PHILOSOPHY, THEORY, LITERATURE

NEW & FORTHCOMING

STANFORD UNIVERSITY PRESS

2014

20% DISCOUNT on all titles
This second volume of Niklas Luhmann’s two-part final work was first published in German in 1997. The culmination of his thirty-year theoretical project to reconceptualize sociology, it offers a comprehensive description of modern society. Beginning with an account of the fluidity of meaning and the accordingly high improbability of successful communication, Luhmann analyzes a range of communicative media, including language, writing, the printing press, and electronic media, as well as “success media,” such as money, power, truth, and love, all of which structure this fluidity and make communication possible. The book asks what gives rise to functionally differentiated social systems, how they evolve, and how social movements, organizations, and patterns of interaction emerge.

“One of the masterpieces of social theory written after World War II.”
—Alex Honneth, Columbia University

CULTURAL MEMORY IN THE PRESENT
472 pp., 2013
9780804771603 Paper $27.95 $22.36 sale
9780804771597 Cloth $85.00 $68.00 sale

Spectacular Speculation
Thrills, the Economy, and Popular Discourse
URS STÄHELI
Translated by Eric Savoth

Spectacular Speculation is a history and sociological analysis of the semantics of speculation from 1870 to 1930, when speculation began to assume enormous importance in popular culture. Informed by the work of Luhmann, Foucault, Simmel and Deleuze, it looks at how speculation was translated into popular knowledge and charts the discursive struggles of making speculation a legitimate economic practice. Noting that the vocabulary available to discuss the concept was not properly economic, the book reveals the underside of putting it into words. Speculation’s success depended upon non-economic language and morally questionable thrills: a proximity to the wasteful practice of gambling or other “degenerate” behaviors, the experience of financial markets as seductive, or out of control. American discourses of speculation take center stage, and the book covers an unusual range of material, including stock exchange guidebooks, ticker tape, moral treatises, plays, advertisements, and newspapers.

312 pp., 10 illustrations, 2013
9780804771320 Paper $27.95 $22.36 sale
9780804771313 Cloth $85.00 $68.00 sale

Cover photo: Regin Hjertholm, Svein Ove Kirkhorn, Bjørn-Eivind Årtun. Part of the exhibition, “fly.”
What Money Wants
An Economy of Desire
NOAM YURAN
with a Preface by Keith Hart

One thing all mainstream economists agree upon is that money has nothing whatsoever to do with desire. This strange blindness of the profession to what is otherwise considered to be a basic feature of economic life serves as the starting point for this provocative new theory of money. Through the works of Karl Marx, Thorstein Veblen, and Max Weber, What Money Wants argues that money is first and foremost an object of desire. In contrast to the common notion that money is but an ordinary object that people believe to be money, this book explores the theoretical consequences of the possibility that an ordinary object fulfills money’s function insofar as it is desired as money. Rather than conceiving of the desire for money as pathological, Noam Yuran shows how it permeates economic reality, from finance to its spectacular double in our consumer economy of addictive shopping. Rich in colorful and accessible examples, from the work of Charles Dickens to Reality TV and commercials, this book convinces us that we must return to Marx and Veblen if we are to understand how brand names, broadcast television, and celebrity culture work. Analyzing both classical and contemporary economic theory, it reveals the philosophical dimensions of the controversy between orthodox and heterodox economics.

“Noam Yuran’s brilliant book offers a new point of view about the relationship between money and the desire for it. Arguing that desire is built into the nature of money and is not an external attachment to it, Yuran opens up new readings of Marx, Veblen, and Weber, and also gives readers a new perspective on the ways in which money can inspire excess and destabilize economies. This book will be of great interest to economists, philosophers, and social theorists.”

—Arjun Appadurai, New York University
Between Philosophy and Literature
Bakhtin and the Question of the Subject
DAPHNA ERDINAST-VULCAN
This is an original reading of Mikhail Bakhtin in the context of Western philosophical traditions and counter-traditions. The book portrays Bakhtin as a Modernist thinker torn between an ideological secularity and a profound religious sensibility, invariably concerned with questions of ethics and impelled to turn from philosophy to literature as another way of knowing.

Erdinast-Vulcan emphasizes the underlying coherence of the Bakhtinian project, reading its inherent ambivalences as an intersection of philosophical, literary, and psychological insights into the dynamics of embodied subjectivity. Adopting Bakhtin's own open-ended approach to the human sciences, the book stages a series of philosophical encounters between these thinkers, highlighting their respective itineraries and impasses, and generating a Bakhtinian synergy of ideas.

"Erdinast-Vulcan provides an interpretation of Bakhtin's neglected early writings that effectively makes them available for the first time to a general audience."
—Michael Holquist, Yale University

Requiem for the Ego
Freud and the Origins of Postmodernism
ALFRED I. TAUBER
Requiem for the Ego recounts Freud's last great attempt to 'save' the autonomy of the ego, which drew philosophical criticism from the most prominent philosophers of the period—Adorno, Heidegger, and Wittgenstein. Despite their divergent orientations, each contested the ego's capacity to represent mental states through word and symbol to an agent surveying its own cognizance. By discarding the subject-object divide as a model of the mind, they dethroned Freud's depiction of the ego as a conceit of a misleading self-consciousness and a faulty metaphysics. Freud's inquisitors, while employing divergent arguments, found unacknowledged consensus in identifying the core philosophical challenges of defining agency and describing subjectivity. In Requiem, Tauber uniquely synthesizes these philosophical attacks against psychoanalysis and, more generally, provides a kaleidoscopic portrait of the major developments in mid-20th century philosophy that prepared the conceptual grounding for postmodernism.

"This is an important book in the philosophy of science, but it is also an important critique of the history of 20th century philosophy and its relationship to psychology. The blurred lines are here clarified and the denial on the part of philosophy that it was and is in a dialogue with psychology is laid to rest for once and for all."
—Sander Gilman, Emory University

Philosophy and Melancholy
Benjamin's Early Reflections on Theater and Language
ILIT FERBER
This book traces the concept of melancholy in Walter Benjamin's early writings. Rather than focusing on the overtly melancholic subject matter of Benjamin's work or the unhappy circumstances of his own fate, Ferber considers the concept's implications for his philosophy. Informed by Heidegger's discussion of moods and their importance for philosophical thought, she contends that a melancholic mood is the organizing principle or structure of Benjamin's early metaphysics and ontology. Her novel analysis of Benjamin's arguments about theater and language features a discussion of the Trauerspiel book that is amongst the first in English to scrutinize the baroque plays themselves. Philosophy and Melancholy also contributes to the history of philosophy by establishing a strong relationship between Benjamin and other philosophers, including Leibniz, Kant, Husserl, and Heidegger.

"This is a remarkable and timely study of Walter Benjamin's early writings. No longer an obscure hermetic work from some distant historical moment, Benjamin's Trauerspiel becomes central to contemporary philosophical concerns."
—Andrew Benjamin, Monash University

CULTURAL MEMORY IN THE PRESENT
264 pp., 2013
9780804785204 Paper $24.95
9780804785198 Cloth $85.00

PHILOSOPHY AND SOCIAL THEORY

272 pp., 2013
9780804785839 Paper $24.95
9780804785822 Cloth $85.00

328 pp., 2013
9780804788298 Paper $24.95
9780804787444 Cloth $80.00
ORDERING

Receive a 20% discount on all titles listed in this catalog. Use the following code to redeem this offer on hardcover and paperback editions: S14LiT.

Please order by phone or online. Call 800-621-2736 or visit www.sup.org.

Phone orders are accepted Monday–Friday, 8:00 am to 5:00 pm CT.

Orders must be prepaid or charged on VISA, MasterCard, Discover Card, or American Express (libraries excepted). Books not yet published or temporarily out of stock will be charged to your credit card when they become available and are in the process of being shipped. Stanford University Press books are distributed by the University of Chicago Press Distribution Center. Shipping & Handling $5.00; outside the United States $9.50; add $1.00 for each additional book.

The Mark of the Sacred
JEAN-PIERRE DUPUY
Translated by M. B. DeBevoise

Jean-Pierre Dupuy, prophet of what he calls “enlightened doomsaying,” has long warned that modern society is on a path to self-destruction. In this book, he pleads for a subversion of this crisis from within, arguing that it is our lopsided view of religion and reason that has set us on this course. In denial of our sacred origins and hubristically convinced of the powers of human reason, we cease to know our own limits: our disenchanted world leaves us defenseless against a headlong rush into the abyss of global warming, nuclear holocaust, and the other catastrophes that loom on our horizon. Written by one of the deepest and most versatile thinkers of our time, it militates for a world where reason is no longer an enemy of faith.

“The Mark of the Sacred is one of those rare books that cannot simply be measured by academic standards, because they themselves set new standards—a book which, in an enlightened well-organized state, should be printed and freely distributed in all schools!”

—Slavoj Žižek

“This book explores the relation between violence and religion, but not to endorse the common opinion that we can escape the first by abandoning the second. On the contrary, Dupuy argues that there is a dimension of religion and of the sacred which is inescapable even in a secular age. He challenges us to question the complacency of our received wisdom and forces us to reexamine some of our most cherished self-images of modern liberal democratic societies.”

—Charles Taylor

CULTURAL MEMORY IN THE PRESENT

240 pp., 2013
9780804776905 Paper $22.95 $18.36 sale
9780804776899 Cloth $70.00 $56.00 sale
traces the Church’s attempts to repeat Christ’s unrepeatable sacrifice. Crucial here is the paradoxical figure of the priest, who becomes more and more a pure instrument of God’s power, so that his own motives and character are entirely indifferent as long as he carries out his priestly duties. In modernity, Agamben argues, the Christian priest has become the model ethical subject. We see this above all in Kantian ethics. Contrasting the Christian and modern ontology of duty with the classical ontology of being, Agamben contends that Western philosophy has unfolded in the tension between the two. This latest installment in the study of Western political structures begun in Homo Sacer is a contribution to the study of liturgy, an extension of Nietzsche’s genealogy of morals, and a reworking of Heidegger’s history of Being.
John Locke’s theory of toleration is generally seen as advocating the privatization of religion. This interpretation has become conventional wisdom: secularization is widely understood as entailing the privatization of religion, and the separation of religion from power. This book turns that conventional wisdom on its head and argues that Locke secularizes religion, that is, makes it worldly, public, and political. He insists on a consensus that human rights are sacred insofar as humans are the creatures, and thus, the property of God. Drawing on a range of sources beyond Locke’s own writings, Pritchard portrays the secular not as religion’s separation from power, but rather as its affiliation with subtler, and sometimes insidious, forms of power.

“It may seem impossible to say anything new about John Locke, but Elizabeth Pritchard has done just that [...] The Locke, and the Lockeanism, that emerges here is more subtle, more nuanced, and frankly more interesting than the cardboard cut-out so often praised or denounced in contemporary discussions of liberalism. Political theorists, historians, and scholars of religion and culture should all find their views of Locke challenged and enriched in Pritchard’s multifaceted reconsideration of this key figure and his legacy.”

—Andrew R. Murphy, Rutgers University

CULTURAL MEMORY IN THE PRESENT
272 pp., 2013
9780804777100 Paper $25.95 $20.76 sale
9780804777094 Cloth $85.00 $68.00 sale

We can calculate financial fraud, but how do we measure bad faith? How can we evaluate the words of the pharmaceutical industry or of eco-scientific ideologies, or the subtle deception found in political scheming? Henri Atlan sheds light on these questions through the concept of ona‘ah, which in Hebrew refers to both fraud in financial transactions and the verbal injury inflicted by speech. The world of ona‘ah is a world of an “in-between,” where the impossible purity of absolute Platonic truth gives way to a more relative notion—the near-theft, the quasi-li. As both philosopher and biologist, Atlan works on several registers. He forges links between the Talmud, the Kabbalah, and the big questions of our time, multiplying the bridges between science, philosophy, and current ethical dilemmas. Atlan’s work allows us to rethink the status of fraud in the contemporary world.

CULTURAL MEMORY IN THE PRESENT
248 pp., 2013
9780804785761 Paper $24.95 $19.96 sale
9780804785754 Cloth $85.00 $68.00 sale

The work of Henri Bergson, the foremost French philosopher of the early twentieth century, is not usually explored for its political dimensions. Indeed, Bergson is best known for his writings on time, evolution, and creativity. This book concentrates instead on his political philosophy—and especially on his late masterpiece, The Two Sources of Morality and Religion—from which Alexandre Lefebvre develops an original approach to human rights.

We tend to think of human rights as the urgent international project of protecting all people everywhere from harm. Bergson shows us that human rights can also serve as a medium of personal transformation and self-care. For Bergson, the main purpose of human rights is to initiate all human beings into love. Forging connections between human rights scholarship and philosophy as self-care, Lefebvre uses human rights to channel the whole of Bergson’s philosophy.

CULTURAL MEMORY IN THE PRESENT
216 pp., 2013
9780804785792 Paper $24.95 $19.96 sale
9780804785785 Cloth $80.00 $64.00 sale
Concerning the Spiritual—and the Concrete—in Kandinsky’s Art  
LISA FLORMAN

This book examines the art and writings of Wassily Kandinsky, who is widely regarded as one of the first artists to produce non-representational paintings. Crucial to an understanding of Kandinsky’s intentions is On the Spiritual in Art, the celebrated essay he published in 1911. Where most scholars have taken its repeated references to “spirit” as signaling quasi-religious or mystical concerns, Florman argues instead that Kandinsky’s primary frame of reference was G.W.F. Hegel’s Aesthetics, in which art had similarly been presented as a vehicle for the developing self-consciousness of spirit (or Geist, in German). In addition to close readings of Kandinsky’s writings, the book also includes a discussion of a 1936 essay on the artist’s paintings written by his own nephew, philosopher Alexandre Kojève, the foremost Hegel scholar in France at that time. It also provides detailed analyses of individual paintings by Kandinsky, demonstrating how the development of his oeuvre challenges Hegel’s views on modern art, yet operates in much the same manner as does Hegel’s philosophical system. Through the work of a single, crucial artist, Florman presents a radical new account of why painting turned to abstraction in the early years of the twentieth century.

"Like most readers, I have always understood Kandinsky’s position as an expressionist-romantic one that conceives of the picture as a portrait of the artist’s inner self. Florman cogently demonstrates that we have had it all wrong and that Kandinsky’s On the Spiritual in Art is directly and profoundly indebted to the philosophy of Hegel. To my knowledge, this is the first book entirely dedicated to one of the most important art treatises of the 20th century, and it patiently upturns almost everything we thought we knew about it."

—Yve-Alain Bois, Institute for Advance Study

Beyond Good and Evil / On the Genealogy of Morality  
Volume 8  
FRIEDRICH NIETZSCHE

Translated, with an Afterword, by Adrian Del Caro

Beyond Good and Evil is Nietzsche’s first sustained philosophical treatment of issues important to him. Unlike the expository prose of the essayistic period (1872-76), the stylized forays and jabs of the aphoristic period (1878-82), and the lyrical-philosophical rhetoric of the Zarathustra-period (1882-85), Beyond Good and Evil inscribes itself boldly into the history of philosophy, challenging ancient and modern notions of philosophy’s achievements and insisting on a new task for “new philosophers.” On the Genealogy of Morality applies Nietzsche’s celebrated genealogical method, honed in the earlier aphoristic writings, to the problem of morality’s influence on the human species. In three treatises, Nietzsche provides an anthropological psychograph of our species, revealing the origins of the concepts of good and evil, the roles played by guilt and bad conscience, and the persistence of ascetic ideals. Manifesting a hopeful yet unsentimental assessment of the human condition, these books resonated throughout the 20th century and continue to exert broad appeal.

THE COMPLETE WORKS OF FRIEDRICH NIETZSCHE

560 pp., 2014  
9780804788984 Paper $21.95  
$17.56 sale  
9780804728805 Cloth $65.00  
$52.00 sale

290 pp., 48 illustrations, 24 color images, 1 figure, 3 tables, 2014
9780804784849 Paper $22.95  
$18.36 sale  
9780804784832 Cloth $70.00  
$56.00 sale
Understanding Hegel’s Mature Critique of Kant

JOHN MCCUMBER

Hegel’s critique of Kant was a turning point in the history of philosophy: for the first time, the concrete, situated, and in certain senses “naturalistic” style pioneered by Hegel confronted the thin, universalistic, and argumentatively purified style of philosophy that had found its most rigorous expression in Kant. If this book is right, the full import of Hegel’s critique of Kant has not been understood. Working from Hegel’s mature texts (after 1807) and reading them in light of an overall interpretation of Hegel’s project as a linguistic, “definitional” system, the book offers major reinterpretations of Hegel’s views: The Kantian thing-in-itself is not denied but relocated as a temporal aspect of our experience. Hegel’s linguistic idealism is understood in terms of his realistic view of sensation. Instead of claiming that Kant’s categorical imperative is too empty to provide concrete moral guidance, Hegel praises its emptiness as the foundation for a diverse society.

Spinoza Contra Phenomenology

French Rationalism from Cavaillès to Deleuze

KNOX PEDEN

Spinoza Contra Phenomenology fundamentally recasts the history of postwar French thought, which is typically presumed by detractors and celebrants alike to have been driven by a critique of reason indebted above all to Nietzsche and Heidegger. Although the reception of German phenomenology gave rise to many of the most innovative developments in French philosophy, from existentialism to deconstruction, not everyone in France was pleased with this German import. The book recounts how a series of French philosophers used Spinoza’s rationalism to erect a bulwark against the nominally irrationalist tendencies of Husserl’s and Heidegger’s thought in France. There has been a renewed enthusiasm for Spinozism in various quarters of late by those who would see his work as a kind of neo-vitalism or philosophy of life and affect. Peden bucks the trend by tracking a decisive and neglected aspect of Spinoza’s philosophy—his rationalism—in a body of thought too often presumed to have rejected reason.

“In this signal contribution to the study of European thought, Knox Peden shows that the importation of German phenomenology to France in the twentieth century was only part of the story. Spinoza Contra Phenomenology redraws the map, not simply for the sake of having a better one, but because debates across the contemporary humanities need its orientation.”

—Samuel Moyn, Columbia University

CULTURAL MEMORY IN THE PRESENT

376 pp., 1 figure, 2014
9780804791342 Paper $25.95  $20.76 sale
9780804787413 Cloth $85.00  $68.00 sale
Published across our various disciplines, these books address the essence of a topic. Briefs are essay-length works freed from the technical requirements of the scholarly journal article and the elaborate documentation of the full-length research monograph. Short and incisive, Briefs should appeal to specialists and nonspecialists alike by reducing formalization and focusing on debates of broader interest.

All Briefs are peer-reviewed, and the criteria that we use to select and approve each manuscript match the rigor and high quality of our traditional monographs. Without sacrificing the quality of carefully edited and produced content, these books are published on four-month schedules, allowing for time-sensitive dialogue.

**Stanford Briefs**—an imprint of Stanford University Press—presents an innovative collection of new books.

### Why Internet Porn Matters

**MARGRET GREBOWICZ**

Now that pornography is on the Internet, its political and social functions have changed. So contends Margret Grebowicz in this imperative philosophical analysis of Internet porn. The production and consumption of Internet porn, in her account, are a symptom of the obsession with self-exposure in today’s social networking media, which is, in turn, a symptom of the modern democratic construction of the governable subject as both transparent and communicative. In this first feminist critique to privilege the effects of pornography’s Internet distribution rather than what it depicts, Grebowicz examines porn-sharing communities (such as the bestiality niche market) and the politics of putting women’s sexual pleasure on display (the “squirting” market) as part of the larger democratic project. Arguing against this project, she shows that sexual pleasure is not a human right. Unlike convergences between thinkers like Catherine MacKinnon, Jean Baudrillard, Judith Butler, and Jean-François Lyotard allow her to formulate a theory of the relationships between sex, speech, and power that stands as an alternative to such cyber-libertarian mottos as “freedom of speech” and “sexual freedom.”

152 pp., 2012

**9780804786621 Paper $12.99**

$10.40 sale

### Living Thought

*The Origins and Actuality of Italian Philosophy*

**ROBERT ESPERITO**

Translated by Zakiya Hanafi

The work of contemporary Italian thinkers, what Roberto Esposito refers to as Italian Theory, is attracting increasing attention around the world. This book explores the reasons for its growing popularity, its distinguishing traits, and why people are turning to these authors for answers to real-world issues and problems. The approach he takes, in line with the keen historical consciousness of Italian thinkers themselves, is a historical one. He offers insights into the great “unphilosophical” philosophers of life who have made Italian thought, from its beginnings, an “impure” thought. People like Machiavelli, Croce, Gentile, and Gramsci were all compelled to fulfill important political roles in the societies of their times. Similarly, artists such as Dante, Leonardo Da Vinci, Leopardi, or Pasolini all had to turn to other disciplines outside philosophy in order to discuss and grapple with the messy, constantly changing realities of their lives.

296 pp., 2012

**9780804781558 Cloth $75.00**

$60.00 sale

**9780804781565 Paper $23.95**

$19.16 sale
Borrowed Light
Vico, Hegel, and the Colonies
TIMOTHY BRENNAN

A critical revaluation of the humanist tradition, Borrowed Light makes the case that the 20th century is the “anticolonial century.” The sparks of concerted resistance to colonial oppression were ignited in the gathering of intellectual malcontents from all over the world in interwar Europe. Many of this era’s principal figures were formed by the experience of revolution on Europe’s semi-developed Eastern periphery, making their ideas especially pertinent to current ideas about autonomy and sovereignty. Moreover, the debates most prominent then—human vs. inhuman, religions of the book vs. oral cultures, the authoritarian state vs. the representative state and, above all, scientific rationality vs. humanist reason—remain central today.

Timothy Brennan returns to the scientific Enlightenment of the 17th century and its legacies. In readings of the showdown between Spinoza and Vico, Hegel’s critique of liberalism, and Nietzsche’s antipathy towards the colonies and social democracy, Brennan identifies the divergent lines of the first anticolonial theory—a literary and philosophical project with strong ties to what we now call Marxism. Along the way, he assesses prospects for a renewal of the study of imperial culture.

“This surprising, provoking book re-charts the intellectual map by reassembling lineages of anticolonial thought, and rescuing with new readings old texts that were supposedly behind us. Vigorously engaged on the battlefield of contemporary theoretical debates, the book’s argument and its execution are classic Brennan.”

—Susan Buck-Morss, Distinguished Professor, CUNY Graduate Center and Professor Emeritus, Cornell University

What We Mean by Experience
MARIANNE JANACK

This book takes on the critique of empiricism and the skepticism with regard to experience that has issued from two seemingly disparate intellectual strains of thought: antifoundationalist and holistic philosophy of science and epistemology (Kuhn and Rorty, in particular) and feminist critiques of identity politics. Both strains end up marginalizing experience as a viable corrective for theory, and both share notions of human beings and cognition that cause the problem of the relation between experience and our theories to present itself in a particular way. Indeed, they render experience an intractable problem by opening up a gap between a naturalistic understanding of human beings and an understanding of humans as cultural entities, as non-natural makers of meaning. Marianne Janack aims to close this gap, to allow us to be naturalistic and hermeneutic at once. Drawing on cognitive neuroscience, the pragmatist tradition, and ecological psychology, her book rescues experience as natural contact with the world.
The Mind-Body Stage  
*Passion and Interaction in the Cartesian Theater*  
R. Darren GoBert  
Descartes’s notion of subjectivity changed the way characters would be written, performed by actors, and received by audiences. His coordinate system reshaped how theatrical space would be conceived and built. His theory of the passions revolutionized our understanding of the emotional exchange between spectacle and spectators. Yet theater scholars have not seen Descartes’s transformational impact on theater history. Nor have philosophers looked to this history to understand his reception and impact. After Descartes, playwrights put Cartesian characters on the stage and thematized their rational workings. *The Mind-Body Stage* provides a dazzlingly original picture of one of the most consequential and confusing periods in the histories of modern theater and philosophy. Interdisciplinary and comparatist in scope, it uses methodological techniques from literary study, philosophy, theater history, and performance studies and draws on scores of documents (including letters, libretti, religious jeremiads, aesthetic treatises, and architectural plans) from several countries.

264 pp., 18 illustrations, 2013  
9780804786386 Cloth $60.00  
$48.00 sale

Counterculture Colophon  
*Grove Press, the Evergreen Review, and the Incorporation of the Avant-Garde*  
Loren Glass  
*Counterculture Colophon* tells the story of how the press and its house journal, *The Evergreen Review*, revolutionized the publishing industry and radicalized the reading habits of the “paperback generation.” In the process, it offers a new window onto the 1960s, from 1951, when Barney Rosset purchased the fledgling press for $3,000, to 1970, when the multimedia corporation into which he had built the company was crippled by a strike and feminist takeover.  

With chapters covering world literature and the Latin American boom; experimental drama such as the theater of the absurd; pornography and obscenity, including the landmark publication of the complete work of the Marquis de Sade; revolutionary writing, featuring Rosset’s daring pursuit of the Bolivian journals of Che Guevara; and underground film, Loren Glass covers the full spectrum of Grove’s remarkable achievement as a communications center of the counterculture.

272 pp., 42 illustrations, 2013  
9780804784160 Cloth $27.95  
$22.36 sale

Camp Sites  
*Sex, Politics, and Academic Style in Postwar America*  
Michael Trask  
*Camp Sites* considers key themes of postwar culture, from the conflict between performance and authenticity to the rise of the meritocracy, through the lens of camp, the underground sensibility of pre-Stonewall gay life. In so doing, it argues that our basic assumptions about the social style of the postwar milieu are deeply informed by certain presuppositions about homosexual experience and identity, and that these presuppositions remain stubbornly entrenched despite our post-Stonewall consciousness-raising.

“Full of surprises, Trask’s book shows how Cold War academic culture shared in the irony, detachment, and performance of 1950s camp. This stunning history of postwar America shows what was at stake when angry young men put their bodies on the line on college campuses in the 1960s, and it illuminates the ongoing paradoxes of Left protest.”

—Heather Love, University of Pennsylvania

272 pp., 2013  
9780804784412 Paper $24.95  
$19.96 sale  
9780804784405 Cloth $85.00  
$68.00 sale

12 LITERATURE, CRITICISM, AND LITERATURE THEORY
**After 1945**  
_Lateness as Origin of the Present_  
HANS ULRICH GUMBRECHT  
Those born after 1945, and especially those born in Germany, would have liked nothing more than to put the catastrophic events and explosions of the past behind them, but that possibility remained foreclosed or just out of reach. World literatures and cultures of the postwar years reveal this to have been a broadly shared predicament: they hint at promises unfulfilled and obsess over dishonesty and bad faith; they transmit the sensation of confinement and the inability to advance.  

_After 1945_ belies its theme of entrapment. Gumbrecht has never been limited by narrow disciplinary boundaries, and his latest inquiry is both far-ranging and experimental. This personal and philosophical take on the last century is of immediate relevance to our identity today.  

“Quirky, superbly composed, and nuanced. . . . A totally original meditation on how our sense of time has changed over the last two-thirds of a century.” —Harold Bloom, Yale University

240 pp., 2013  
978-0-8047-8518-1 Cloth $35.00  
**$28.00 sale**

---

**Islandology**  
_Geography, Rhetoric, Politics_  
MARC SHELL  
Islandology is a fast-paced, fact-filled comparative essay in critical topography and cultural geography that cuts across different cultures and argues for a world of islands. The book explores the logical consequences of geographic place for the development of philosophy and the study of limits (Greece) and for the establishment of North Sea democracy (England and Iceland), explains the location of military hot-spots and great cities (Hormuz and Manhattan), and sheds new light on dozens of world-historical productions whose motivating islandic aspect has not heretofore been recognized (Shakespeare’s _Hamlet_ and Wagner’s _Ring of the Nibelung_). Written by Shell in view of the melting of the world’s great ice islands, Islandology shows not only new ways that we think about islands but also why and how we think by means of them.

320 pp., 82 images, 9 color images, 2014  
978-0-8047-8629-4 Cloth $35.00  
**$28.00 sale**

---

**Thinking Its Presence**  
_Form, Race, and Subjectivity in Contemporary Asian American Poetry_  
DOROTHY J. WANG  
While focusing on the work of five contemporary Asian American poets—Li-Young Lee, Marilyn Chin, John Yau, Mei-mei Benssenbrugge, and Pamela Lu—this book contends that aesthetic forms are inseparable from social, political, and historical contexts in the writing and reception of all poetry. Dorothy Wang questions the tendency of critics and academics alike to occlude the role of race in their discussions of the American poetic tradition and casts a harsh light on the double standard they apply in reading poems by poets who are racial minorities. This is the first sustained study of the formal properties in Asian American poetry across a range of aesthetic styles, from traditional lyric to avant-garde. Wang argues with conviction that critics should read minority poetry with the same attention to language and form that they bring to their analyses of writing by white poets.

416 pp., 2013  
978-0-8047-8365-1 Cloth $50.00  
**$40.00 sale**
On Making Sense: Queer Race Narratives of Intelligibility
ERNESTO JAVIER MARTÍNEZ

On Making Sense juxtaposes texts produced by black, Latino, and Asian queer writers and artists to understand how knowledge is acquired and produced in contexts of racial and gender oppression. From James Baldwin's Another Country to Margaret Cho's stand-up comedy, these works all exhibit a preoccupation with the labor of making sense of oneself and of making sense to others. In their efforts to "make sense," these writers and artists argue against merely being accepted by society on society's terms, but articulate a desire to confront an epistemic injustice that affects people in their capacity as knowers and as communities worthy of being known.

The book speaks directly to critical developments in feminist and queer studies, including the growing ambivalence to antirealist theories of identity and knowledge. In so doing, it draws on decolonial and realist theory to offer a new framework to understand queer writers and artists of color as dynamic social theorists.

Warped Mourning: Stories of the Undead in the Land of the Unburied
ALEXANDER ETKIND

After Stalin's death in 1953, the Soviet Union dismantled the enormous system of terror and torture that he had created. But there has never been any Russian ban on former party functionaries, nor any external authority to dispense justice. Memorials to the Soviet victims are inadequate, and their families have received no significant compensation. This book's premise is that late Soviet and post-Soviet culture, haunted by its past, has produced a unique set of memorial practices. More than twenty years after the collapse of the Soviet Union, Russia remains "the land of the unburied": the events of the mid-twentieth century are still very much alive, and still contentious. Alexander Etkind shows how post-Soviet Russia has turned the painful process of mastering the past into an important part of its political present.

CULTURAL MEMORY IN THE PRESENT
328 pp., 13 illustrations, 2013
9780804773935 Paper $25.95 $20.76 sale
9780804773928 Cloth $85.00 $68.00 sale

Having It All in the Belle Époque
How French Women's Magazines Invented the Modern Woman
RACHEL MESCH

At once deeply historical and surprisingly timely, Having it All in the Belle Époque shows how the debates that continue to captivate high-achieving women in America and Europe can be traced back to the early 1900s in France. The first two photographic magazines aimed at women, Femina and La Vie Heureuse created a female role model who could balance age-old convention with new equalities. Often referred to simply as the "modern woman," this captivating figure embodied the hopes and dreams as well as the most pressing internal conflicts of large numbers of French women during what was a period of profound change. Full of never-before-studied images of the modern French woman in action, Having it All shows how these early magazines exploited new photographic technologies, artistic currents, and literary trends to create a powerful model of French femininity, one that has exerted a lasting influence on French expression.

"In the search for work-life balance, readers will marvel at suggestions that date back 100 years."
—Publishers Weekly

256 pp., 63 illustrations, 2013
9780804784245 Cloth $39.95 $31.96 sale
If your mentally ill patient dies, are you to blame? For Dr. Françoise Davoine, a Parisian psychoanalyst, this question becomes disturbingly real as one of her patients commits suicide on the eve of All Saints’ Day. She herself has a crisis, as she reflects on her thirty-year career and questions whether she should ever return to the hospital. But return she does, and thus commences a strange voyage across several centuries and countries, in which patients, fools, and the actors of medieval farces rise up from the past along with great thinkers who represent the author’s own philosophical and literary sources: the humanist Erasmus, mathematician René Thom, writer Antonin Artaud, philosopher Ludwig Wittgenstein, and physicist Edwin Schrödinger, to name a few. Imaginary dialogues ensue as the analyst conjures up an interconnected world, where apiculture, wondrous rituals, theater, and language games illuminate her therapeutic practice as well as her personal history. Deeply affected by her voyage of discovery, the author becomes capable of implementing the teachings of psychotherapist Gaetano Benedetti, a mentor she visits at carnival time on a final fictional stopover in Switzerland. His advice, that the analyst become the equal of her patients and immerse herself in their madness so as to open up a space for treatment, is premised on the belief that individual illness is a reflection and result of severe historical trauma. Davoine provides a humane antidote to our increasingly mechanized and drug-reliant system of dealing with “fools and madmen.”

“Luminous, erudite, diabolically ironic, and wonderfully wild, Francoise Davoine’s Mother Folly turns psychiatry on its head.”

—Siri Husvedt
The Case of Mistress Mary Hampson
Her Story of Marital Abuse and Defiance in Seventeenth-Century England
JESSICA L. MALAY

The centerpiece of The Case of Mistress Mary Hampson is the autobiographical narrative of a seventeenth-century woman in an abusive and violent marriage. Composed at a time when marital disharmony was in vogue with readers and publishers, it stands out from comparable works, usually single broadsheets. In her own words, Mary recounts various dramatic and stressful episodes from her marriage to Robert Hampson and her strategies for dealing with it. The harrowing tale contains scenes of physical abuse, mob violence, abandonment, flight, and destitution. It also shows moments of personal courage and interventions on the author’s behalf by friends and strangers. Mary wrote her story to come to terms with her situation, to justify her actions, and to cast herself in a virtuous light. The accompanying discussion of her life, drawn from other sources, provides chilling evidence of the vulnerability of seventeenth-century women and the flawed legal mechanisms that were supposed to protect them.

“An astonishingly detailed case-study of a troubled marriage and its consequences, this volume offers readers the opportunity to look at the Hampson marriage from different points of view, across time and genre, and in a range of contexts.”
—Frances Dolan, University of California, Davis

176 pp., 7 figures, 2014
9780804790550 Paper $19.95  $15.96 sale
9780804786287 Cloth $65.00  $52.00 sale

Out of Character
Modernism, Vitalism, Psychic Life
OMRI MOSES

“Characters” are those fictive beings in novels whose coherent patterns of behavior make them credible as people. “Character” is also used to refer to the capacity—or incapacity—of individuals to sustain core principles. When characters are inconsistent, they risk coming across as dangerous or immoral, not to mention unconvincing. But what is behind our culture’s esteem for unwavering consistency? Out of Character examines literary characters who defy our culture’s models of personal integrity. It argues that modernist writers Henry James, Gertrude Stein, and T. S. Eliot drew inspiration from vitalism as a way of reinventing the means of depicting people in fiction and poetry. These writers insist on the ethical necessity of forming improvisational, dynamic social relationships. Charting the literary impact of William James, Charles Darwin, Friedrich Nietzsche, and, in particular, Henri Bergson, this book contends that vitalist understandings of psychology, affect, and perception led to new situational and relational definitions of selfhood.

336 pp., 2014
978080479141 Cloth $65.00  $52.00 sale
In 1980, deconstructive and psychoanalytic literary theorist Barbara Johnson wrote an essay on Mary Shelley for a colloquium on the writings of Jacques Derrida. The essay marked the beginning of Johnson’s lifelong interest in Shelley as well as her first foray into the field of “women’s studies,” one of whose commitments was the rediscovery and analysis of works by women writers previously excluded from the academic canon. Indeed, the last book Johnson completed before her death was *Mary Shelley and Her Circle*, published here for the first time. Shelley was thus the subject for Johnson’s beginning in feminist criticism and also for her end.

In this volume, Judith Butler and Shoshana Felman have united all of Johnson’s published and unpublished work on Shelley alongside their own new, insightful pieces of criticism and those of two other peers and fellow pioneers in feminist theory, Mary Wilson Carpenter and Cathy Caruth. The book thus evolves as a conversation amongst key scholars of shared intellectual inclinations while closing the circle on Johnson’s life and her own fascination with the life and circle of another woman writer, who, of course, also happened to be the daughter of a founder of modern feminism.

“Of singular importance as a set of contributions to theoretical debates, and filled with humanity, this book plays a major role in the transmission of Barbara Johnson’s work.”

—Evelyne Ender, Hunter College and the Graduate Center, CUNY
What Is a Classic?
Postcolonial Rewriting and Invention of the Canon
ANKHI MUKHERJEE

What Is a Classic? revisits the famous question posed by critics from Sainte-Beuve and T. S. Eliot to J. M. Coetzee to ask how classics emanate from postcolonial histories and societies. Exploring definitive trends in twentieth- and twenty-first century English and Anglophone literature, Mukherjee demonstrates the relevance of the question of the classic for the global politics of identifying and perpetuating so-called core texts. Emergent canons are scrutinized in the context of the wider cultural phenomena of book prizes, the translation and distribution of world literatures, and multimedia adaptations of world classics. Throughout, Mukherjee attunes traditional literary critical concerns to the value contestations mobilizing postcolonial and world literature. The breadth of debates and topics she addresses, as well as the book’s ambitious historical schema, which includes South Asia, Africa, the Middle East, the West Indies, Australia, New Zealand, Europe, and North America, set this study apart from related titles on the bookshelf today.

“This is a book that will prove a landmark in the field, providing a thorough postcolonial qualification to various other offerings on World Literature in the field. In fact, it is impossible to see the book as becoming anything but an abiding classic itself, one that may lead those who come to be acquainted with it to stop perfect strangers and exclaim: ‘Here. Read this!’”

—Ato Quayson, University of Toronto

Five Long Winters
The Trials of British Romanticism
JOHN BUGG

This book claims that the British government's repression of the 1790s rivals the French Revolution as the most important historical event for our understanding the development of Romantic literature. Romanticism has long been associated with both rebellion and escapism, and much Romantic historicism traces an arc from the outburst of democratic energy in British culture triggered by the French Revolution to a dwindling of enthusiasm a bit later in the 1790s, when things in France turned violent. This book is set against the backdrop of the so-called Gagging Acts and other legislation of William Pitt, which in literature manifests itself stylistically as silence, stuttering, fragmentation, and encoding. Mining archives of unpublished documents, including manuscripts, diaries, and letters, where authors were more candid, as well as rereading the work of both major and minor figures, a number of whom were subject to prison sentences, Five Long Winters offers a new way of approaching the literature of the Romantic era.
Why Literary Periods Mattersed
Historical Contrast and the Prestige of English Studies
TED UNDERWOOD

In the mid-nineteenth century, the study of English literature began to be divided into courses that surveyed discrete “periods.” Since that time, scholars’ definitions of literature and their rationales for teaching it have changed radically. But the periodized structure of the curriculum has remained oddly unshaken.

Why Literary Periods Mattersed explains how historical contrast became central to literary study, and why it remained institutionally central in spite of critical controversy about literature itself. Organizing literary history around contrast rather than causal continuity helped literature departments separate themselves from departments of history. But critics’ long reliance on a rhetoric of contrasted movements and fateful turns has produced important blind spots in the discipline. In the twenty-first century, Underwood argues, literary study may need digital technology in particular to develop new methods of reasoning about gradual, continuous change.

Literature and the Creative Economy
SARAH BROUILLETTE

For nearly twenty years, social scientists and policy makers have been highly interested in the idea of the creative economy. This book contends that mainstream considerations of the economic and social force of culture, including theories of the creative class and of cognitive and immaterial labor, are indebted to historic conceptions of the art of literary authorship. What’s more, it shows how contemporary literature has been involved in and has responded to creative-economy phenomena, including the presentation of artists as models of contentedly flexible and self-managed work, the treatment of training in and exposure to art as a pathway to social inclusion, the use of culture and cultural institutions to increase property values, and support for cultural diversity as a means of growing cultural markets.

“Brouillette has written what will quickly become the definitive account of contemporary British literature—and of the now pandemic effort to monetize creativity.”

—Michael Szalay, UC Irvine

248 pp., 2014
9780804789486 Cloth $45.00 $36.00 sale

EXAMINATION COPY POLICY

NOW AVAILABLE: e-COPY

To order a digital examination copy, go to the book’s page on www.sup.org and click “Request Examination Copy.” This service is free and no invoice will accompany your order.

If you wish to receive a hard copy of a book, please mail or fax your request on your department’s letterhead, specifying the title of your course, your expected enrollment, the semester or quarter in which the course will be offered, the course level (undergraduate or graduate), and the titles of any textbooks that you currently use.

We allow instructors 90 days to consider any title for potential course adoption. Your examination copy will be followed by an invoice, offering a 20% academic discount (plus shipping charges) that is payable within 90 days. If an adoption notification is received within that 90 day period, your invoice will be cancelled. Otherwise, you may return the copy to our warehouse, or purchase it for your own use.

MAIL TO
Examination Copy
Stanford University Press
425 Broadway
Redwood City, CA 94063

FAX TO:
(650) 725-3457