



Paolo De Lucia

Associate Professor

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Education

1997

PhD in Philosophy

Being and subject. Rosmini and the foundation of ontological anthropology: Catholic University of the “Sacro Cuore” - Milan - IT

Academic experience

1998 - 2005

Research Fellow in History of Philosophy: University of Genoa - Genoa - IT

Language skills

English

Good

French

Good

Italian

Mother
tongue

Latin

Expert

Spanish

Good

German

Good

Teaching activity

Teacher of:

History of Contemporary Philosophy

History of Italian Philosophy

History of Tragic Thought

Research interests

Since 2012, De Lucia has embarked on a demanding research path, entitled "Religion, Modernity, Tragic Thought", aimed at answering a question that remains unresolved: "How is it possible, in philosophy, to face the problem of salvation, after the great lesson of tragic thought?". Such a thought - on closer inspection perceives the tendentially negative character of the world of nature, and of the world of culture and civilization, as it measures the results of any possible recognition of "how things are going", with the idea according to which the world, in general, is governed, or at least looked upon with benevolence, by a divinity to whom the characteristics of absoluteness and goodness are spontaneously recognized. The tragic cracks in social, existential, and religious optimism must therefore be measured against that appeal to fidelity, of which the absolute as such is qualified as the bearer.

Publishing activity

With regard to the objective of a tragic enhancement of the highest contemporary Italian reflection, for the first time since the only complete edition (Sansoni, Florence 1936), De Lucia has re-proposed in 2024, in an anastatic edition enriched by his seventy-page introductory essay, and by the renewed apparatus, *The Myth of Realism*, namely the masterpiece by Armando Carlini (1878-1959). In the perspective of the Pisan master, the sense of reality, on which the myth of realism is based and developed, is so rooted in the human spirit that man cannot think and believe in something, if he does not first project this something outside himself; the consequence is that the realistic myth creates the theological myth of the Absolute as the principle, reason and first cause of the contingent world. Why does the theological myth arise? Because aestheticism, by removing the Absolute from physical metaphysics, gives it a merely aesthetic interpretation, and God degrades himself to "divine"; therefore, realism is right to react against aestheticism. But the theological myth can dispel the misunderstanding of aestheticism only if it abandons realistic inspiration and affirms the existence of spirituality freed from the presupposition of exteriority.

Assignments abroad

During 2014, he was Commissioner for Final Doctoral Examinations at the Universidad Complutense de Madrid.

