McQuillan, Martin. "Notes." *Critical Practice: Philosophy and Creativity*. London: Bloomsbury Academic, 2019. 211–232. *Bloomsbury Collections*. Web. 26 Apr. 2023. <<http://dx.doi.org/10.5040/9781472544391.0015>>.

Downloaded from Bloomsbury Collections, www.bloomsburycollections.com, 26 April 2023, 11:31 UTC.

Copyright © Martin McQuillan 2019. Released under a CC BY-NC-ND licence (<https://creativecommons.org/licenses/by-nc-nd/3.0/>). You may share this work for non-commercial purposes only, provided you give attribution to the copyright holder and the publisher, and provide a link to the Creative Commons licence.

Notes

Introduction: Practice Is Not What You Think

- 1 The title of this introduction is a reference to Geoffrey Bennington, 'Deconstruction Is Not What You Think', *Art and Design*, 4 (3/4), 1988, pp. 6–7.
- 2 See, *Love in the Post: From Plato to Derrida* (Heraclitus Films, 2014), dir. Joanna Callaghan, and *Oxi: An Act of Resistance* (Scape Films, 2015), dir. Ken McMullen.
- 3 See *Creative Criticism: An Anthology and Guide*, eds. Stephen Benson and Clare Connors (Edinburgh: Edinburgh University Press, 2014).
- 4 See Lisa Tickner, *Hornsey 1968: The Art School Revolution* (London: Frances Lincoln, 2008).
- 5 See Nigel Llewellyn, ed. *The London Art Schools: Reforming the Art World, 1960 to Now* (London: Tate Publishing, 2015); Malcolm Quinn, *Utilitarianism and the Art School in Nineteenth-Century Britain* (London: Routledge, 2016).
- 6 See Anthony Easthope, *British Post-Structuralism: Since 1968* (London: Routledge, 1988).
- 7 Jorge Luis Borges, 'On Exactitude in Science', in *Collected Fictions*, trans. Andrew Hurley (London: Penguin, 1988).
- 8 See for example, Katy MacLeod and Lin Holridge, eds., *Thinking through Art* (London: Routledge, 2005); Estelle Barratt and Barbara Bolt, eds., *Practice as Research: Approaches to Creative Enquiry* (London: I.B. Tauris, 2006); Hazel Smith and Roger T. Dean, eds. *Practice-Led Research, Research-Led Practice in the Creative Arts* (Edinburgh: Edinburgh University Press, 2009); Graeme Sullivan, *Art Practice as Research: Inquiry in Visual Arts* (London: Sage, 2009); Robin Nelson, ed. *Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances* (London: Palgrave Macmillan, 2013); Shaun McNiff, *Art as Research: Opportunities and Challenges* (London: Intellect, 2013).
- 9 Chris Rust, Judith Mottram and Jeremy Till, 'Review Report: Practice-Led Research in Art, Design and Architecture', http://arts.brighton.ac.uk/_data/assets/pdf_file/0018/43065/Practice-Led_Review_Nov07.pdf.
- 10 Angela Piccini, ed., 'An Historiographic Perspective on Practice as Research', http://www.bris.ac.uk/parip/t_ap.htm.
- 11 Advice to prospective PhD students at the University of Surrey, posted under the title 'AHRC Guidance Is as Follows', <https://www.surrey.ac.uk/fass/research/studentships/ahrc/practice-based-research/>.

- 12 Friedrich Schiller, *On the Aesthetic Education of Man, in a Series of Letters*, trans. E.M. Wilkinson and L.A. Willoughby (Oxford: Clarendon Press, 1967).
- 13 Later in this book we will attend to Paul de Man's extended reading of Schiller's Aesthetic Education, my comments here stay close to the spirit of that reading in its early pages.
- 14 See my account of Schiller in 'Paul de Man and Art History I: Modernity, Aesthetics and Community in Jacques Ranciere', in *Reading Ranciere: Critical Dissensus*, eds. Paul Bowman and Richard Stamp (London: Continuum, 2011).
- 15 Paul de Man, *The Rhetoric of Romanticism* (New York: Columbia University Press, 1984).
- 16 In Chapter 5 of this book we will attend in greater detail to Derrida's treatment of innovation in *Psyche: Inventions of the Other*, Vol. 1, eds. Peggy Kamuf and Elizabeth Rottenberg (Stanford: Stanford University Press, 2007).
- 17 Derrida, *Psyche: Inventions of the Other*, p. 30.
- 18 Jacques Derrida, *The Post Card: From Socrates to Freud and Beyond*, trans. Alan Bass (Chicago: University of Chicago Press, 1980).
- 19 Benoît Peeters offers some biographical context to the 'Envois' in his *Derrida: A Biography* (Cambridge: Polity Press, 2013).
- 20 Jacques Derrida, 'The Ends of Man', in *Margins of Philosophy*, trans. Alan Bass (Chicago: University of Chicago Press, 1972), p. 135. I have discussed this passage in Derrida at length in 'Extraordinary Rendition: Derrida and Vietnam', in *Deconstruction after 9/11* (New York: Routledge, 2009).
- 21 On this confusion see my 'New (Improved) French Feminism', in *Deconstruction without Derrida* (London: Bloomsbury, 2014).
- 22 Hélène Cixous, *Insister of Jacques Derrida*, trans. Peggy Kamuf (Edinburgh: Edinburgh University Press, 2007); *Portrait of Jacques Derrida as a Young Jewish Saint*, trans. Beverley Bie Brahic (New York: Columbia University Press, 2005); *Manhattan: Letters from Prehistory*, trans. Beverley Bie Brahic (New York: Fordham University Press, 2008); *Hyperdream* (Cambridge: Polity, 2009).
- 23 Hélène Cixous, 'The Laugh of the Medusa', trans. Keith Cohen and Paula Cohen, *Signs*, 1 (4), 1976, pp. 875–93.
- 24 Hélène Cixous, *Love Itself: In the Letter Box*, trans. Peggy Kamuf (Cambridge: Polity, 2008).
- 25 Augustine of Hippo, *The Complete Works of Saint Augustine*, ed. Philip Schaff, trans. Marcus Dods, Rose Elizabeth Cleveland and J.F. Shaw (Edinburgh: T&T Clark, 1871).
- 26 Søren Kierkegaard, *The Seducer's Diary*, trans. Howard V. Hong and Edna Hong (Princeton, NJ: Princeton University Press, 2013); *Either/Or: A Fragment of Life*, ed. Victor Ermita, trans. Alastair Hannay (London: Penguin, 1992).
- 27 Walter Benjamin, *The Storyteller: Tales Out of Loneliness*, eds. Sam Dolbear, Esther Leslie and Sebastian Truskolaski (London: Verso, 2016).

- 28 Roland Barthes, *A Lover's Discourse: Fragments*, trans. Richard Howard (Chapel Hill, NC: Hill and Wang, 1979); *Mourning Diary*, trans. Richard Howard (Chapel Hill, NC: Hill and Wang, 2012).
- 29 Didier Eribon, *Returning to Reims*, trans. Michael Lucey (New York: Semiotexte, 2013); Guy Debord, *Mémoires* (Paris: Allia, 2004); *Panegyric*, trans. James Brrok and John McHale (London: Verso, 2009); *Cette mauvaise réputation* (Paris: Gallimard, 1993).
- 30 Geoffrey Hartmann, *A Scholar's Tale: Intellectual Journey of a Displaced Child of Europe* (New York: Fordham University Press, 2009); Bernard Steigler, *Acting Out*, trans. David Barison and Daniel Ross (Stanford: Stanford University Press, 2008).
- 31 Alain Badiou, *Ahmed the Philosopher: 34 Short Plays for Children and Everyone Else*, trans. Joseph Litvak (New York: Columbia University Press, 2014); *Almagestes* (Paris: Editions du Seuil, 1964); *Portulans* (Paris: Editions du Seuil, 1967).
- 32 Jean-Luc Nancy, *Noli me tangere: On the Raising of the Body*, trans. Sarah Clift, Pascale-Anne Brault and Michael Naas (New York: Fordham University Press, 2008).
- 33 Mahasweta Devi, *Breast Stories*, trans. Gayatri Chakravorty Spivak (New York: Seagull, 1997); *Imaginary Maps*, trans. Gayatri Chakravorty Spivak (New York: Routledge, 1995); *Chotti Munda and His Arrow*, trans. Gayatri Chakravorty Spivak (Oxford: Blackwell, 2002).
- 34 Jean-Jacques, Rousseau, *Le devin du village* [The Village Soothsayer] (1753) translated into English by Charles Burney and performed as *The Cunning Man* (1762), parodied by a twelve-year-old Mozart in *Bastien und Bastienne* (1768) following a commission by Franz Mesmer; *The Pervert's Guide to Cinema*, dir. Sophie Fiennes (Amoeba Films, 2006); *The Pervert's Guide to Ideology*, dir. Sophie Fiennes (Blinder Films, 2012).
- 35 Nicholas Royle, *Quilt* (Brighton: Myriad, 2010); *An English Guide to Birdwatching* (Brighton: Myriad, 2017).
- 36 Susan Sellers, *Virginia and Vanessa* (Edinburgh: Two Ravens Press, 2008); *Given the Choice* (Manchester: Cillian Press, 2013).
- 37 David Farrell Krell, *Nietzsche: A Novel* (New York: SUNY University Press, 1996); *Son of Spirit: A Novel* (SUNY University Press, 1997).
- 38 Kelly Oliver, *Jessica James Mysteries*, vols. 1–3 (*Wolf, Coyote, F.O.X.*) (New York: Kaos Press, 2017).
- 39 Frank Lentricchia, *After the New Criticism* (Chicago: University of Chicago Press, 1981); *The Dog Killer of Utica* (Brooklyn, NY: Melville House, 2014); *Lucchesi and The Whale* (Durham and London: Duke University Press, 2003); *The Sadness of Antonioni* (Albany: SUNY University Press, 2011).
- 40 Patricia Duncker, *Hallucinating Foucault* (London: Serpent's Tail, 1996).
- 41 Terry Eagleton, *Saint Oscar and Other Plays* (London: John Wiley & Sons, 1997); *Wittgenstein* (London: BFI Publishing, 1993); *Saints and Scholars* (London: Verso,

- 1987). See also, my 'Irish Eagleton: Of Ontological Imperialism and Colonial Mimicry', *Irish Studies Review*, 10 (1), 2002, pp. 29–38.
- 42 See for example, Willy Maley and John Maley, *From the Calton to Catalonia* (Glasgow: Calton Books, 2014); Willy Maley, *The Lions of Lisbon* (Glasgow: Luath Press, 2017).
- 43 Lars Iyer, *Spurious* (London: Melville House, 2011); *Dogma* (London: Melville House, 2012); *Exodus* (London: Melville House, 2013); *Wittgenstein Jr.* (London: Melville House, 2015).
- 44 John Schad, *Someone Called Derrida: An Oxford Mystery* (Brighton: Sussex Academic Press, 2007).
- 45 George Eliot, *Middlemarch: A Study of Provincial Life* [1871] (London: Penguin, 1994); Leo Tolstoy, *War and Peace* [1869] (London: Penguin, 1982).
- 46 Gilbert Adair, *The Death of the Author* (London: Heinemann, 1992); John Banville, *Shroud* (New York: Alfred A. Knopf, 2003); John Banville, *Ancient Light* (New York: Alfred A. Knopf, 2012); Bernhard Schlink, *Homecoming* (New York: Pantheon, 2008).
- 47 Mary McCarthy, *The Groves of Academe* (New York: Harcourt Brace, 1952); Henri Thomas, *Le Parjure* (Paris: Gallimard, 1964).
- 48 Jed Rubenfeld, *The Interpretation of Murder* (New York: Henry Holt, 2006); Irving Stone, *The Passions of the Mind: A Biographic Novel of Sigmund Freud* (Garden City, NY: Doubleday, 1971).
- 49 Terry Johnson, *Hysteria: Or Fragments of an Analysis of an Obsessional Neurosis* (London: Methuen, 1993).
- 50 Brenda Webster, *Vienna Triangle* (New York: Wing's Press, 2009); Selden Edwards, *The Little Book* (New York: Dutton Penguin, 2008); Angela von der Lippe, *The Truth about Lou* (Berkeley, CA: Counterpoint, 2006).
- 51 Irvin D. Yalom's *When Nietzsche Wept* (New York: Basic Books, 1992); *The Schopenhauer Cure* (New York and London: HarperCollins, 2006); *The Spinoza Problem* (New York: Basic Books, 2012).
- 52 Goce Smilevski, *Freud's Sister* (London and New York: Penguin, 2012).
- 53 Hanif Kureishi, *Something to Tell You* (London: Faber and Faber, 2008); Salley Vickers, *The Other Side of You* (New York: Picador, 2006).
- 54 Laurent Binet, *The 7th Function of Language* [2015], trans. Sam Taylor (New York: Farrar, Strauss and Giroux, 2017); Philip Kerr, *A Philosophical Investigation* (New York: Farrar, Strauss and Giroux, 1992).
- 55 Alain de Botton, *Essays in Love* (London: Picador, 2006).
- 56 George Santayana, *The Last Puritan: A Memoir in the Form of a Novel* (1935), published as *The Works of George Santayana*, Vol. IV, eds. Henry J. Saatkamp, Jr., William G. Holzberger and Donna Hanna-Calvert (Boston: Bradford Books, 1995).

- 57 Iris Murdoch, *A Severed Head* (London: Chatto & Windus, 1961).
- 58 Umberto Eco, *The Name of the Rose*, trans. William Weaver (Boston and New York: Houghton Mifflin Harcourt, 1980) to *Numero Zero*, trans. Richard Dixon (Boston and New York: Houghton Mifflin Harcourt, 2015).
- 59 Christine Brooke-Rose, *Remake* (Manchester: Carcanet, 1996).
- 60 Raymond Queneau, *Sunday of Life* [1952], trans. Barbara Wright (London: Alma Classics, 2012); *Zazie in the Metro* [1959], trans. Barbara Wright (London: Penguin, 2001).
- 61 Zoë Wicomb, *Playing in the Light* (Cape Town and New York: Random House, 2006); Tom McCarthy, *Remainder* (London: Vintage, 2007).
- 62 Drusilla Modjeska, *Poppy* (London: Serpent's Tail, 1990).
- 63 The topic of architecture has great significance to the questions posed by critical practice and requires patience and its own space to be read properly in all its singularity. I will return to this issue on another occasion. For discussions between philosophy and architecture see for example: Bernard Tschumi, *Architecture and Disjunction* (Boston: MIT Press, 1996); Peter Eisenman, *Eisenman Inside Out: Selected Writings, 1963–1988* (New Haven: Yale University Press, 2004); Jacques Derrida and Peter Eisenman, *Chora L Works*, eds. Jeffrey Kipnis and Thomas Lesser (New York: Monacelli Press, 1997); Daniel Libeskind, *Radix-Matrix* (New York: Prestel, 1997); Daniel Libeskind, *The Space of Encounter* (New York: Universe Publishing, 2001); Mark Wigley, *The Architecture of Deconstruction: Derrida's Haunt* (Boston: MIT Press, 1993).

Chapter 1

- 1 Immanuel Kant, 'On the Common Saying: That May Be Correct in Theory, but It Is of No Use in Practice', in *Practical Philosophy* (Cambridge: Cambridge University Press, 1997).
- 2 See Paul de Man's comments to this effect in *Allegories of Reading: Figural Language in Rousseau, Nietzsche, Rilke and Proust* (New Haven: Yale University Press, 1982), p. 50.
- 3 For an extending reading of Kant in this vein see Paul de Man, *Aesthetic Ideology* (Minneapolis: University of Minnesota Press, 1996); also Andrzej Warminski, *Ideology, Rhetoric, Aesthetics: For de Man* (Edinburgh: Edinburgh University Press, 2013); and *Material Inscriptions: Rhetorical Reading in Practice and Theory* (Edinburgh: Edinburgh University Press, 2013).
- 4 Aristotle, *The Nicomachean Ethics*, ed. Lesley Brown, trans. David Ross (Oxford: Oxford University Press, 2009). For reasons that will become clear in the discussion of the operation of terms in the *Ethics*, I have adapted the translation of the text in line with existing scholarship. References to the text to use with other standard

- translations can be traced through the section and line numbers provided in the body of this chapter.
- 5 I am indebted here and in the philosophical etymology that follows to the monumental work of Barbara Cassin, her editors and translators in the *Dictionary of Untranslatables: A Philosophical Lexicon* (Oxford and Princeton: Princeton University Press, 2014).
 - 6 Karl Marx and Friedrich Engels, *The German Ideology*, vols. 1–2 (London: Lawrence & Wishart, 1965).
 - 7 Saint Augustine, *Confessions*, trans. Henry Chadwick (Oxford: Oxford University Press, 2008).
 - 8 Jean-Jacques Rousseau, *Emile: Or On Education*, trans. Barbara Foxley (London: Penguin, 2007).
 - 9 Jean-Paul Sartre, *The Age of Reason*, trans. Eric Sutton (London: Penguin, 2001).
 - 10 Madame de Staël, *Delphine*, trans. Simone Balaye (Chicago: Northern Illinois University Press, 1995); Voltaire, *Candide and Other Stories*, trans. Roger Pearson (Oxford: Oxford University Press, 2008); Jacques Derrida, *La Carte Postale: De Socrate à Freud et au-delà* (Paris: Flammarion, 1980).
 - 11 The field of philosophers and theorists speculating on film in order to read individual films as exemplary of philosophical knowledge is vast. Examples might include: Robert Sinnerbrink, *New Philosophies of Film: Thinking Images* (London: Continuum, 2011); John Mullarkey, *Philosophy and the Moving Image: Refractions of Reality* (Basingstoke: Palgrave Macmillan, 2010); Stephen Mulhall, *On Film* (London: Routledge, 2015); Felicity Colman, *Deleuze and Cinema: The Film Concepts* (London: Bloomsbury, 2011); Thomas Wartenberg, *Thinking on Screen: Film as Philosophy* (New York: Routledge, 2007).
 - 12 On the development of philosophical approaches to performance see Laura Cull and A. Lagaay, eds. *Encounters in Performance Philosophy* (Basingstoke: Palgrave Macmillan, 2014).
 - 13 Plato, *Timaeus and Critias*, trans. Desmond Lee (London: Penguin, 2008).
 - 14 Plato, *Republic*, trans. Robin Waterfield (Oxford: Oxford University Press, 1993).
 - 15 I will be using the term figurative as it is used throughout the work of J. Hillis Miller and Paul de Man, see *Allegories of Reading* as a good example.
 - 16 Hegel is quoting from *Metaphysics* B 4, 1000a 18–19; Aristotle's passage refers to Hesiod, not to Plato.
 - 17 Jacques Derrida, 'Khora', in *On the Name*, ed. Thomas Dutoit, trans. David Wood, John P. Leavey, Jr. and Ian McLeod (Stanford: Stanford University Press, 1995). A shorter version of this text also appears in the documentation of Derrida's architectural collaboration with Peter Eisenman, *Chora L Works*, eds. Jeffrey Kipnis and Thomas Lesser (New York: Monacelli Press, 1997).
 - 18 See Julia Kristeva, *Revolution in Poetic Language* (New York: Columbia University Press, 1984); Martin Heidegger cites khora in a brief section of the *Introduction to Metaphysics* (Garden City, NY: Doubleday, 1961), p. 55.

- 19 'Von denen, welche mythisch philosophieren, ist es nicht der Mühe wert, ernstlich zu handeln', Hegel, *Vorlesungen über die Geschichte der Philosophie, Einleitung*, 8, 2b, *Verhältnis der Philosophie zur Religion*, Werke 18 (Suhrkamp: Frankfurt a. M.), p. 103.
- 20 These references also quoted and translated in Derrida, 'Khora'.
- 21 See Roland Barthes, *The Neutral: Lecture Course at the College de France (1977–1978)*, trans. Rosalind Krauss and Denis Hollier (New York: Columbia University Press, 2008).
- 22 While I will use the term 'deconstructive' here in the context of Derrida's writing, in general I have shied away from mobilizing the word 'deconstruction' in this book. This is not out of a concern for the validity of that work, on the contrary this volume is replete with the influence of this way of thinking. Rather, it is a conscious attempt to find other ways to describe the action and character that resides in creative practice and which could easily be attributed the precise and economic term 'deconstruction'. Some will recognize the action but not appreciate the term deconstruction, and vice versa. This exercise is as much a challenge to myself to avoid the default of a specialist vocabulary that assumes a reservoir of knowledge and familiarity with a library of texts when describing a set of experiences common to many students and artists without this training.
- 23 A reader who wished to explore the work of Derrida further would do well to familiarize themselves with, Simon Morgan Wortham, *The Derrida Dictionary* (London: Continuum, 2010).
- 24 See Dan Edelstein, 'Hyperborean Atlantis: Jean-Sylvain Bailly, Madame Blavatsky, and the Nazi Myth', *Studies in Eighteenth-Century Culture*, 35, 2006, pp. 267–91.
- 25 See Jacques Derrida, *Monolingualism of the Other; Or, The Prosthesis of Origin*, trans. Patrick Mensah (Stanford: Stanford University Press, 1998).
- 26 D. Nails, *The People of Plato: A Prosopography of Plato and Other Socratics* (Cambridge: Hackett Publishing, 2002).
- 27 Fragments of Critias's writing can be found in the 'Demonax: Hellenic Library Beta' website http://demonax.info/doku.php?id=text:critias_of_athens_fragments.
- 28 See Geoffrey Bennington, *Legislations: The Politics of Deconstruction* (London: Verso, 1994).
- 29 Here I am using the term 'undecideability' in a strict Derridean sense, not as ambiguity or a matter of choice but as an experience without assurance of any criteriology on which to base decision, but the impossibility of which becomes the condition of possibility for the event of decision. See Jacques Derrida, 'The Force of Law', trans. Mary Quaintance, in *Deconstruction and the Possibility of Justice*, ed. Drucilla Cornell et al (New York: Routledge, 1992), pp. 3–67.

Chapter 2

- 1 Henrich von Kleist, *Selected Writings*, ed. and trans. David Constantine (Cambridge: Hackett Press, 2004), pp. 411–17.
- 2 See also Chapter 3 of this volume, which deals with Hélène Cixous' reading of the Kleist text and Carol Jacobs, *Uncontainable Romanticism: Shelley, Brontë, Kleist* (Baltimore: Johns Hopkins University Press, 1989); Cynthia Chase, 'Telling Truths', *Diacritics*, 9 (4), 1979, pp. 62–9; Andrzej Warminski, 'A Question of an Other Order: Deflections of the Straight Man', *Diacritics*, 9 (4), 1979; see also Jacques Derrida's comments in 'Typewriter Ribbon', in *Material Events: Paul de Man and the Afterlife of Theory*, eds. Tom Cohen, Barbara Cohen, J. Hillis Miller and Andrzej Warminski (Minneapolis: University of Minnesota Press, 2001).
- 3 Derrida discusses the problem of the 'as if' most notably in *Politics of Friendship*, trans. Georges Collins (London: Verso, 1998).
- 4 William Butler Yeats, 'Amongst School Children', in *Collected Poems of W.B. Yeats*, ed. Richard J. Finneran (New York: Simon & Schuster, 1983).
- 5 See Pierre Bourdieu in *Distinction: A Social Critique of the Judgement of Taste*, trans. Richard Nice (Cambridge, MA: Harvard University Press, 1984).
- 6 Novalis, *Philosophical Writings*, ed. and trans. Margaret Mahony Stoljar (New York: SUNY Press, 1997).
- 7 von Kleist, *Selected Writings*, pp. 405–10. See also *An Abyss Deep Enough: The Letters of Heinrich von Kleist with a Selection of Essays and Anecdotes*, ed. and trans. Philip B. Miller (New York: Dutton Adult, 1982).
- 8 *An Abyss Deep Enough*, p. 413.
- 9 The quote is attributed without source.
- 10 See Martin Heidegger, 'Only a God Can Save Us: The Spiegel Interview' (1966), in *Heidegger: The Man and the Thinker*, ed. Thomas Sheehan (New York: Transaction Publishers, 1981).
- 11 The phrase 'permanent parabasis' comes from Paul de Man's 'The Concept of Irony', we will have recourse to mobilize it several times in this study, see *Aesthetic Ideology*, ed. Andrzej Warminski (Minneapolis: University of Minnesota Press, 1996), pp. 163–85.
- 12 See also Jacques Derrida, 'Choreographies: An Interview with Christie V. McDonald', *Diacritics*, 12 (2), 1982, pp. 66–76.
- 13 See Milan Kundera, *The Unbearable Lightness of Being*, trans. Michael Henry Heim (London: Faber and Faber, 1984).
- 14 *An Abyss Deep Enough*, pp. 421–2.
- 15 There are several to choose from, Joachim Maass, *Kleist: A Biography* (New York: Farrar, Straus & Giroux, 1983); Peter Michalzick, *Kleist: Dichter, Krieger, Seelensucher—Biographie* (Berlin: Ullstein Taschenbuchvig, 2012); Rudolf Loch,

- Kleist: Eine Biographie* (Berlin: Wallstein, 2003); Jens Bisky, *Kleist: Eine Biographie* (Berlin: Rowohlt, 2007); Gerhard Schulz, *Kleist: Eine Biographie* (Berlin: C.H. Beck, 2007); Günter Blamberger, *Heinrich von Kleist: Biographie* (Berlin: Fischer Taschenbuch, 2012). See also, Stefan Zweig, *The Struggle with the Daemon: Hölderlin, Kleist and Nietzsche*, trans. Eden Paul and Cedar Paul (New York: Pushkin Press, 2012).
- 16 *An Abyss Deep Enough*, p. 98.
 - 17 *An Abyss Deep Enough*, p. 100.
 - 18 *An Abyss Deep Enough*, Letter to Ernst von Pfuel, 7 January 1805.
 - 19 *An Abyss Deep Enough*, p. 101.
 - 20 See Samuel Taylor Coleridge, *Biographia Literaria* (1817), ed. John T. Shawcross (Oxford: Oxford University Press, 1907).
 - 21 Paul de Man, 'Kant and Schiller', in *Aesthetic Ideology*, p. 130.
 - 22 de Man, 'Kant and Schiller', p. 131.
 - 23 *Ibid.*, p. 133.
 - 24 Immanuel Kant, *Critique of Pure Reason* (1781) for example in A254/B310, 'The concept of a noumenon, i.e. of a thing that is not to be thought of as an object of the senses but rather as a thing-in-itself', *Critique of Pure Reason*, ed. and trans. Paul Guyer and Allen Wood (Cambridge: Cambridge University Press, 1998), p. 362.
 - 25 Paul de Man, 'Kant and Schiller', p. 138; *Schiller Weke*, 20, pp. 174–5.
 - 26 See Immanuel Kant, *Critique of the Power of Judgment* (1793), ed. and trans. Paul Guyer and Eric Matthews (Cambridge: Cambridge University Press, 2002), sections 25–9.
 - 27 Paul de Man, 'Kant and Schiller', p. 139; 'Vom Erhabenen', *Schiller Weke*, 20, p. 174.
 - 28 de Man, 'Kant and Schiller', p. 140.
 - 29 Friedrich Schiller, *Mary Stuart* (1799), trans. J.F. Lamport (London: Penguin, 1969); *On the Aesthetic Education of Man* (1794), trans. Keith Tribe (London: Penguin, 2016).
 - 30 Paul de Man, 'Kant and Schiller', p. 141.
 - 31 Friedrich Schiller, *Don Carlos*, trans. Hilary Collier Sy-Quia (Oxford: Oxford University Press, 1996); *Turnadot*, trans. Sabilla Novello (New York: Dodo Press, 2009).
 - 32 Paul de Man, 'Kant and Schiller', p. 141.
 - 33 Friedrich Schiller, *An die Freude* (1785), 'Ode to Joy'; *William Tell* (1804). trans. William Peter (New York: Forgotten Books, 2012).
 - 34 Paul de Man, 'Kant and Schiller', p. 142.
 - 35 *Ibid.*, p. 142.
 - 36 Paul de Man, 'Aesthetic Formalization: Kleist's *Über das Marionettentheater*', in *The Rhetoric of Romanticism* (New York: Columbia University Press, 1984). An audio recording of the full set of Messenger Lectures is available through The

- London Graduate School here <http://backdoorbroadcasting.net/2013/10/paul-de-man-the-messenger-lectures-1983/>. My thanks to Sam Weber, Patricia de Man and René Wolf for making this resource possible.
- 37 I discuss this essay and its relation to a politics of pedagogy elsewhere, see my 'Paul de Man and Art History I', in *Reading Ranciere: Critical Dissensus*.
- 38 'On the Gradual Fabrication of Thoughts While Speaking', in *An Abyss Deep Enough*, pp. 218–23 ['Über die allmähliche Verfertigung der Gedanken beim Reden', *Sämtliche Werke und Briefe*, ed. Helmut Sembdner (Munich: Hanser, 1961), pp. 319–24].
- 39 For an extended reading of Kleist see J. Hillis Miller, 'Just Reading: Kleist's 'Der Findling'', in *Versions of Pygmalion* (Cambridge, MA: Harvard University Press, 1990).
- 40 Kant, *Critique of Pure Reason*, A134/B173.
- 41 *Oxford English Dictionary*.
- 42 *Oxford English Dictionary*.
- 43 *Toy Story*, dir. John Lasseter (Pixar Animation, 1995).
- 44 John Milton, *The Complete Works of John Milton*, eds. John K. Hale, J. Donald Cullington, Gordon Campbell and Thomas N. Corns (Oxford: Oxford University Press, 2012).
- 45 See Jacques Derrida, 'Faith and Knowledge: The Two Sources of "Religion" at the Limits of Reason Alone', in *Acts of Religion*, ed. Gil Anidjar (New York and London: Routledge, 1996).
- 46 Samuel Beckett, 'Worstward Ho' (1983), in *Nohow On: Three Novels* (London: Grove Press, 1989).
- 47 Milton, *The Complete Works of John Milton*.
- 48 Ibid.

Chapter 3

- 1 Roland Barthes diagnosed the cult of the humanist author fifty years ago, little has changed. See 'The Death of the Author', in *Image-Music-Text*, trans. Richard Howard (Chapel Hill, NC: Hill and Wang), pp. 143–8.
- 2 Martin Heidegger, 'Origin of the Work of Art', in *Off the Beaten Track*, ed. and trans. Julian Young and Kenneth Haynes (Cambridge: Cambridge University Press, 2002), pp. 1–56.
- 3 See our commentary on Aristotle in Chapter 1 of this study.
- 4 See previous chapter 1, n. 11, p. 216.
- 5 See 'Grace and Innocence: Heinrich von Kleist', in *Readings: The Poetics of Blanchot, Joyce, Kafka, Lispector and Tsvetayeva*, ed. and trans. Verena Conley (Minneapolis:

- University of Minnesota Press, 1991), pp. 28–73, and ‘The Last Chapter in the History of the World’, in *Prénoms de personne* (Paris: Editions du Seuil, 1974).
- 6 *Oxford English Dictionary*, 2nd ed., 1969.
 - 7 On the question of touching see, Jacques Derrida, *On Touching—Jean-Luc Nancy*, trans. Christine Irizarry (Stanford: Stanford University Press, 2005) and the two volumes of essays reading touch in Derrida and Nancy, edited by myself, *Derrida Today*, 1 (2), 2008, and 2 (1), 2009.
 - 8 I discuss this term in relation to Derrida’s ‘Ends of Man’ in my ‘Extraordinary Rendition’, in *Deconstruction after 9/11*.
 - 9 For a further discussion of innocence, see Chapter 6 of this study.
 - 10 Cixous discusses this frequently in her writing, see Hélène Cixous and Jacques Derrida, *Veils*, trans. Geoffrey Bennington (Stanford: Stanford University Press, 2002); Hélène Cixous, *Photos de Racines* (Paris: Editions des Femmes, 1994), translated as *Rootprints: Memory and Life Writing*, trans. Eric Prenowitz (London: Routledge, 1997).
 - 11 Hélène Cixous, ‘Writing Blind: Conversations with the Donkey’, trans. Eric Prenowitz, in *Stigmata: Escaping Texts* (London: Routledge, 1998).
 - 12 On the topic of blindness see, Jacques Derrida, *Memoirs of the Blind: The Self-Portrait and Other Ruins*, trans. Pascale-Anne Brault and Michael Naas (Chicago: University of Chicago Press, 1993); Paul de Man, *Blindness and Insight: Essays in the Rhetoric of Contemporary Criticism*, rev. ed. (Minneapolis: University of Minnesota Press, 1983).
 - 13 On writing and blindness see Nick Royle, ‘Night Writing’, in *The Uncanny* (Manchester: Manchester University Press, 2003).
 - 14 On blindness in philosophy see Denis Diderot, ‘Letter on the Blind for the Use of Those Who Can See’ [‘Lettre sur les aveugles à l’usage de ceux qui voient’, 1749], in *Blindness and Enlightenment: An Essay*, ed. Kate E. Tunstall (London: Continuum, 2011).
 - 15 King James Version.
 - 16 Music by George Gershwin, lyrics by Ira Gershwin, ‘It Ain’t Necessarily So’, in *Porgy and Bess* (1935).
 - 17 See also her comments on Tiresius in ‘Castration or Decapitation?’, trans. Annette Kuhn, *Signs*, 7 (1), 1981, pp. 41–55.
 - 18 On secrets, see Jacques Derrida and Maurizio Ferraris, *A Taste for the Secret* (Cambridge: Polity Press, 2001).
 - 19 On death and the question of storytelling see, Ursula K. Le Guin, ‘It Was a Dark and Stormy Night; Or, Why Are We Huddling about the Campfire?’, *Critical Inquiry*, 7 (1), 1980, pp. 191–9, and Peter Brooks, *Reading for the Plot: Design and Intention in Narrative* (New York: Alfred A. Knopf, 1994).
 - 20 See also, Hélène Cixous, *Poetry in Painting: Writings on Contemporary Arts and Aesthetics*, eds. Joana Masó and Marta Segarra (Edinburgh: Edinburgh University Press, 2012).

- 21 On handwriting and phenomenology, see Jacques Derrida, 'Geschlecht II: Heidegger's Hand', trans. John P. Leavey, Jr., *Deconstruction and Philosophy: The Texts of Jacques Derrida*, ed. John Sallis (Chicago: University of Chicago Press, 1987), pp. 161–96.
- 22 On touch and philosophy see, Maurice Merleau-Ponty, *Phenomenology of Perception*, trans. Donald A. Landes (New York: Routledge, 2012); *The Visible and the Invisible*, trans. Alphonso Lingis (Evanston: Northwestern University Press, 1968).
- 23 See the work of novelist–theorist David Farrell Krell, 'Heidegger's Singular Hand', in *Phantoms of the Other: Four Generations of Derrida's Geschlecht* (Albany: SUNY University Press, 2015).
- 24 For example, see the work of the collective Art & Language over several decades.
- 25 Johann Gottfried Herder, *Plastik* (1778); *Sculpture: Some Observations on Shape and Form from Pygmalion's Creative Dream*, trans. Jason Gaiger (Chicago: University of Chicago Press, 2002).
- 26 See for example Derrida's comments on Heidegger, the animal and the world in *Of Spirit: Heidegger and the Question*, trans. Geoffrey Bennington (Chicago: Chicago University Press, 1989).
- 27 See Jacques Derrida, *The Beast and the Sovereign*, vols. 1–2, trans. Geoffrey Bennington (Chicago: University of Chicago Press, 2009 and 2011).
- 28 Pseudo-Apollodorus, *Bibliotheca* 11.1.3, Apollonius Rhodius 1.112, Ovid, *Metamorphoses* 1.624.
- 29 On the question of pros-thesis, see David Wills, *Prosthesis* (Stanford: Stanford University Press, 1995).
- 30 See my 'Toucher I: (The Problem with Self-Touching)', in *Deconstruction without Derrida*.
- 31 See the previous chapter of this study.
- 32 Catherine Malabou, as *The Future of Hegel: Plasticity, Temporality and Dialectic*, trans. Lisbeth During (London and New York: Routledge, 2004).
- 33 In the English translation of Derrida's *Spectres de Marx*, Peggy Kamuf renders 'la démocratie à venir' as 'the democracy-to-come', the pun between 'l'avenir' and 'à venir' that creates play in Derrida's concept is implied in the French noun. For example, the 2016 Isabelle Huppert film, *L'avenir*, was released in the English-speaking world as *Things to Come*.
- 34 See Catherine Malabou, *Plasticité* (Paris: Éditions Léo Scheer, 1999); *Plasticity at the Dusk of Writing: Dialectic, Destruction, Deconstruction*, trans. Carolyn Shread (New York: Columbia University Press, 2009); *The New Wounded: From Neurosis to Brain Damage* (New York: Fordham University Press, 2012).
- 35 On figuration, see Paul de Man, 'Shelley Disfigured', in *The Rhetoric of Romanticism*.
- 36 See my comments on the non-dialecticity of the dialectic in *Deconstruction without Derrida*.

- 37 See Catherine Malabou, *La Chambre du milieu, de Hegel aux neurosciences* (Paris: Hermann, 2009); *La Grande Exclusion, l'urgence sociale, thérapie et symptômes* (Paris: Bayard, 2009).
- 38 Elsewhere, Derrida writes of 'the time of reflection is also the chance for turning back on the very conditions of reflection, in all the sense of that word, as if with the help of a new optical device one could finally see sight, could not only view the natural landscape, the city, the bridge and the abyss, but could "view" viewing. As if through an acoustical device one could "hear" hearing, in other words, seize the inaudible in a sort of poetic telephony.' 'The Principle of Reason: The University in the Eyes of its Pupils', in *Eyes of the University: The Right to Philosophy*, vol. 2 (Stanford: Stanford University Press, 2004), p. 154.
- 39 See Derrida's reading of Hegel in 'From Restricted to General Economy: A Hegelianism without Reserve', in *Writing and Difference*, trans. Alan Bass (London: Routledge and Kegan Paul, 1978), pp. 317–50.
- 40 William Shakespeare, *Hamlet*, Act I Scene V, 190.
- 41 Malabou's work follows on from Derrida's *Spectres de Marx* (Paris: Galilee, 1993) which revisits Kojève in light of the Francis Fukuyama's *The End of History and the Last Man* (New York: Free Press, 1992). The surprise resides in revisiting arguments from the 1950s, the lack of surprise comes in the continuation of Derrida's commentary.
- 42 See Raymond Queneau's novel, *The Sunday of Life*, discussed in the introduction to this study.
- 43 See also, Jacques Derrida, *The Work of Mourning*, trans. Pascale-Anne Brault and Michael Naas (Chicago: University of Chicago Press, 2001).
- 44 Jacques Derrida, *Glas*, trans. John P. Leavey, Jr. and Richard Rand (Lincoln: University of Nebraska Press, 1986).

Chapter 4

- 1 Ovid, *Metamorphoses*, ed. E.J. Kenney, trans. A.D. Melville (Oxford: Oxford University Press, 2008).
- 2 Hesiod, *Theogony and Works and Days*, trans. M.L. West (Oxford: Oxford University Press, 2008).
- 3 See Miller, *Versions of Pygmalion*; Victor I. Stoitchita, *The Pygmalion Effect: From Ovid to Hitchcock* (Chicago: University of Chicago Press, 2008).
- 4 Jean-Jacques Rousseau, *Pygmalion, Edition augmentée* (Paris: Arvensa Editions, 2014).
- 5 William Shakespeare, 'Venus and Adonis' (1194).
- 6 See Derrida, *The Work of Mourning*.
- 7 On the wholly vegetal other, see Jacques Derrida, *The Animal That Therefore I am*, ed. Marie-Louise Mallet, trans. David Wills (New York: Fordham University Press, 2009).

- 8 On Venus and sexual difference see Hélène Cixous, *Tomb(e)*, trans. Laurent Milesi (Chicago: Seagull Books, 2014).
- 9 Paul de Man, *Allegories of Reading: Figural Language in Rousseau, Nietzsche, Rilke and Proust* (New Haven and London: Yale University Press, 1979).
- 10 Jean-Jacques Rousseau, *Narcissus, or The Lover Himself*, trans. Daniel Boden (London: Contra Mundum Press, 2015).
- 11 For a visual representation of the paradoxes of creation, see Edwin Long's 1878 oil on canvas, 'The gods and their creators', Burnley, UK, Towneley Hall Art Gallery and Museum.
- 12 The *as if* appears as an important trope in Derrida, *Politics of Friendship* (1997).
- 13 On the suspension of meaning, see Paul de Man, 'Literary History and Literary Modernity', in *Blindness and Insight: Essays in the Rhetoric of Contemporary Criticism*, 2nd ed. (London: Methuen & Co, 1983).
- 14 See 'The Foundling', in *The Marquise of O, and Other Stories*, ed. Heinrich von Kleist, trans. David Luke and Nigel Reeves (London: Penguin, 1978).
- 15 On use, see Georges Bataille, 'The Use Value of D.A.F. de Sade (An Open Letter to my Current Comrades)', trans. Allan Stoekl, in *Visions of Excess: Selected Writings, 1927–1939* (Minneapolis: University of Minnesota Press, 1985).
- 16 See *Material Events: Paul de Man and the Afterlife of Theory*, eds. Tom Cohen, Barbara Cohen, J. Hillis Miller and Andrzej Warminski (Minneapolis: University of Minnesota Press, 2000).
- 17 See Geoffrey Bennington's comments on politics in *Legislations: The Politics of Deconstruction* (London: Verso, 1994).
- 18 See also, J. Hillis Miller, *Speech Acts in Literature* (Stanford: Stanford University Press, 2002).
- 19 The subtitle of Herder's reflections on sculpture, his *Plastik*, is 'Some Observations on Shape and Form from Pygmalion's Creative Dream'.
- 20 Of the trilogy known as the Prometheia, we have *Prometheus Bound* but the texts of *Prometheus Unbound* and *Prometheus the Fire-Bringer* only exist in fragments. There may also have existed a fourth play, *The Fire-Bearer* that would have made a tetralogy by preceding *Prometheus Bound*.
- 21 Percy Shelley, 'Prometheus Unbound' (IV, 573–4), in *The Complete Poems of Shelley* (London and New York: Random House, 1994).
- 22 Mary Shelley, *Frankenstein: Or, the Modern Prometheus* (London: Penguin, 2003), vol. 15, p. 8.
- 23 See Gaston Bachelard, *The Psychoanalysis of Fire*, trans. Alan C.M. Ross (London: Routledge & Kegan Paul, 1964).
- 24 I of course borrow the phrase 'permanent parabasis' from Paul de Man, 'The Concept of Irony', in *Aesthetic Ideology*.
- 25 Franz Kafka, 'Prometheus', in *The Complete Stories*, trans. Willa and Edwin Muir (New York: Schocken Books, 1995).

- 26 Sigmund Freud, 'The Acquisition and Control of Fire', in *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, ed. James Strachey (London: The Hogarth Press, 1932), vol. 22, pp. 183–94.
- 27 Aeschylus, *Prometheus Unbound and Other Plays*, trans. Philip Vellacott (London: Penguin, 2001).
- 28 See 'The Prometheus Complex', in Gaston Bachelard, *The Psychoanalysis of Fire*.
- 29 'Reading the morning newspaper is the realist's morning prayer. One orients one's attitude toward the world either by God or by what the world is. The former gives as much security as the latter, in that one knows how one stands.' Georg Wilhelm Friedrich Hegel, *Miscellaneous Writings*, trans. Jon Bartley Stewart (Chicago: Northwestern University Press, 2002), p. 247.
- 30 Friedrich Hölderlin, *The Death of Empedocles: A Mourning-Play*, trans. David Farrell Krell (New York: SUNY Press, 2009).
- 31 Diogenes Laertius, *Lives of Eminent Philosophers*, trans. R.D. Hicks (London: Loeb Books, 1989), vol. 8, p. 2.
- 32 Bernard Stiegler, *Technics and Time, Vol. 1: The Fault of Epimetheus*, trans. Richard Beardsworth and George Collins (Stanford: Stanford University Press, 1998).
- 33 Jean-Pierre Vernant, 'A la table des hommes', in *La cuisine du sacrifice*, ed. J.-P. Vernant (Paris: Gallimard, 1979).
- 34 Plato, *Protagoras*, trans. C.C.W. Taylor (Oxford: Oxford University Press, 2009).
- 35 See also, Bernard Stiegler, *Technics and Time*, vols. 2–3, trans. Stephen Barker (Stanford: Stanford University Press, 2008).
- 36 Hesiod, *Homeric Hymns, Epic Cycle, Homerica*, trans. H.G. Evelyn-White (London: William Heinemann, 1914), Loeb Classical Library, vols. 57, 82.
- 37 Stiegler quotes Vernant in a footnote, 'the immortality of the Promethean liver corresponds to the mode of existence of those nature phenomena that, without ever disappearing can only subsist in fact through periodic renewal' ('A la table des hommes', p. 90).
- 38 See Immanuel Kant, 'Perpetual Peace' (1795), in *Political Writings*, ed. Hans Reiss, trans. H.B. Nisbet (Cambridge: Cambridge University Press, 1991).

Chapter 5

- 1 See Rob Pope, *Creativity: Theory, History, Practice* (London: Routledge, 2005).
- 2 See James Engell, *The Creative Imagination: Enlightenment to Romanticism* (Cambridge, MA: Harvard University Press, 1981).
- 3 William Shakespeare, *King Lear* 1.1.87.
- 4 Terry Eagleton comments on the nothing of this scene in his *William Shakespeare* (London: John Wiley & Sons, 1986).

- 5 See F.M. Cornford, ed., *Parmenides' Way of Truth and Plato's Parmenides* (London: Routledge & Kegan Paul, 1969).
- 6 Lucretius, *The Nature of Things*, ed. Richard Jenkyns, trans. Alicia Stallings (London: Penguin, 2007), 1.156–7.
- 7 See Gerhard May, *Creatio Ex Nihilo: The Doctrine of 'Creation Out of Nothing' in Early Christian Thought*, trans. A.S. Worrall (London and New York: Continuum, 2004).
- 8 Jean-Luc Nancy, *The Creation of the World or Globalization*, trans. François Raffoul and David Pettigrew (New York: SUNY Press, 2007).
- 9 In his poem known as 'Without Why', Silesius writes '*Die Ros ist ohn warum; sie blüheth sie blüheth/Sie acht nicht iher selbst, fragt nicht, ob man sie siehet*', 'The rose is without why. It blows because it blows/It thinks not of itself, and no display it shows'. Nancy translates the opening phrase as '*rien de raison*', which in turn Raffoul and Pettigrew render as 'without reason'. The best we can say here is that the modern English-language version is removed from its source material.
- 10 See Jacques Derrida, *Paper Machine*, trans. Rachel Bowlby (Stanford: Stanford University Press, 2005), p. 118. For a summary of the relevant references and debates Victor Li, 'Elliptical Interruptions: Or, Why Derrida Prefers *Mondialisation* to Globalization', *The New Centennial Review*, 7 (2), 2007, pp. 141–54.
- 11 I have considered this aspect of Nancy's thought before in greater detail in the text 'Deconstruction and Globalization: The World According to Jean-Luc Nancy', in my *Deconstruction without Derrida* (London: Continuum, 2012).
- 12 The classic discussion of *Produktionsweise* comes in the introduction to Marx's *Grundrisse: Foundations of the Critique of Political Economy*, trans. Martin Nicolaus (London: Penguin, 1993).
- 13 For example, see Adrian Johnston, *Prolegomena to Any Future Materialism, Vol. 1: The Outcome of Contemporary French Philosophy* (Evanston, IL: Northwestern University Press, 2013). See also Simon Morgan Wortham's criticism of this understanding of materialism in his 'The Pig's Head', *Radical Philosophy*, p.187, September–October 2014.
- 14 Sometimes translated as 'purposiveness without purpose', see Immanuel Kant, *Critique of Judgment*, trans. John H. Bernard (New York: Cosimon Hafner Publishing, 1951), S.81, p. 204.
- 15 See Derrida, 'Faith and Knowledge', in *Acts of Religion* (2002).
- 16 See Derrida's comments on Nancy's relation to religion in *On Touching—Jean-Luc Nancy*, trans. Christine Irizarry (Stanford: Stanford University Press, 2005).
- 17 On the risk of absolutizing the other see Simon Morgan Wortham, 'There Shall Be No Mourning', in *Desire in Ashes: Deconstruction, Psychoanalysis and Philosophy*, eds. Chiara Alfano and Simon Morgan Wortham (London: Bloomsbury, 2016).
- 18 For example, Alain Badiou, *Theoretical Writings*, ed. and trans. Ray Brassier and Alberto Toscano (London: Continuum, 2004).

- 19 Derrida, *Psyche: Inventions of the Other*.
- 20 See Derrida, 'Khora' and Derrida and Eisenman, *Chora L Works*, discussed in the introduction to this book.
- 21 See the discussion of *The Nicomachean Ethics* in the introduction to this book.
- 22 See my 'Derrida and Vietnam', in *Deconstruction without Derrida*.
- 23 See Derrida's discussion of such terms in *Of Grammatology*, trans. Gayatri Chakravorty Spivak (Baltimore: John Hopkins University Press, 1974).
- 24 Seamus Heaney, *Seeing Things* (London: Faber & Faber, 1991).
- 25 Seamus Heaney, *Crediting Poetry: The Nobel Lecture* (London and New York: Farrar, Straus and Giroux, 1996).
- 26 From his poem, *De mirabilibus Hibernie* [On the Wonders of Ireland]. The Latin is from *The Writings of Bishop Patrick of Ireland, 1074–1084*, ed. S.J. Aubrey Gwynn (Dublin: The Dublin Institute of Advanced Studies, 1955), pp. 64–5; the translation, <http://www.inthemedievalmiddle.com/2013/09/seamus-heaney-and-ships-that-sail-air.html>.
- 27 See the corpus of texts made available online by University College Cork, <https://celt.ucc.ie/transpage.html>.
- 28 On the undecidable see, Jacques Derrida, *Aporias*, trans. Thomas Dutoit (Stanford: Stanford University Press, 1993).
- 29 On the impossible see Derrida, 'The Force of Law', in *Deconstruction and the Possibility of Justice*, pp. 3–63.
- 30 Jacques Lacan, 'The Mirror Stage as Formative of the Function of the I', in *Ecrits: A Selection*, trans. Bruce Fink (London: Tavistock Press, 1977).
- 31 Apuleius, *The Golden Ass or Metamorphoses*, trans. E.J. Kenney (London: Penguin, 1998).
- 32 Stendhal, *The Charterhouse of Parma*, ed. Roger Pearson, trans. Margaret Mauldon (Oxford: Oxford University Press, 2009); Paul de Man, 'The Concept of Irony', in *Aesthetic Ideology*.
- 33 On the future, see our previous discussion on 'l'avenir' in relation to Catherine Malabou, and Jacques Derrida, *Spectres of Marx: The Work of Mourning, the State of the Debt, and the New International*, trans. Peggy Kamuf (London and New York: Routledge, 1994).
- 34 See Homi K. Bhabha, 'How Newness Enters the World: Postmodern Space, Postcolonial Times and the Trials of Cultural Translation', in *The Location of Culture* (London: Routledge, 2004).
- 35 See Robert Rowland Smith, *Death Drive: Freudian Hauntings in Literature and Art* (Edinburgh: Edinburgh University Press, 2010); Nicholas Royle, 'The Death Drive', in *The Uncanny*.
- 36 See Geoffrey Bennington, 'De Man and the Machine', in *Reading de Man Reading*, eds. Lindsay Waters and Wlad Godzich (Minneapolis: University of Minnesota

Press, 1989); Michael Naas, *Miracle and Machine: Jacques Derrida and the Two Sources of Religion, Science and the Media* (New York: Fordham University Press, 2012).

Chapter 6

- 1 See Joanna Callaghan and Martin McQuillan, eds., *Love in the Post: The Screenplay and Commentary* (London: Rowman and Littlefield International, 2014); Ken McMullen and Martin McQuillan, *Oxi: An Act of Resistance, Screenplay and Commentary* (London: Rowman and Littlefield International, 2015).
- 2 Benoît Peeters, *Derrida: A Biography*, trans. Andrew Brown (Cambridge: Polity Press, 2012), p. 266.
- 3 Valerio Adami, 'The Massacre of the Innocents', tableau vivant, 1975, available in Peeters, 2012, and at <http://s-hayashi.tumblr.com/post/79710829720/tableau-vivant-of-the-painting-the-massacre-of#notes>.
- 4 Nicolas Poussin, 'Le Massacre des Innocents', c.1628–9, 171 × 147 cm, Musée Condé, Chantilly, France, <https://www.wikiart.org/en/nicolas-poussin/the-massacre-of-the-innocents-1629>.
- 5 *The Holy Bible*, King James Version, Cambridge Edition (1769); King James Bible online, 2017. www.kingjamesbibleonline.org [Matthew 2:13, 16].
- 6 John Prados, *Safe for Democracy: The Secret Wars of the CIA* (New York: Amsterdam Books, 2009), p. 394.
- 7 See also Jacques Derrida, *Rogues: Two Essays on Reason*, trans. Michael Naas and Pascale-Anne Brault (Stanford: Stanford University Press, 2002).
- 8 John Milton, *The Major Works*, eds. Stephen Orgel and Jonathan Goldberg (Oxford: Oxford University Press, 2008), p. 80.
- 9 See Elizabeth Sauer, 'Tolerationism, the Irish Crisis, and Milton's *On the Late Massacre in Piedmont*', *Milton Studies*, 44, 2005, pp. 40–61.
- 10 See Jacques Derrida, *The Gift of Death*, trans. David Wills (Chicago: Chicago University Press, 1996).
- 11 See Jacques Derrida, 'The Rhetoric of Drugs', in *Points.... Interviews, 1974–1994*, ed. Elisabeth Weber (Stanford: Stanford University Press, 1995), pp. 228–54. This event also discussed in Peeters, *Derrida: A Biography*.
- 12 See Tom Cohen, *Hitchcock's Cryptonymies*, vols. 1–2 (Minneapolis: University of Minnesota Press, 2004).
- 13 See Jacques Derrida, 'The Ends of Man', *Philosophy and Phenomenological Research*, 30 (1), 1969, pp. 31–57.
- 14 On innocence in general, see Chapter 3 of this book and Hélène Cixous, 'Innocence and Grace in Kleist's Marionette Theatre', in *Readings: The Poetics of Blanchot, Joyce*,

- Kafka, Kleist, Lispector and Tsvetayeva* (Minneapolis: University of Minnesota Press, 1991). On lies and perjury see Jacques Derrida, *Without Alibi*, trans. Peggy Kamuf (Stanford: Stanford University Press, 2002).
- 15 Peeters, *Derrida: A Biography*, p. 340.
 - 16 Ibid., p. 338.
 - 17 Ibid., p. 339.
 - 18 See also Jacques Derrida, 'Above All, No Journalists!', in *Religion and Media*, eds. Hent de Vries and Sam Weber (Stanford: Stanford University Press, 2001).
 - 19 Jacques Derrida and Catherine Malabou, *Counterpath: Travelling with Jacques Derrida*, trans. David Wills (Stanford: Stanford University Press, 2004), p. 173.
 - 20 Derrida and Malabou, *Counterpath*, p. 173.
 - 21 See Derrida, 'The Force of Law', in *Deconstruction and the Possibility of Justice*; and his comments in *Limited Inc.* (Evanston, IL: Northwestern University Press, 1990), pp. 135–6.
 - 22 See Jacques Derrida, *Geneses, Genealogies, Genres and Genius*, trans. Beverley Bie Brahic (Edinburgh: Edinburgh University Press, 2006).
 - 23 Tom Stoppard, *Squaring the Circle with Every Good Boy Deserves Favour and Professional Foul* (London: Faber & Faber, 1984), p. 130.
 - 24 See Jacques Derrida, 'La Sacrifice', in *L'éternel éphémère*, ed. Daniel Mesguich (Paris: Verdier, 2006), pp. 143–54.
 - 25 For comments on Derrida's own career in football, 'We used to play until it was pitch dark: I dreamt of becoming a professional footballer', see Geoffrey Bennington and Jacques Derrida, *Derridabase/Circumfession* (Chicago: University of Chicago Press, 1993).
 - 26 Ken McMullen, dir., *Ghost Dance* (London: Channel 4 Films, 1983).
 - 27 Derrida's profound engagement with spectrality and Marxism, following his meeting with McMullen, is of course recorded in Derrida, *Spectres of Marx*.
 - 28 See Derek Attridge, ed., *Acts of Literature* (London: Routledge, 1992), p. 184.
 - 29 Attridge, *Acts of Literature*, p. 187.
 - 30 Margarethe von Trotta, dir., *Hannah Arendt* (Heimatfilm, 2012).
 - 31 See also Margarethe von Trotta, dir., *Rosa Luxemburg* (Bioskop Film, 1986).
 - 32 David Barison and Daniel Ross, dirs., *The Ister* (Black Box Sound and Image, 2004); Kirby Dick and Amy Zeiring-Kofman, dirs., *Derrida* (Jane Doe Films, 2002).
 - 33 The film mentions *The Origins of Totalitarianism* [1951] (London: Penguin, 2017) but centres on the writing of *Eichmann in Jerusalem: A Report on the Banality of Evil* [1963] (London: Penguin, 2006).
 - 34 See editions of *The New Yorker*, 16 February–16 March 1963.
 - 35 Other representations of the Arendt–Heidegger relationship can be found in the novel Catherine Clement, Martin and Hannah (New York: Prometheus Books, 2001). See also Hannah Arendt and Martin Heidegger, *Letters: 1925–1975*, ed.

- Ursula Ludz (New York: Harcourt, 2004); Elzbieta Ettinger, *Hannah Arendt/Martin Heidegger* (New Haven: Yale University Press, 1997).
- 36 See Jacques Derrida, 'Punctuations: The Time of a Thesis', in *Eyes of the University*; Jonathan Culler and Kevin Lamb, eds., *Just Being Difficult? Academic Writing in the Public Arena* (Stanford: Stanford University Press, 2003).
- 37 See my 'Unfinished Business: Muriel Spark and Hannah Arendt in Palestine', in Michael Gardner et al eds. *Scottish Literature and Postcolonial Literature: Comparative Texts and Critical Perspectives* (Edinburgh: Edinburgh University Press, 2011).
- 38 John Huston, dir., *Freud* (Universal Pictures, 1962); Pinchas Perry, dir., *When Nietzsche Wept* (Millennium Films, 2007); David Cronenberg, dir., *A Dangerous Method* (Recorded Picture Company, 2011).
- 39 See Chapter 7, *Eichmann in Jerusalem*.
- 40 See for example, John Mullarkey, *Refractions of Reality: Philosophy and the Moving Image* (London: Palgrave Macmillan, 2008); Daniel Frampton, *Filmosophy* (London: Wallflower, 2006).
- 41 See my remarks on Cultural Studies in *Roland Barthes* (London: Palgrave Macmillan, 2011).
- 42 See Walter Benjamin, *The Storyteller: Tales Out of Loneliness*, ed. Esther Leslie (London: Verso, 2016).
- 43 See John Elderfield, *Manet and the Execution of Maximilian* (New York: Museum of Modern Art, 2006); Pierre Bourdieu, *Manet: A Symbolic Revolution*, trans. Peter Collier (Cambridge: Polity Press, 2017).
- 44 Edouard Manet, *Execution of the Emperor Maximilian* (1867). Oil on canvas, 6' 5 1/8" × 8' 6 1/4" (195.9 × 259.7 cm). Museum of Fine Arts, Boston. Gift of Mr. and Mrs. Frank Gair Macomber, 30.444; Edouard Manet, *The Execution of Maximilian* (1867–8). Oil on canvas, 6' 4" × 9' 3 13/16" (193 × 284 cm). The National Gallery, London. Bought, 1918; Edouard Manet, *The Execution of the Emperor Maximilian* (1868–9). Lithograph on chine collé, plate: 13 3/8 × 17 1/4" (34 × 43.8 cm). The Metropolitan Museum of Art, New York. Rogers Fund, 1921 (21.48); Edouard Manet, *The Execution of Maximilian* (1868–9). Oil on canvas, 18 7/8 × 22 13/16" (48 × 58 cm). Ny Carlsberg Glyptotek, Copenhagen; Edouard Manet, *The Execution of Emperor Maximilian* (1868–9). Oil on canvas, 8' 3 3/16 × 9' 10 7/8" (252 × 302 cm). Kunsthalle Mannheim.
- 45 Ken McMullen, dir., *1867* (Antelope Productions, 1990).
- 46 Goya, *The Third of May 1808* [1814], oil on canvas, 106' × 137' (268 cm × 347 cm). Museo del Prado, Madrid.
- 47 Ken McMullen, dir., *1871* (Channel 4 Films, 1990).
- 48 See Hélène Cixous, *Manhattan: Letters from Prehistory*, trans. Beverley Bie Brahic (New York: Fordham University Press, 2007).

- 49 As related to me by Ken McMullen.
- 50 Emile Zola, *La Débâcle*, trans. Elinor Dorday (Oxford: Oxford University Press, 2000).
- 51 Ken McMullen, dir., *Partition* (Channel 4 Films, 1987); *Zina* (Looseyard Productions, 1985).
- 52 Marcel Carné, dir., *Les Enfants du Paradis* (Société Nouvelle Pathé Cinéma, 1946).
- 53 Napoleon III, *History of Julius Caesar* (New York: Harper & Brothers, 1865).
- 54 Karl Marx (1869), *The Eighteenth Brumaire of Louis Bonaparte* (Moscow: Progress Publishers, 1968), chap. I, p. 10.
- 55 'Supplementary to Dedicated Verses: Some Chapters from *Scorpion and Felix: A Humorous Novel*', in *Marx-Engels Collected Works, Vol. 1: Marx, 1835–1843*, eds. Karl Marx and Frederick Engels (New York: International Publishers, 1975), pp. 616–32.

Chapter 7

- 1 Marc Redfield, *Theory at Yale: The Strange Case of Deconstruction in America* (New York: Fordham University Press, 2016).
- 2 Mark Tansey, 'Derrida Queries de Man', oil on canvas (212.7 × 139.7 cm), collection of Mike and Penny Winton, Gagosian Gallery. Sidney Paget, 'The Death of Sherlock Holmes', 1893. Image Select/Art Resource, NY.
- 3 'Constructing the Grand Canyon' (1990), oil on canvas (88 ¼ × 127 ¼") collection of the Walker Art Center, Minneapolis, gift of Penny and Mike Winton.
- 4 Barbara Johnson, 'Rigorous Unreliability', in *A World of Difference* (Baltimore and London: John Hopkins University Press, 1987), p. 18.
- 5 "'We Have Flipped over the Candle": Interview with Ellen S. Burt', in *Love in the Post*, p. 149.
- 6 Jacques Derrida, *Of Grammatology*, trans. Gayatri Chakravorty Spivak (Baltimore: John Hopkins University Press, 1974).
- 7 See Eve Kosofsky Sedgwick, *Between Men: English Literature and Male Homosocial Desire* (New York: Columbia University Press, 1985).
- 8 See Jacques Derrida, *Without Alibi*, trans. Peggy Kamus (Stanford: Stanford University Press, 2000).
- 9 Henri Thomas, *Le Parjure* (Paris: Gallimard, 1964). Shortly to appear in English-language translation as a critical edition through Rowman & Littlefield International, London.
- 10 I have treated these essays and this problematic in greater detail elsewhere, see *Deconstruction after Derrida* (London: Bloomsbury, 2014).
- 11 Mark Tansey, 'Under Erasure', oil on canvas 1990. See Danto, *Visions and Revisions*, p.115.

- 12 Jacques Derrida, *Dissemination*, trans. Barbara Johnson (London: Athlone, 1983).
- 13 Paul de Man, *Aesthetic Ideology* (Nebraska: University of Minnesota Press, 1996).
- 14 Paul de Man, 'Aesthetic Formalization: Kleist's *Über das Marionettentheater*', in *The Rhetoric of Romanticism*. Audio recordings of the full Messenger Lectures are available on The London Graduate School website <http://www.thelondongraduateschool.co.uk/blog/listen-to-paul-de-man-the-messenger-lectures-1983/>.
- 15 See Chapters 2 and 3 of this book.
- 16 For extended accounts of Tansey's work see also Arthur C. Danto, *Mark Tansey: Visions and Revisions*, ed. Christopher Sweet, notes and comments by Mark Tansey (New York: Abrams, 1992), and Mark C. Taylor, *The Picture in Question: Mark Tansey and the Ends of Representation* (Chicago: University of Chicago Press, 1999); Judi Freeman, *Mark Tansey: With Essays by Alain Robbe-Grillet and Mark Tansey*, Exhibition Catalogue, Los Angeles County Museum of Arts (San Francisco: Chronicle Books, 1993).
- 17 See Simon Morgan Wortham's recent engagements with materialism in work such as *Modern Thought in Pain: Philosophy, Politics, Psychoanalysis* (Edinburgh: Edinburgh University Press, 2015).