

Sade/ Fourier/ Loyola

This book brings together the great majority of Barthes's interviews that originally appeared in French in *Le Figaro Littéraire*, *Cahiers du Cinéma*, *France-Observateur*, *L'Express*, and elsewhere. Barthes replied to questions—on the cinema, on his own works, on fashion, writing, and criticism—in his unique voice; here we have Barthes in conversation, speaking directly, with all his individuality. These interviews provide an insight into the rich, probing intelligence of one of the great and influential minds of our time.

This textbook is an anthology of significant theoretical discussions of biography as a genre and as a literary-historical practice. Covering the 18th to the 21st centuries, the reader includes programmatic texts by authors such as Herder, Carlyle, Dilthey, Proust, Freud, Kracauer, Woolf and Bourdieu. Each text is accompanied by a commentary placing its contribution in critical context. Ideal for use in undergraduate seminars, this reader may also be of interest for academic researchers in the areas of literary studies and history aiming to get an overview of historical questions in biographical theory. This revised and updated English language edition also includes new translations of texts by J. G. Herder and Stefan Zweig, as well as an introductory discussion on the possibility of a 'theory of biography'.

This book traces a genealogy of political dandyism in literature. Dandies abstain from worldly affairs, and politics in particular. As an enigmatic figure, or a being of great eccentricity, it was the dandy that haunted the literary and cultural imagination of the nineteenth century. In fact, the dandy is often seen as a quintessential nineteenth-century figure. It was surprising, then, when at the beginning of the twenty-first century this figure returned from the past to an unexpected place: the very heart of European politics. Various so-called populist leaders were seen as political dandies. But how could that figure that was once known for its aversion towards politics all of a sudden become the protagonist of a new political paradigm? Or was the dandy perhaps always already part of a political imagination? This study charts the emergence of this political paradigm. From the dandy's first appearance to his latest resurrection, from Charles Baudelaire to Jean-François Lyotard, from dandy-insects to a dandy-Christ, this book follows his various guises and disguises.

Roland Barthes (1915-1980) was a central figure in the thought of his time, but he was also something of an outsider. His father died in the First World War, he enjoyed his mother's unflinching love, he spent long years in the sanatorium, and he was aware of his homosexuality from an early age: all this soon gave him a sense of his own difference. He experienced the great events of contemporary history from a distance. However, his life was caught up in the violent, intense sweep of the twentieth century, a century that he helped to make intelligible. This major new biography of Barthes, based on unpublished material never before explored (archives, journals and notebooks), sheds new light on his intellectual positions, his political commitments and his ideas, beliefs and desires. It details the many themes he discussed, the authors he defended, the myths he castigated, the polemics that made him famous and his acute ear for the languages of his day. It also underscores his remarkable ability to see which way the wind was blowing and he is still a compelling author to read in part because his path-breaking explorations uncovered themes that continue to preoccupy us today. Barthes's life story gives substance and cohesion to his career, which was guided by desire, perspicacity and an extreme sensitivity to the material from which the world is shaped and as well as a powerful refusal to accept any authoritarian discourse. By allowing thought to be based on imagination, he turned thinking into both an art and an adventure. This remarkable biography enables the reader to enter into Barthes's life and grasp the shape of his existence, and thus understand the kind of writer he became and how he turned literature into life itself.

Black Utopias

Mythologies

Media, Missionaries, and World Literature from Marco Polo to Goethe

Reading "Adam Smith"

Lars von Trier Beyond Depression

The Architecture of the Spiritual Exercises in Golden Age and Enlightenment Literature

Michel Foucault's *The History of Sexuality*—the first volume of which was published in 1976—exerts a vast influence across the humanities and social sciences. However, Foucault's interest in the history of sexuality began as early as the 1960s, when he taught two courses on the subject. These lectures offer crucial insight into the development of Foucault's thought yet have remained unpublished until recently. This book presents Foucault's lectures on sexuality for the first time in English. In the first series, held at the University of Clermont-Ferrand in 1964, Foucault asks how sexuality comes to be constituted as a scientific body of knowledge within Western culture and why it derived from the analysis of "perversions"—morbidity, homosexuality, fetishism. The subsequent course, held at the experimental university at Vincennes in 1969, shows how Foucault's theories were reoriented by the events of May 1968; he refocuses on the regulatory nature of the discourse of sexuality and how it serves economic, social, and political ends. Examining creators of political and literary utopias in the nineteenth and twentieth centuries, from Sade to Fourier to Marcuse, who attempted to integrate "natural" sexualities, including transgressive forms, into social and economic life, Foucault elaborates a double critique of the naturalization and the liberation of sexuality. Together, the lectures span a range of interests, from abnormality to heterotopias to ideology, and they offer an unprecedented glimpse into the evolution of Foucault's transformative thinking on sexuality.

This acclaimed short study, originally published in 1983, and now thoroughly updated, elucidates the varied theoretical contributions of Roland Barthes (1915-80), the 'incomparable enlivener of the literary mind' whose lifelong fascination was with the way people make their world intelligible. He has a multi-faceted claim to fame: to some he is the structuralist who outlined a 'science of literature', and the most prominent promoter of semiology; to others he stands

not for science but pleasure, espousing a theory of literature which gives the reader a creative role. This book describes the many projects, which Barthes explored and which helped to change the way we think about a range of cultural phenomena - from literature, fashion, wrestling, and advertising to notions of the self, of history, and of nature. ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable.

Concerning itself with biography and bio-fiction written in English and in French and also taking in American and Australian subjects, *Outsider Biographies* focuses on writers who have a criminal record and on notorious criminals who authors of bio-fiction consider as writers. It pursues an understanding of the formal effects of life-writers' struggles between championing their subjects and a deep ambivalence towards their subjects' crimes. The book analyses the challenge that these literary outsiders present to the mainstream French- and English-language traditions where many biographers assign merit to productive lives well lived. The book's approach illuminates both differences in those traditions from the mid-eighteenth, to the twenty-first century and a convergence between them, evident in the experimental-cum-fictional devices in recent English-language biography. *Outsider Biographies* advances wide-ranging new interpretations of the biographical writing on each of its seven subjects, but does so in a way that invites the reader picking up the book out of a passion for just one of those subjects, to follow the thread onto another and yet another.

The Other Rise of the Novel relies on new research concerning the relevance of bourgeois values and ideals in the early modern period in France to question the extent to which characters in works of fiction portray the rise of individualistic and self-interested behavior.

Intimate Revolt

Political Dandyism in Literature and Art

Desire, History and Value

Barthes

Genealogy of a Paradigm

This study recovers Italo Calvino's central place in a lost history of interdisciplinary thought, politics, and literary philosophy in the 1960s. Drawing on his letters, essays, critical reviews, and fiction, as well as a wide range of works--primarily urban planning and design theory and history--circulating among his primary interlocutors, this book takes as its point of departure a sweeping reinterpretation of *Invisible Cities*. Passages from Calvino's most famous novel routinely appear as aphorisms in calendars, posters, and the popular literature of inspiration and self-help, reducing the novel to vague abstractions and totalizing wisdom about thinking outside the box. The shadow of postmodern studies has had a similarly diminishing effect on this text, rendering up an accomplished but ultimately apolitical novelistic experimentation in endless deconstructive deferrals, the shiny surfaces of play, and the ultimately rigged game of self-referentiality. In contrast, this study draws on an archive of untranslated Italian- and French-language materials on urban planning, architecture, and utopian architecture to argue that Calvino's novel in fact introduces readers to the material history of urban renewal in Italy, France, and the U.S. in the 1960s, as well as the multidisciplinary core of cultural life in that decade: the complex and continuous interplay among novelists and architects, scientists and artists, literary historians and visual studies scholars. His last love poem for the dying city was in fact profoundly engaged, deeply committed to the ethical dimensions of both architecture and lived experience in the spaces of modernity as well as the resistant practices of reading and utopian imagining that his urban studies in turn inspired.

The Baroque imagination has its roots in Ignatius of Loyola's *Spiritual Exercises* (1547), which defined for the Counter-Reformation era the parameters in which Catholic believers must confront the Enemy and the temporal corruption he embodies in order to enter a state of grace and obtain salvation. Through complex interactions of different imaginative functions, Loyola's text is able to superpose a variety of simultaneous narrative levels. In order to reformulate the «greater narrative» (the Magisterium) of the Roman faith beyond what is revealed in Scripture, the *Spiritual Exercises* require their exercitant to become an active participant in this narrative through constant visual contact with «orders of corruption», that is, spaces in which virtue can be confronted with physical decay and sin. Through these spaces Counter-Reformation Rome (La Roma Ignaziana) would redefine the economy of salvation and diffuse the visual dynamics of the *Spiritual Exercises* throughout the Catholic world. In their writings, Spanish Golden Age authors Miguel de Cervantes and Baltasar Gracián use the rising modernity of the novel to transform Loyola's notion of «orders of corruption» by adapting it to the secular world. Their encoded criticism of Loyolan imagination contributed to the epistemological crisis that marks the Baroque age, but also prepared the way for the crucial debates that would take place during the Enlightenment (such as the deconstruction of the Catholic «greater narrative» reflected in Loyola). This book concludes with a discussion of the eventual negation of Loyolan imagination in the novels of the Marquis de Sade, which undermine the Roman faith by parodying the Baroque forms of spiritual visual experience and negate the Loyolan projection into «orders of corruption».

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includes programmatic texts by authors such as Herder, Carlyle, Dilthey, Proust, Freud, Kracauer, Woolf and Bourdieu. Each text is accompanied by a commentary placing its contribution in critical context. Ideal for use in undergraduate seminars, this reader may also be of interest for academic researchers in the areas of literary studies and history aiming to get an overview of historical questions in biographical theory. This revised and updated English language edition also includes new translations of texts by J. G. Herder and Stefan Zweig, as well as an introductory discussion on the possibility of a 'theory of biography'. Note: Due to copyright reasons, the chapter "Sade, Fourier, Loyola [Extract] (1971)" (pp. 175–177) by Roland Barthes could not be included in the ebook.

In this cogent, accessible biography, Andy Stafford offers a new picture of the man and his work, one that helps us to understand him even as it acknowledges the complexity presented by his restless interests and unorthodox career. Stafford argues that Barthes is best classified as a journalist, essayist, and critic, and he emphasizes the social preoccupations in his work—how Barthes continually worked to analyze the self and society, as well as the self in society. In doing so, Stafford paints a fascinating picture not just of Barthes, but of the entire intellectual scene of postwar France. As Barthes continues to find new readers today, this book will make the perfect introduction, even as it offers new avenues of thought for specialists.

The Return of the Author

The Other Rise of the Novel in Eighteenth-Century French Fiction

The Grain of the Voice

Interviews 1962-1980

Narrative Theory: Interdisciplinarity

Encyclopedia of Life Writing

Understanding Barthes, Understanding Modernism is a general assessment of the modern literary and philosophical contributions of Roland Barthes. The first part of the volume focuses on work published prior to Barthes's death in 1980 covering the major periods of his development from *Writing Degree Zero* (1953) to *Camera Lucida: Reflections on Photography* (1980). The second part focuses both on the posthumously published material and the legacies of his work after his death in 1980. This later work has attracted attention, for example, in conjunction with notions of the neutral, gay writing, and critiques of everyday life. The third part is devoted to some of the critical vocabulary of Barthes in both the work he published during his lifetime, and that which was published posthumously.

Sade, Fourier, Loyola Univ of California Press
Sade, Fourier, Loyola ; seguito de Lezione Marquis de Sade and Continental Philosophy Edinburgh University Press

"The enigmatic link between the natural and artistic beauty that is to be contemplated but not eaten, on the one hand, and the eucharistic beauty that is both seen (with the eyes of faith) and eaten, on the other, intrigues me and inspires this book. One cannot ask theo-aesthetic questions about the Eucharist without engaging fundamental questions about the relationship between beauty, art (broadly defined), and eating."—from *Eating Beauty* In a remarkable book that is at once learned, startlingly original, and highly personal, Ann W. Astell explores the ambiguity of the phrase "eating beauty." The phrase evokes the destruction of beauty, the devouring mouth of the grave, the mouth of hell. To eat beauty is to destroy it. Yet in the case of the Eucharist the person of faith who eats the Host is transformed into beauty itself, literally incorporated into Christ. In this sense, Astell explains, the Eucharist was "productive of an entire 'way' of life, a virtuous life-form, an artwork, with Christ himself as the principal artist." The Eucharist established for the people of the Middle Ages distinctive schools of sanctity—Cistercian, Franciscan, Dominican, and Ignatian—whose members were united by the eucharistic sacrament that they received. Reading the lives of the saints not primarily as historical documents but as iconic expressions of original artworks fashioned by the eucharistic Christ, Astell puts the "faceless" Host in a dynamic relationship with these icons. With the advent of each new spirituality, the Christian idea of beauty expanded to include, first, the marred beauty of the saint and, finally, that of the church torn by division—an anti-aesthetic beauty embracing process, suffering, deformity, and disappearance, as well as the radiant lightness of the resurrected body. This astonishing work of intellectual and religious history is illustrated with telling artistic examples ranging from medieval manuscript illuminations to sculptures by Michelangelo and paintings by Salvador Dalí. Astell puts the lives of medieval saints in conversation with modern philosophers as disparate as Simone Weil and G. W. F. Hegel.

With this important new book, Susan Suleiman lays the foundation for a postmodern feminist poetics and theory of the avant-garde. She shows how the figure of Woman, as fantasy, myth, or metaphor, has functioned in the work of male avant-garde writers and artists of this century. Focusing also on women's avant-garde artistic practices, Suleiman demonstrates how to read difficult modern works in a way that reveals their political as well as their aesthetic impact. Suleiman directly addresses the subversive intent of avant-garde movements from Surrealism to postmodernism. Through her detailed readings of provocatively transgressive works by André Breton, Georges Bataille, Roland Barthes, Alain

Robbe-Grillet, Marcel Duchamp, Max Ernst, and others, Suleiman demonstrates the central role of the female body in the male erotic imagination and illuminates the extent to which masculinist assumptions have influenced modern art and theory. By examining the work of contemporary women avantgarde artists and theorists--including Hélène Cixous, Marguerite Duras, Monique Wittig, Luce Irigaray, Angela Carter, Jeanette Winterson, Leonora Carrington, Barbara Kruger, Jenny Holzer, and Cindy Sherman--Suleiman shows the political power of feminist critiques of patriarchal ideology, and especially emphasizes the power of feminist humor and parody. Central to Suleiman's revisionary theory of the avant-garde is the figure of the playful, laughing mother. True to the radically irreverent spirit of the historical avant-gardes and their postmodernist successors, Suleiman's laughing mother embodies the need for a link between symbolic innovation and political and social change.

Subversive Intent

Italo Calvino's Architecture of Lightness

Marquis de Sade and Continental Philosophy

Understanding Barthes, Understanding Modernism

A Biography

Savage, de Sade, Wainwright, Ned Kelly, Billy the Kid, Rimbaud and Genet: Base Crime and High Art in Biography and Bio-Fiction, 1744-2000

At last a study of Adam Smith that fills a large hole in the historical literature of political theory. This innovative volume, by Michael Shapiro, is not about Adam Smith in the sense in which 'about' is usually understood, for it is neither a comprehensive explication of his views nor a careful tracing of the sources of them. Instead it is a confrontation. This is a book about modernity whose vehicle is a reading of Adam Smith--it is an enactment of the convention that despite the contribution Smith made to creating and legitimating the conceptual space for modern, commercial, liberal, and democratic society, his views are inadequate for those who want an effective, politicized understanding of the present. Shapiro's ultimate goal in this examination is to 'exemplify a way of doing political theory--one that challenges some traditional ways of constructing and celebrating the 'political theory cannon.'

This volume places Loyola's life, his writings, and spirituality in a broader context of important late medieval and early modern movements and processes that have been appreciated too little by historians who explored Ignatius more as the colossal icon of the so-called Counterreformation than as a man influenced by the dramatic and revolutionary period in which he lived.

He might be best known for sex and violence, but Lode Lauwaert shows that the Marquis du Sade sits at a crossroads of surprisingly disparate branches of western culture: abstract art, Tom and Jerry, gnosticism, Kant's moral philosophy, romanticism, scholasticism, stoicism and more.

To explore these links, Lauwaert reads six interpretations of Sade in French postwar philosophy - looking specifically at Pierre Klossowski, Maurice Blanchot, Georges Bataille, Jacques Lacan, Roland Barthes and Gilles Deleuze. Lauwaert shows how these interpretations of de Sade can be read as a lively introduction to a postmodern way of thinking that is often considered inaccessible, but which dominated the French intellectual scene after the Second World War.

First published in 2001. Routledge is an imprint of Taylor & Francis, an informa company.

Sade, Fourier, Loyola ; seguito de Lezione

Sade, Fourier, Loyola

Life, Writings, Spirituality, Influence

la scrittura come eccesso

Autobiographical and Biographical Forms

A Barthes Reader

In Roland Barthes's eyes, Philippe Sollers embodied the figure of the contemporary writer forever seeking something new. Thirty-six years after Barthes produced his study *Sollers Writer*, Sollers has written a book on the man who was his friend and who shared with him a total faith in literature as a force of invention and discovery, as a resource and an encyclopaedia. They met regularly, exchanged many letters and fought many battles together, against every kind of academicism, every political and ideological regression. Barthes shed light on Sollers's work in a series of articles that are still of great relevance today. Sollers, in turn, assumed the role of Barthes's publisher at *Le Seuil* from the publication of his *Critical Essays* in 1964, and was left deeply shocked and saddened by Barthes's death in 1980. In short, they were very close to each other, despite their differences, and Sollers expresses here what this meant at the time and what it continues to represent, highlighting the themes

that sustained their friendship. The book also contains some thirty letters from Barthes to Sollers, completing our image of one of the most extraordinary partnerships in French literary life.

Chinese Sympathies examines how Europeans—German-speaking writers and thinkers in particular—identified with Chinese intellectual and literary traditions following the circulation of Marco Polo's Travels. This sense of affinity expanded and deepened, Daniel Leonhard Purdy shows, as generations of Jesuit missionaries, baroque encyclopedists, Enlightenment moralists, and translators established intellectual regimes that framed China as being fundamentally similar to Europe. Analyzing key German literary texts—theological treatises, imperial histories, tragic dramas, moral philosophies, literary translations, and poetic cycles—Chinese Sympathies traces the paths from baroque-era missionary reports that accommodated Christianity with Confucianism to Goethe's concept of world literature, bridged by Enlightenment debates over cosmopolitanism and sympathy, culminating in a secular principle that allowed readers to identify meaningful similarities across culturally diverse literatures based on shared human experiences. Thanks to generous funding from Penn State University, the ebook editions of this book are available as Open Access volumes from Cornell Open (cornellopen.org) and other repositories.

No Marketing Blurb

Lars von Trier built a reputation as a provocateur from the start—but in the late 2000s, he entered an even more inflammatory phase. Amid Cannes controversies, *Antichrist* (2009), *Melancholia* (2011), *Nymphomaniac* (2013–14), and *The House That Jack Built* (2018) brandished the cinematic virtuosity von Trier once banned under the Dogme 95 Manifesto while subjecting audiences to “extreme” cinema. Following von Trier's experience of clinical depression in 2006 and 2007, these films took an aggressively personal and retrospective turn against the backdrop of the director's controversy—courting public appearances. Playing against widespread assumptions, Linda Badley takes a reparative approach, offering an in-depth examination of these four films and the contexts that produced them. Drawing on numerous interviews with the director and his collaborators as well as inside access to archival materials, she provides a thorough and comprehensive account of von Trier's preproduction and creative process. Highlighting a transmedial turn, Badley tracks von Trier's artistic touchstones from Wagner, Proust, and the Marquis de Sade to Scandinavian erotic cinema and serial killer genre tropes. She considers his portrayals of mental illness and therapy, gender and sexuality, nature and extinction, shedding light on the thematic concerns that unite these films as a distinct cycle. Offering nuanced readings of these films, the book emphasizes the significance of von Trier's work for current critical and philosophical debates, showing how they engage with notions of the Anthropocene, “dark ecology,” and the postcinematic.

Barthes: A Very Short Introduction

A Companion to Ignatius of Loyola

Sade, Loyola, Fourier

Thinking Through the Body

Writing After the Death of the Author

Biography in Theory

This work traces the debate of biographical criticism.

Pursuing the discursive or material effects of relational queerness, this book reflects on how objects can illuminate, affect, and animate queer modes of being. In the early 1990s the queer theorist Eve Kosofsky Sedgwick defined queer as “multiply transitive . . . relational and strange,” rather than a fixed identity. In spite of this, much of the queer theoretical scholarship of the last three decades has used queer as a synonym for anti-normative sexual identities. The contributions to this volume return to the idea of transitivity, exploring what happens when queer is thought of as a turning toward or turning away from a diverse range of objects, including bodily waste; frozen cats; archival ephemera; the writing of Virginia Woolf; the Pop art of Ray Johnson; the podcast *S-Town*; and Maggie Nelson's memoir *The Argonauts*. Relevant to those studying queer theory, this book will also be of wider interest to those researching identity and the way in which it is represented in a variety of artistic disciplines. This book was originally published as a special issue of *Angelaki*.

Beyond Contractual Morality looks at current debates over the meaning of liberalism by reexamining their roots in eighteenth-century texts, which demonstrate the historical intertwining of political, legal and moral problems in their extension of social contract theory into various realms of public and private lives. Writers such as Rousseau, Voltaire, Sade, and Montesquieu are discussed.

In *Black Utopias* Jayna Brown looks to utopia as a way of exploring new states of being, doing, and imagining in Black culture. Brown uses the lives and work of Black women mystics Sojourner Truth and Rebecca Cox Jackson, musicians Alice Coltrane and Sun Ra, and speculative fiction writers Samuel Delany and Octavia Butler to develop a concept of utopia that radically refuses the terms of liberal humanism. For Brown, utopia consists of those moments in the here and now when Black people—untethered from the hope of rights, recognition, or

redress—celebrate themselves as elements in a cosmic effluvium. In such moments, musical, literary, and mystic practices become utopian enclaves in which Black people can take part in modes of alternative worldmaking. Brown demonstrates that engaging in such practices gives Black people the power to destabilize humanism and to create new genres of existence and models of collectivity.

A Conservative Estimate

Outsider Biographies

Roland Barthes

Authorship's Wake

Eating Beauty

The Friendship of Roland Barthes

A thorough examination of the manner in which three of the most unsettling modern writers -- Aragon, Sartre, and Barthes -- affirm their personal rebellion followed by Kristeva's own ideas on the future of rebellion.

Authorship's Wake examines the aftermath of the 1960s critique of the author, epitomized by Roland Barthes's essay, "The Death of the Author." This critique has given rise to a body of writing that confounds generic distinctions separating the literary and the theoretical. Its archive consists of texts by writers who either directly participated in this critique, as Barthes did, or whose intellectual formation took place in its immediate aftermath. These writers include some who are known primarily as theorists (Judith Butler), others known primarily as novelists (Zadie Smith, David Foster Wallace), and yet others whose texts are difficult to categorize (the autofiction of Chris Kraus, Sheila Heti, and Ben Lerner; the autotheory of Maggie Nelson). These writers share not only a central motivating question - how to move beyond the critique of the author-subject - but also a way of answering it: by writing texts that merge theoretical concerns with literary discourse. Authorship's Wake traces the responses their work offers in relation to four themes: communication, intention, agency, and labor.

*From one of our most outspoken feminist critics, this collection explores various ways in which the body can be rethought of as a site of knowledge rather than as a medium to move beyond or dominate. Moving between a theoretical and confessional stance, Gallop explores Sade's relation to mothers both in his novels and his life; Barthe's *The Pleasure of the Text*; Freud's work, read not as a psychological text but as a literary endeavor and from a woman's point of view; and Luce Irigarary's famous *This Sex Which Is Not One*.*

Gender, Politics, and the Avant-garde

Speculative Life and the Music of Other Worlds

Ethics, Law, and Literature in Eighteenth-century France

Key Texts with Commentaries

Must We Burn Sade?

Loyola's Greater Narrative