric Discourse and the Sacred Nation; IV. The "'Other'" End of the Telescope; Conclusion; Notes; Index
Sommario/riassunto	At Zero Point presents an entirely new way of looking at Restoration culture, discourse, and satire. The book locates a rupture in English culture and epistemology not at the end of the eighteenth century (when it occurred in France) but at the end of the seventeenth century.

Rose Zimbardo's hypothesis is based on Hans Blumenberg's concept of "zero point" -- the moment when an epistemology collapses under the weight of questions it has itself raised and simultaneously a new epistemology begins to construct itself. Zimbardo demonstrates that the Restoration marked both the collapse of the Re
