The pirate is the original enemy of humankind. As Cicero famously remarked, there are certain enemies with whom one may negotiate and with whom, circumstances permitting, one may establish a truce. But there is also an enemy with whom treaties are in vain and war remains incessant. This is the pirate, considered by ancient jurists considered to be "the enemy of all." In this book, Daniel Heller-Roazen reconstructs the shifting place of the pirate in legal and political thought from the ancient to the medieval, modern, and contemporary periods presenting the philosophical genealogy of a remarkable antagonist. Today, Heller-Roazen argues, the pirate furnishes the key to the contemporary paradigm of the universal foe. This is a legal and political person of exception, neither criminal nor enemy, who inhabits an extra-territorial region. Against such a foe, states may wage extraordinary battles, policing politics and justifying military measures in the name of welfare and security. Heller-Roazen defines the piracy in the conjunction of four conditions: a region beyond territorial jurisdiction; agents who may not be identified with an established state; the collapse of the distinction between criminal and political categories; and the transformation of the concept of war.

The paradigm of piracy remains in force today. Whenever we hear of regions outside the rule of law in which acts of "indiscriminate aggression" have been committed "against humanity," we must begin to recognize that these are acts of piracy. Often considered part of the distant past, the enemy of all is closer to us today than we may think. Indeed, he may never have been closer.

A radically new way of thinking about form and context in literature, politics, and beyond Forms offers a powerful new answer to one of the most pressing problems facing literary, critical, and
cultural studies today—how to connect form to political, social, and historical context. Caroline Levine argues that forms organize not only works of art but also political life—and our attempts to know both art and politics. Inescapable and frequently troubling, forms shape every aspect of our experience. Yet, forms don't impose their order in any simple way. Multiple shapes, patterns, and arrangements, overlapping and colliding, generate complex and unpredictable social landscapes that challenge and unsettle conventional analytic models in literary and cultural studies. Borrowing the concept of "affordances" from design theory, this book investigates the specific ways that four major forms—wholes, rhythms, hierarchies, and networks—have structured culture, politics, and scholarly knowledge across periods, and it proposes exciting new ways of linking formalism to historicism and literature to politics. Levine rereads both formalist and antiformalist theorists, including Cleanth Brooks, Michel Foucault, Jacques Rancière, Mary Poovey, and Judith Butler, and she offers engaging accounts of a wide range of objects, from medieval convents and modern theme parks to Sophocles's Antigone and the television series The Wire. The result is a radically new way of thinking about form for the next generation and essential reading for scholars and students across the humanities who must wrestle with the problem of form and context.

Giorgio Agamben's Homo Sacer is one of the seminal works of political philosophy in recent decades. A twenty-year undertaking, this project is a series of interconnected investigations of staggering ambition and scope investigating the deepest foundations of every major Western institution and discourse. This single book brings together for the first time all nine volumes that make up this groundbreaking project. Each volume takes a seemingly obscure and outdated issue as its starting point—an enigmatic figure in Roman law, or medieval debates about God's management of creation, or theories about the origin of the oath—but is always guided by questions with urgent contemporary relevance. The Omnibus Homo Sacer includes: 1.Homo Sacer: Sovereign Power and Bare Life 2.1.State of Exception 2.2.Stasis: Civil War as a Political Paradigm 2.3.The Sacrament of Language: An Archeology of the Oath 2.4.The Kingdom and the Glory: For a Theological Genealogy of Economy and Glory 2.5.Opus Dei: An Archeology of Duty 3.Remnants of Auschwitz: The Witness and the Archive 4.1.The Highest Poverty: Monastic Rules and Form-of-Life 4.2.The Use of Bodies

This volume constitutes the largest collection of writings by the Italian philosopher Giorgio Agamben hitherto published in any language. The essays consider several figures in the history of philosophy; the relation of linguistic and metaphysical categories; messianism in Islamic, Jewish, and Christian theology; and the state and future of contemporary politics.

A wild journey to the East narrated by a writer who is "without
equal in the literature of our time” (Jorge Luis Borges) Henri Michaux (1899–1984), the great French poet and painter, set out as a young man to see the Far East. Traveling from India to the Himalayas, and on to China and Japan, Michaux voices his vivid impressions, cutting opinions, and curious insights: he has no trouble speaking his mind. Part fanciful travelogue and part exploration of culture, A Barbarian in Asia is presented here in its original translation by Sylvia Beach, the famous American-born bookseller in Paris.

This book provides the most complete and definitive study of Roman comedy. Originally published in 1952. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

A wide-ranging exploration of the creative power of literary tradition, from Chaucer to the present In literary and cultural studies, "tradition" is a word everyone uses but few address critically. In Reading Old Books, Peter Mack offers a wide-ranging exploration of the creative power of literary tradition, from the middle ages to the twenty-first century, revealing in new ways how it helps writers and readers make new works and meanings. Reading Old Books argues that the best way to understand tradition is by examining the moments when a writer takes up an old text and writes something new out of a dialogue with that text and the promptings of the present situation. The book examines Petrarch as a user, instigator, and victim of tradition. It shows how Chaucer became the first great English writer by translating and adapting a minor poem by Boccaccio. It investigates how Ariosto, Tasso, and Spenser made new epic meanings by playing with assumptions, episodes, and phrases translated from their predecessors. It analyzes how the Victorian novelist Elizabeth Gaskell drew on tradition to address the new problem of urban deprivation in Mary Barton. And, finally, it looks at how the Kenyan writer Ngũgĩ wa Thiong'o, in his 2004 novel Wizard of the Crow, reflects on biblical, English literary, and African traditions. Drawing on key theorists, critics, historians, and sociologists, and stressing the international character of literary tradition, Reading Old Books illuminates the not entirely free choices readers and writers make to create meaning in collaboration and competition with their models.

How literature of the British imperial world contended with the social and environmental consequences of industrial mining The 1830s to the 1930s saw the rise of large-scale industrial mining in the British imperial world. Elizabeth Carolyn Miller examines how
literature of this era reckoned with a new vision of civilization where humans are dependent on finite, nonrenewable stores of earthly resources, and traces how the threatening horizon of resource exhaustion worked its way into narrative form. Britain was the first nation to transition to industry based on fossil fuels, which put its novelists and other writers in the remarkable position of mediating the emergence of extraction-based life. Miller looks at works like Hard Times, The Mill on the Floss, and Sons and Lovers, showing how the provincial realist novel’s longstanding reliance on marriage and inheritance plots transforms against the backdrop of exhaustion to withhold the promise of reproductive futurity. She explores how adventure stories like Treasure Island and Heart of Darkness reorient fictional space toward the resource frontier. And she shows how utopian and fantasy works like “Sultana’s Dream,” The Time Machine, and The Hobbit offer imaginative ways of envisioning energy beyond extractivism. This illuminating book reveals how an era marked by violent mineral resource rushes gave rise to literary forms and genres that extend extractivism as a mode of environmental understanding.

"The emergence of a literature in any language is an improbable and complex historical achievement. In fact, many known languages throughout history did not develop writing, let alone a literature. This book, a collectively written early history of different literary traditions across the globe and through time, presents a global, comparative account of literary origins spanning the Mediterranean, Asia, Europe, Africa, and the Americas. Seventeen chapters, each written by a scholar with expertise in a particular language and literature, trace the creation of writing and its interaction with oral practices, the rise of print circulation, the passage from sacred to secular writing and reading practices, the use of cultural models, the role of translation, and related issues as they apply to the emergence of literature. The contributions explore the historical context as well as the practices, technologies, and institutions that encouraged the emergence of distinct literatures, from classical Chinese and the resultant establishment of Japanese and Korean traditions, to the advent of Greek, Hebrew, Aramaic, and other literatures of the Mediterranean; the birth of European vernaculars against the cosmopolitan backdrop of post-classical Latin; and the later development of African American and Latin American literatures under conditions of colonial expansion and racial oppression. The volume is designed to enable readers to better understand the similarities as well as the differences in the origins of major and enduring literatures across time"--

A highly original history, tracing civil war, the least understood and most intractable form of organized human aggression, from Ancient Rome through the centuries to present day.
This book explores Hegel's response to the French Revolutionary Terror and its impact on Germany. Like many of his contemporaries, Hegel was struck by the seeming parallel between the political upheaval in France and the intellectual upheaval in German thought inaugurated by the Protestant Reformation and brought to a climax by German Idealism. He believed, as did many others, that a political revolution would be unnecessary in Germany, because this intellectual "revolution" would preempt it. Mourning Sickness provides a new reading of these ideas in the light of contemporary theories of historical trauma. It explores the ways in which major historical events are experienced vicariously and the fantasies we use to make sense of them. Rebecca Comay brings Hegel into relation with the most burning contemporary discussions around catastrophe, revolution, and the role of media in shaping our political experience. The book will be of interest to readers of philosophy, literature, cultural studies, history, political theory, and memory studies.

This book, by one of Italy's most important and original contemporary philosophers, represents a broad, general, and ambitious undertaking—nothing less than an attempt to rethink the nature of poetic language and to rearticulate relationships among theology, poetry, and philosophy in a tradition of literature initiated by Dante. The author presents "literature" as a set of formal or linguistic genres that discuss or develop theological issues at a certain distance from the discourse of theology. This distance begins to appear in Virgil and Ovid, but it becomes decisive in Dante and in his decision to write in the vernacular. His vernacular Italian reaches back through classical allusion to the Latin that was in his day the language of theology, but it does so with a difference. It is no accident that in the Commedia Virgil is Dante's guide. The book opens with a discussion of just how Dante's poem is a "comedy," and it concludes with a discussion of the "ends of poetry" in a variety of senses: enjambment at the ends of lines, the concluding lines of poems, and the end of poetry as a mode of writing this sort of literature. Of course, to have poetry "end" does not mean that people stop writing it, but that literature passes into a period in which it is concerned with its own ending, with its own bounds and limits, historical and otherwise. Though most of the essays make specific reference to various authors of the Italian literary tradition (including Dante, Polifilo, Pascoli, Delfini, and Caproni), they transcend the confines of Italian literature and engage several other literary and philosophical authors (Plato, Aristotle, the Stoics, Boethius, the Provençal poets, Mallarmé, and Hölderlin, among others).

The search to create a science of signatures that exceeds the attempts of semiology and hermeneutics to determine pure and unmarked signs.

Hobbes's extreme political views have commanded so much attention
that they have eclipsed his work on language and mind, and on reasoning, personhood, and group formation. But this work is of immense interest in itself, as Philip Pettit shows in Made with Words, and it critically shapes Hobbes's political philosophy. Pettit argues that it was Hobbes, not later thinkers like Rousseau, who invented the invention of language thesis—the idea that language is a cultural innovation that transformed the human mind. The invention, in Hobbes's story, is a double-edged sword. It enables human beings to reason, commit themselves as persons, and incorporate in groups. But it also allows them to agonize about the future and about their standing relative to one another; it takes them out of the Eden of animal silence and into a life of inescapable conflict—the state of nature. Still, if language leads into this wasteland, according to Hobbes, it can also lead out. It can enable people to establish a commonwealth where the words of law and morality have a common, enforceable sense, and where people can invoke the sanctions of an absolute sovereign to give their words to one another in credible commitment and contract. Written by one of today's leading philosophers, Made with Words is both an original reinterpretation and a clear and lively introduction to Hobbes's thought.

Werner Hamacher's witty and elliptical 95 Theses on Philology challenges the humanities—and particularly academic philology—that assume language to be a given entity rather than an event. In Give the Word eleven scholars of literature and philosophy (Susan Bernstein, Michèle Cohen-Halimi, Peter Fenves, Sean Gurd, Daniel Heller-Roazen, Jan Plug, Gerhard Richter, A vital Ronell, Thomas Schestag, Ann Smock, and Vincent van Gerven Oei) take up the challenge presented by Hamacher's theses. At the close Hamacher responds to them in a spirited text that elaborates on the context of his 95 Theses and its rich theoretical and philosophical ramifications. The 95 Theses, included in this volume, makes this collection a rich resource for the study and practice of "radical philology." Hamacher's philology interrupts and transforms, parting with tradition precisely in order to remain faithful to its radical but increasingly occluded core. The contributors test Hamacher's break with philology in a variety of ways, attempting a philological practice that does not take language as an object of knowledge, study, or even love. Thus, in responding to Hamacher's Theses, the authors approach language that, because it can never be an object of any kind, awakens an unfamiliar desire. Taken together these essays problematize philological ontology in a movement toward radical reconceptualizations of labor, action, and historical time.

The work of Giorgio Agamben, one of Italy's most important and original philosophers, has been based on an uncommon erudition in classical traditions of philosophy and rhetoric, the grammarians of late antiquity, Christian theology, and modern philosophy. Recently, Agamben has begun to direct his thinking to the constitution of the social and to some concrete, ethico-political conclusions concerning
the state of society today, and the place of the individual within it. In *Homo Sacer*, Agamben aims to connect the problem of pure possibility, potentiality, and power with the problem of political and social ethics in a context where the latter has lost its previous religious, metaphysical, and cultural grounding. Taking his cue from Foucault's fragmentary analysis of biopolitics, Agamben probes with great breadth, intensity, and acuteness the covert or implicit presence of an idea of biopolitics in the history of traditional political theory. He argues that from the earliest treatises of political theory, notably in Aristotle's notion of man as a political animal, and throughout the history of Western thinking about sovereignty (whether of the king or the state), a notion of sovereignty as power over "life" is implicit. The reason it remains merely implicit has to do, according to Agamben, with the way the sacred, or the idea of sacrality, becomes indissociable from the idea of sovereignty. Drawing upon Carl Schmitt's idea of the sovereign's status as the exception to the rules he safeguards, and on anthropological research that reveals the close interlinking of the sacred and the taboo, Agamben defines the sacred person as one who can be killed and yet not sacrificed—a paradox he sees as operative in the status of the modern individual living in a system that exerts control over the collective "naked life" of all individuals.

Hostis humani generis, meaning "enemy of humankind," is the legal basis by which Western societies have defined such criminals as pirates, torturers, or terrorists as beyond the pale of civilization. Sonja Schillings argues that the legal fiction designating certain persons or classes of persons as enemies of all humankind does more than characterize them as inherently hostile: it supplies a narrative basis for legitimating violence in the name of the state. The book draws attention to a century-old narrative pattern that not only underlies the legal category of enemies of the people, but more generally informs interpretations of imperial expansion, protest against structural oppression, and the transformation of institutions as "legitimate" interventions on behalf of civilized society. Schillings traces the Anglo-American interpretive history of the concept, which she sees as crucial to understanding US history, in particular with regard to the frontier, race relations, and the war on terror.

Giorgio Agamben's work develops a new philosophy of life. On its horizon lies the conviction that our form of life can become the guiding and unifying power of the politics to come. Informed by this promise, *The Power of Life* weaves decisive moments and neglected aspects of Agamben's writings over the past four decades together with the thought of those who influenced him most (including Kafka, Heidegger, Benjamin, Arendt, Deleuze, and Foucault). In addition, the book positions his work in relation to key figures from the history of philosophy (such as Plato, Spinoza, Vico, Nietzsche, Wittgenstein, and Derrida). This approach enables Kishik to offer a
vision that ventures beyond Agamben's warning against the power over (bare) life in order to articulate the power of (our form of) life and thus to rethink the biopolitical situation. Following Agamben's prediction that the concept of life will stand at the center of the coming philosophy, Kishik points to some of the most promising directions that this philosophy can take.

Just as speech can be acquired, so can it be lost. Speakers can forget words, phrases, even entire languages they once knew; over the course of time peoples, too, let go of the tongues that were once theirs, as languages disappear and give way to the others that follow them. In Echolalias, Daniel Heller-Roazen reflects on the many forms of linguistic forgetfulness, offering a far-reaching philosophical investigation into the persistence and disappearance of speech. In twenty-one brief chapters, he moves among classical, medieval, and modern culture, exploring the interrelations of speech, writing, memory, and oblivion. Drawing his examples from literature, philosophy, linguistics, theology, and psychoanalysis, Heller-Roazen examines the points at which the transience of speech has become a question in the arts, disciplines, and sciences in which language plays a prominent role. Whether the subject is Ovid, Dante, or modern fiction, classical Arabic literature or the birth of the French language, structuralist linguistics or Freud's writings on aphasia, Heller-Roazen considers with clarity, precision, and insight the forms, the effects, and the ultimate consequences of the forgetting of language. In speech, he argues, destruction and construction often prove inseparable. Among peoples, the disappearance of one language can mark the emergence of another; among individuals, the experience of the passing of speech can lie at the origin of literary, philosophical, and artistic creation. From the infant's prattle to the legacy of Babel, from the holy tongues of Judaism and Islam to the concept of the dead language and the political significance of exiled and endangered languages today, Echolalias traces an elegant, erudite, and original philosophical itinerary, inviting us to reflect in a new way on the nature of the speaking animal who forgets.

In this book, Scott Soames argues that the revolution in the study of language and mind that has taken place since the late nineteenth century must be rethought. The central insight in the reigning tradition is that propositions are representational. To know the meaning of a sentence or the content of a belief requires knowing which things it represents as being which ways, and therefore knowing what the world must be like if it is to conform to how the sentence or belief represents it. These are truth conditions of the sentence or belief. But meanings and representational contents are not truth conditions, and there is more to propositions than representational content. In addition to imposing conditions the world must satisfy if it is to be true, a proposition may also impose conditions on minds that entertain it. The study of mind and language cannot advance further without a conception of propositions.
that allows them to have contents of both of these sorts. Soames provides it. He does so by arguing that propositions are repeatable, purely representational cognitive acts or operations that represent the world as being a certain way, while requiring minds that perform them to satisfy certain cognitive conditions. Because they have these two types of content— one facing the world and one facing the mind— pairs of propositions can be representationally identical but cognitively distinct. Using this breakthrough, Soames offers new solutions to several of the most perplexing problems in the philosophy of language and mind.

What is the nature of a conceptual scheme? Are there alternative conceptual schemes? If so, are some more justifiable or correct than others? The later Wittgenstein already addresses these fundamental philosophical questions under the general rubric of "grammar" and the question of its "arbitrariness"— and does so with great subtlety. This book explores Wittgenstein's views on these questions. Part I interprets his conception of grammar as a generalized (and otherwise modified) version of Kant's transcendental idealist solution to a puzzle about necessity. It also seeks to reconcile Wittgenstein's seemingly inconsistent answers to the question of whether or not grammar is arbitrary by showing that he believed grammar to be arbitrary in one sense and non-arbitrary in another. Part II focuses on an especially central and contested feature of Wittgenstein's account: a thesis of the diversity of grammars. The author discusses this thesis in connection with the nature of formal logic, the limits of language, and the conditions of semantic understanding or access. Strongly argued and clearly written, this book will appeal not only to philosophers but also to students of the human sciences, for whom Wittgenstein's work holds great relevance.

Many significant problems in metaphysics are tied to ontological questions, but ontology and its relation to larger questions in metaphysics give rise to a series of puzzles that suggest that we don't fully understand what ontology is supposed to do, nor what ambitions metaphysics can have for finding out about what reality is like. Thomas Hofweber aims to solve these puzzles about ontology and consequently to make progress on four central metaphysical problems: the philosophy of arithmetic, the metaphysics of ordinary objects, the problem of universals, and the question of whether the reality is independent of us. Crucial parts of the proposed solution involve considerations about quantification and its relationship to ontology, the place of reference in natural languages, the possibility of ineffable facts, the extent of empirical evidence in metaphysics, and whether metaphysics can be properly esoteric. Overall, Hofweber defends a rationalist account of arithmetic, an empiricist picture in the philosophy of ordinary objects, a restricted form of nominalism, and realism about reality, understood as all there is, but idealism about reality, understood as all that is the case. He defends metaphysics as having some questions of fact
that are distinctly its own, with a limited form of autonomy from other parts of inquiry, but rejects several metaphysical projects and approaches as being based on a mistake.

A wide-ranging exploration of how music has influenced science through the ages, from fifteenth-century cosmology to twentieth-century string theory. In the natural science of ancient Greece, music formed the meeting place between numbers and perception; for the next two millennia, Pesic tells us in Music and the Making of Modern Science, “liberal education” connected music with arithmetic, geometry, and astronomy within a fourfold study, the quadrivium. Peter Pesic argues provocatively that music has had a formative effect on the development of modern science—that music has been not just a charming accompaniment to thought but a conceptual force in its own right. Pesic explores a series of episodes in which music influenced science, moments in which prior developments in music arguably affected subsequent aspects of natural science. He describes encounters between harmony and fifteenth-century cosmological controversies, between musical initiatives and irrational numbers, between vibrating bodies and the emergent electromagnetism. He offers lively accounts of how Newton applied the musical scale to define the colors in the spectrum; how Euler and others applied musical ideas to develop the wave theory of light; and how a harmonium prepared Max Planck to find a quantum theory that reengaged the mathematics of vibration. Taken together, these cases document the peculiar power of music—its autonomous force as a stream of experience, capable of stimulating insights different from those mediated by the verbal and the visual. An innovative e-book edition available for iOS devices will allow sound examples to be played by a touch and shows the score in a moving line.

An original, elegant, and far-reaching philosophical inquiry into what it means to feel alive.

Characters in some languages, particularly Hebrew and Arabic, may not display properly due to device limitations. Transliterations of terms appear before the representations in foreign characters. This is an encyclopedic dictionary of close to 400 important philosophical, literary, and political terms and concepts that defy easy—or any—translation from one language and culture to another. Drawn from more than a dozen languages, terms such as Dasein (German), pravda (Russian), saudade (Portuguese), and stato (Italian) are thoroughly examined in all their cross-linguistic and cross-cultural complexities. Spanning the classical, medieval, early modern, modern, and contemporary periods, these are terms that influence thinking across the humanities. The entries, written by more than 150 distinguished scholars, describe the origins and meanings of each term, the history and context of its usage, its translations into other languages, and its use in notable texts. The dictionary also includes essays on the special characteristics of
particular languages--English, French, German, Greek, Italian, Portuguese, Russian, and Spanish. Originally published in French, this one-of-a-kind reference work is now available in English for the first time, with new contributions from Judith Butler, Daniel Heller-Roazen, Ben Kafka, Kevin McLaughlin, Kenneth Reinhard, Stella Sandford, Gayatri Chakravorty Spivak, Jane Tylus, Anthony Vidler, Susan Wolfson, Robert J. C. Young, and many more. The result is an invaluable reference for students, scholars, and general readers interested in the multilingual lives of some of our most influential words and ideas. Covers close to 400 important philosophical, literary, and political terms that defy easy translation between languages and cultures. Includes terms from more than a dozen languages. Entries written by more than 150 distinguished thinkers. Available in English for the first time, with new contributions by Judith Butler, Daniel Heller-Roazen, Ben Kafka, Kevin McLaughlin, Kenneth Reinhard, Stella Sandford, Gayatri Chakravorty Spivak, Jane Tylus, Anthony Vidler, Susan Wolfson, Robert J. C. Young, and many more. Contains extensive cross-references and bibliographies. An invaluable resource for students and scholars across the humanities.

A translation based on a reconstruction of the earliest extant manuscript version of the famous tales offers the stories told by the Princess Shahrazad under the threat of death if she ceases to amuse.

A far-reaching philosophical investigation into the persistence and disappearance of speech, in individuals and in linguistic communities.

Since the mid-1980s, attempts to think history and literature together have produced much exciting work in the humanities. Indeed, some form of historicism can be said to inform most of the current scholarship in literary studies, including work in poetics, yet much of this scholarship remains undertheorized. Envisioning a revitalized and more expansive historicism, this volume builds on the tradition of Historical Poetics, pioneered by Alexander Veselovsky (1838–1906) and developed in various fruitful directions by the Russian Formalists, Mikhail Bakhtin, and Olga Freidenberg. The volume includes previously untranslated texts of some of the major scholars in this critical tradition, as well as original contributions which place that tradition in dialogue with other thinkers who have approached literature in a globally comparatist and evolutionary-historical spirit. The contributors seek to challenge and complement a historicism that stresses proximate sociopolitical contexts through an engagement with the longue durée of literary forms and institutions. In particular, Historical Poetics aims to uncover deep-historical stratifications and asynchronicities, in which formal solutions may display elective affinities with other, chronologically distant solutions to analogous social and political problems. By recovering the traditional nexus of philology and history, Persistent Forms seeks
to reinvigorate poetics as a theoretical discipline that would respond to such critical and intellectual developments as Marxism, New Historicism, the study of world literature, practices of distant reading, and a renewed attention to ritual, oral poetics, and genre.

A generous and erudite bookWe're in the company of someone who loves The A rabian N ights, and who has generously shared that love with us through this companion.' - M ichele Roberts, Independent on Sunday
'Superlativejust the sort of relaxed, informative book that Ed mund W ilson might have written had he grown interested in the M iddle East and its early literature.' - M ichael Dirda, W ashington Post 'Irwin organizes his material like a good storytellerhe gives us the crystallized sum of The N ights: anecdote, history, moral fable, aphorism, story after story, wonder upon wonder. This monumental, infinitely faceted gem should be every writer's bedtime sampler.' - M ichael M oorcock, N ew Statesman & Society 'A work both learned and witty Robert Irwin has wonderfully deepened the pleasures and the interest in reading The A rabian N ights as a supreme work of imaginative fiction.' - M arina W arner,TLS

A boutness has been studied from any number of angles. Brentano made it the defining feature of the mental. Phenomenologists try to pin down the aboutness-features of particular mental states. M aterialists sometimes claim to have grounded aboutness in natural regularities. A ttempts have even been made, in library science and information theory, to operationalize the notion. But it has played no real role in philosophical semantics. This is surprising; sentences have aboutness-properties if anything does. A boutness is the first book to examine through a philosophical lens the role of subject matter in meaning. A long-standing tradition sees meaning as truth-conditions, to be specified by listing the scenarios in which a sentence is true. N othing is said about the principle of selection--about what in a scenario gets it onto the list. Subject matter is the missing link here. A sentence is true because of how matters stand where its subject matter is concerned. S tephen Y ablo maintains that this is not just a feature of subject matter, but its essence. O ne indicates what a sentence is about by mapping out logical space according to its changing ways of being true or false. The notion of content that results--directed content--is brought to bear on a range of philosophical topics, including ontology, verisimilitude, knowledge, loose talk, assertive content, and philosophical methodology. W ritten by one of today's leading philosophers, A boutness represents a major advance in semantics and the philosophy of language.

"This anthology gathers some of the most interesting successes, and a few instructive failures, published in the first forty issues of Cabinet. Taking the form of an illustrated encyclopedia, the idiosyncratic entries include Addiction, Animal Architecture, Goalkeeping, Micronation, Otolith, Sandal, Worliding, and Zoosemiotics." --Publisher description.
A playful and erudite look at the origins of language In the
beginning there was one language—one tongue that Adam used to
compose the first poem, an elegy for Abel. “These days, no one
bothers to ask about the tongue of Adam. It is a naive question,
vaguely embarrassing and irksome, like questions posed by children,
which one can only answer rather stupidly.” So begins Abdelfattah
Kilito’s The Tongue of Adam, a delightful series of lectures. With a
Borgesian flair for riddles, stories, and subtle scholarly
distinctions, Kilito presents an assortment of discussions related
to a dam’s tongue, including translation, comparative religion, and
lexicography: for example, how, from Babel onward, can we explain
the plurality of language? Or can Adam’s poetry be judged
aesthetically, the same as any other poem? Drawing from the
commentators of the Koran to Walter Benjamin, from the esoteric
speculations of Judaism to Herodotus, The Tongue of Adam is a nimble
book about the mysterious rise of humankind’s multilingualism.

Pack your cutlass and blunderbuss--it’s time to go a-pirating! The
Invisible Hook takes readers inside the wily world of late
seventeenth- and early eighteenth-century pirates. With
swashbuckling irreverence and devilish wit, Peter Leeson uncovers
the hidden economics behind pirates’ notorious, entertaining, and
sometimes downright shocking behavior. Why did pirates fly flags of
Skull & Bones? Why did they create a “pirate code”? Were pirates
really ferocious madmen? And what made them so successful? The
Invisible Hook uses economics to examine these and other infamous
aspects of piracy. Leeson argues that the pirate customs we know and
love resulted from pirates responding rationally to prevailing
economic conditions in the pursuit of profits. The Invisible Hook
looks at legendary pirate captains like Blackbeard, Black Bart
Roberts, and Calico Jack Rackam, and shows how pirates' search for
plunder led them to pioneer remarkable and forward-thinking
practices. Pirates understood the advantages of constitutional
democracy—a model they adopted more than fifty years before the
United States did so. Pirates also initiated an early system of
workers' compensation, regulated drinking and smoking, and in some
cases practiced racial tolerance and equality. Leeson contends that
pirates exemplified the virtues of vice—their self-seeking
interests generated socially desirable effects and their greedy
criminality secured social order. Pirates proved that anarchy could
be organized. Revealing the democratic and economic forces
propelling history’s most colorful criminals, The Invisible Hook
establishes pirates' trailblazing relevance to the contemporary
world.

How Japan captured the Victorian imagination and transformed Western
aesthetics From the opening of trade with Britain in the 1850s,
Japan occupied a unique and contradictory place in the Victorian
imagination, regarded as both a rival empire and a cradle of
exquisite beauty. Quaint, Exquisite explores the enduring impact of
this dramatic encounter, showing how the rise of Japan led to a
major transformation of Western aesthetics at the dawn of globalization. Drawing on philosophy, psychoanalysis, queer theory, textual criticism, and a wealth of in-depth archival research, Grace Lavery provides a radical new genealogy of aesthetic experience in modernity. She argues that the global popularity of Japanese art in the late nineteenth century reflected an imagined universal standard of taste that Kant described as the "subjective universal" condition of aesthetic judgment. The book features illuminating cultural histories of Gilbert and Sullivan's Mikado, English derivations of the haiku, and retellings of the Madame Butterfly story, and sheds critical light on lesser-known figures such as Winnifred Eaton, an Anglo-Chinese novelist who wrote under the Japanese pseudonym Onoto Watanana, and Mikimoto Ryuzo, a Japanese enthusiast of the Victorian art critic John Ruskin. Lavery also explains the importance and symbolic power of such material objects as W. B. Yeats's prized katana sword and the "Japanese vellum" luxury editions of Oscar Wilde. Quaint, Exquisite provides essential insights into the modern understanding of beauty as a vehicle for both intimacy and violence, and the lasting influence of Japanese forms today on writers and artists such as Quentin Tarantino.

In this book the Italian philosopher Giorgio Agamben looks closely at the literature of the survivors of Auschwitz, probing the philosophical and ethical questions raised by their testimony. "In its form, this book is a kind of perpetual commentary on testimony. It did not seem possible to proceed otherwise. At a certain point, it became clear that testimony contained at its core an essential lacuna; in other words, the survivors bore witness to something it is impossible to bear witness to. As a consequence, commenting on survivors' testimony necessarily meant interrogating this lacuna or, more precisely, attempting to listen to it. Listening to something absent did not prove fruitless work for this author. Above all, it made it necessary to clear away almost all the doctrines that, since Auschwitz, have been advanced in the name of ethics." --Giorgio Agamben

This volume draws on emerging scholarship at the intersection of two already vibrant fields: medieval material culture and medieval sensory experience. The rich potential of medieval matter (most obviously manuscripts and visual imagery, but also liturgical objects, coins, textiles, architecture, graves, etc.) to complement and even transcend purely textual sources is by now well established in medieval scholarship across the disciplines. So, too, attention to medieval sensory experiences— most prominently emotion— has transformed our understanding of medieval religious life and spirituality, violence, power, and authority, friendship, and constructions of both the self and the other. Our purpose in this volume is to draw the two approaches together, plumbing medieval material sources for traces of sensory experience - above all ephemeral and physical experiences that, unlike emotion, are rarely fully described or articulated in texts.
How medieval songbooks were composed in collaboration with the community—and across languages and societies: “Eloquent... clearly argued.”—Times Literary Supplement

Today we usually think of a book of poems as composed by a poet, rather than assembled or adapted by a network of poets and readers. But the earliest European vernacular poetries challenge these assumptions. Medieval songbooks remind us how lyric poetry was once communally produced and received—a collaboration of artists, performers, live audiences, and readers stretching across languages and societies. The only comparative study of its kind, Songbook treats what poetry was before the emergence of the modern category poetry: that is, how vernacular songbooks of the thirteenth to fifteenth centuries shaped our modern understanding of poetry by establishing expectations of what is a poem, what is a poet, and what is lyric poetry itself. Marisa Galvez analyzes the seminal songbooks representing the vernacular traditions of Occitan, Middle High German, and Castilian, and tracks the process by which the songbook emerged from the original performance contexts of oral publication, into a medium for preservation, and, finally, into an established literary object.

Galvez reveals that songbooks—in ways that resonate with our modern practice of curated archives and playlists—contain lyric, music, images, and other nonlyric texts selected and ordered to reflect the local values and preferences of their readers. At a time when medievalists are reassessing the historical foundations of their field and especially the national literary canons established in the nineteenth century, a new examination of the songbook’s role in several vernacular traditions is more relevant than ever.

Considered in its full poetic and philosophical dimensions, the Romance of the Rose thus acquires an altogether new significance in the history of literature: it appears as a work that incessantly explores its own capacity to be other than it is.

‘Against Anarchy’ investigates the function of Anarchism in Early Modernist political fiction. The study explains how political novels from 1886 to 1911 narrate and evaluate the function of Anarchists as embodiments of a radical space beyond politics. The literary prevalence of Anarchists has so far not been connected systematically to its literary and political functions. The study addresses this research gap in detailed analyses of a radical theme in narratives by Joseph Conrad, Henry James, and G.K. Chesterton. It shows that each novel presents strategies of demarcation that allow turn-of-the-century Britain to project its cultural anxieties upon an imagined other, the dreaded figure labelled ‘Anarchist’. The political radical is set up as the foil against which comforting self-descriptions can be maintained. Rather than merely reproducing this boundary work, however, the novels also evaluate its function, both for the respective political system and for their own narrative capabilities—and present the consequences incurred by the loss of an anarchist outside. ‘Against Anarchy’ is a thorough cultural historiography of the politically other and marginal. At the same
time, the study demonstrates that close attention to the specific literary image of Anarchism allows for a re-evaluation of political thought beyond its immediate historical moment — a literary political theory in its own right.

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