something new, and can in any case show the wide spectrum of feminist thinking even within this specialized subdiscipline. While the collection is most likely to be useful in classes on the philosophy of religion, some of its essays might also intriguingly supplement courses in feminist philosophy, giving students a perhaps-unexpected understanding of the ways in which such theory can be applied. Though it might have been nice to see still more pieces from outside of the Judeo-Christian tradition, the essays collected here are quite good, and the anthology well worth adding to a course.

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Desert Islands and Other Texts, 1953–1974
Gilles Deleuze, edited by David Lapoujade, trans. Michael Taormina
New York: Semiotext(e), 2004, 323 pp. $18 pbk. 1584350180

DANIEL W. SMITH

Desert Islands and Other Texts brings together in a single volume all the occasional pieces (a total of forty) published by the French philosopher Gilles Deleuze (1925–1995) during the years 1953–1974. It includes a wide array of articles, book reviews, prefaces, conference presentations, and interviews, presented in chronological order. The book covers the period up to just after the publication of *Anti-Oedipus* and Deleuze's budding collaboration with Félix Guattari, and presents a compelling picture of the development of Deleuze's early thought. A second volume collecting texts published between 1975 and 1995 has already been published in France under the title *Deux régimes de fous et autres textes* (Paris: Minuit, 2003) ("Two Regimes of the Mad and Other Texts"), and will no doubt be translated soon. Once it appears, all of Deleuze's published writings will be available in English translation (with the exception of writings published prior to 1953, which Deleuze renounced). Both volumes were edited by David Lapoujade, at the Sorbonne. Neither, however, would have been possible without the efforts of Timothy S. Murphy, now at the University of Oklahoma, who compiled a complete bibliography of Deleuze's writings shortly before the latter's death, with Deleuze's cooperation and support. Though many of these texts have appeared before in English, all but four of them have been newly (and fluidly) translated for this volume by Michael Taormina, giving the entire volume a consistency in style and tone.

The wide variety of texts included here makes for fascinating reading, and one can learn much simply by perusing its pages and copious footnotes. One entry ("The Method of Dramatization") records a lecture on *Difference and Repetition* that Deleuze presented, in 1967, to the French Society of

Philosophy, whose members included Jean Wahl, Ferdinand Alquié, Maurice de Gandillac, Georges Bouligand, Jacques Merleau-Ponty, and Jean Beaufret, among others. The talk was followed by a question and answer session, where the interlocutors raised objections and pressed for clarifications. One revealing exchange takes place with Alexis Philonenko, who queries Deleuze on the status of illusion in his philosophy. AP: "So this is what I want to know: what part does illusion (or the illusory) have in the movement of differential elements?" GD: "For me, none." AP: "And what allows you to say that?" GD: "It seems to me that *we have the means to penetrate the sub-representational*, to reach all the way to the roots of spatio-temporal dynamisms, and all the way to the Ideas actualized in them. . . . Illusion only comes afterward." AP: "So illusion appears only in what is constituted?" GD: "That's right." AP: "But if you push illusion over to the side of what is constituted, are you not in the end just coming back to Plato, for whom constitution, understood as proceeding from the Idea, is always veracious, truthful?" GD: "Yes, maybe" (115). The short exchange is remarkably revealing: in just a few lines, Deleuze aligns himself with Plato, breaks with one of the central tenets of Kant (for whom we could *never* penetrate the sub-representative), and more or less identifies the domain of what he calls the "actual" as a domain of illusion.

The volume is filled with surprising gems of this sort. The title essay, "Desert Islands," is a hitherto unpublished article dating from the 1950s, and could be read as Deleuze's first contribution to what he would later call "geophilosophy." In "The Philosophy of Crime Novels" (1966)—an article written to commemorate the thousandth volume in *La Série Noire*, a series of pulp crime novels published by Marcel Duhamel at Éditions Gallimard—Deleuze traces the French and English schools of detective fiction (Rouletabille and Sherlock Holmes) back to Descartes and Hobbes, and beyond that, to Greek tragedy. Deleuze was an avid reader of detective novels—indeed, he seemed to be an avid reader of everything. After Deleuze's death, Jean-François Lyotard published a brief memorial text in the Paris newspaper *Liberation* (7 November 1995, p. 36), which was appropriately titled, "Il était la bibliothèque de Babel"—"He Was the Library of Babel."

This extensive reading is reflected in the index to *Desert Islands*, which includes a seemingly endless list of names; some are instantly recognizable, many more are not. One of the most recognizable names is Jean-Paul Sartre, the great existentialist philosopher, for whom Deleuze has nothing but praise. "He Was My Teacher" (1964) is a moving tribute to Sartre written shortly after the latter refused the Nobel Prize for literature. In it, Deleuze recalls the crucial role Sartre played for aspiring young philosophers at the end of the war in 1945 (when Deleuze would have just turned twenty): "In the disorder and hope of the Liberation, we discovered, we rediscovered everything: Kakfa, the American novel, Husserl and Heidegger, incessant renegotiations with Marxism, enthusiasm for a *nouveau roman*. It was all channeled through Sartre, not only because he was a philosopher and had a

genius for totalization, but because he knew how to invent something new. . . . His whole philosophy was part of a speculative movement that contested the notion of *representation*, the very *order* of representation: philosophy was changing its arena, leaving the sphere of judgment, to establish itself in the more vivid world of the 'pre-judgmental,' the 'sub-representative'" (77).

Texts like these, however, also allow the reader to chart out some surprising developments in Deleuze's thinking. In 1964, for example, Deleuze saw Merleau-Ponty as a "professorial" and "tender" thinker in relation to Sartre's "tough" non-academicism. "Sartre readily likened the existence of human beings to the non-being of a 'hole' in the world: little lakes of nothingness, he called them. But Merleau-Ponty took them to be folds, simple folds and pleats. In this way, one can distinguish a tough, penetrating existentialism from a more tender and reserved existentialism" (77). By the time Deleuze writes his *Foucault* in 1986—which was followed by Deleuze's own book on *The Fold* in 1988—his assessment has changed entirely, and the very idea of holes (or ruptures, or gaps, or breaks) in Being has disappeared: "In Heidegger, and then in Merleau-Ponty, the surpassing of intentionality tended towards Being, the fold of Being. . . . Sartre, on the other hand, remained at the level of intentionality, because he was content to make 'holes' in Being, without reaching the fold of Being" (*Foucault*, Minneapolis: University of Minnesota Press, 1986: 100). Was this was a sign of Deleuze himself becoming more "tender and reserved" with age (another sign perhaps being the appeals to "sobriety" in *A Thousand Plateaus*)? On a different register, Deleuze's constant engagement with contemporary thought is reflected in his often-extended reviews of newly-published books, including Jean Hyppolite's *Logic and Existence*, Michel Foucault's *Raymond Roussel* and *The Order of Things*, Gilbert Simondon's *The Individual and Its Physico-Biological Genesis*, Martial Gueroult's *Spinoza*, Jean-François Lyotard's *Discourse, Figure*, Hélène Cixous's *Neutre*, and works by Guy Hocquenghem and Kostas Axelos.

Deleuze's aesthetic interests are also on display here. In his "Abecedaire" interview of 1988–1989 with Claire Parnet (a transcription of this interview, by Charles Stivale, is available online at http://www.langlab.wayne.edu/CStivale/D-G/ABCs.html), Deleuze maintains that he never really believed in "Culture" with a capital "C," or considered himself to be "cultivated." On weekends, he says, he often went out to the movies, or to an art exhibition, but primarily because he was on the lookout for an "encounter" with something that would make him "think otherwise," something that would force him to think. Such encounters, he confesses, happened less often with people than with things—a painting, a film, a piece of music—and when they occurred with other people, it was usually because of some impersonal affect in the individual (their charm or charisma) rather than their conversation ("I can't stand talk, talk, talk . . .") (see "C as in Culture").

Deleuze's devotion to film is readily apparent from his two *Cinema* books (1983, 1985), and *Desert Islands* complements this with some early evidence of Deleuze's movie-going activities. It includes a short piece entitled "A Planter's Art," which carries out a rather detailed analysis of Hugo Santiago's film *Les Autres*. The text was included as part of a brochure distributed at the door of a movie theater in the Latin Quarter to support Santiago's film, which had caused a scandal at the Cannes Film Festival in 1974. But Deleuze's perhaps lesser-known involvement with the art world is also on exhibit here. "Hot and Cool" was written for the catalogue of a 1973 exhibition of the paintings of Gérard Fromanger, and his analyses of the "functioning" of the paintings (primarily in terms of the use of color) points ahead toward similar analyses that would appears in his book on *Francis Bacon* (1981). In that same year, an exhibition entitled "Faces and Surfaces" took place in Paris which was devoted to a Polish artist named Stefan Czerkinsky (who killed himself shortly afterward), and which also included six drawings by Deleuze (later reproduced in *Chimères* 21). The exhibition catalog contained an interview with a humorous exchange, inadvertently echoing themes that Deleuze would develop in *What is Philosophy?* (1991): SC: "What precautions should be taken when producing a concept?" GD: "You put your blinker on, and check in your rearview mirror to make sure another concept isn't coming up behind you; once you've taken these precautions, you produce the concept" (282). A footnote adds: "Concepts are not in your head: they are things, peoples, zones, regions, thresholds, gradients, temperatures, speeds, etc." (312). Two texts in the volume—"'What Our Prisoners Want From Us'" and "H. M.'s Letters"—are political documents dating from Deleuze's participation in the GIP (Group for Information on Prisons) during the 1970s.

For teachers of philosophy, however, perhaps the most useful texts in the volume are the pieces that Deleuze published in conjunction with his monographs. Intentionally or not, Deleuze had a habit of publishing summary articles that provided condensed synopses of his books (or, in some cases, extensions or elaborations of aspects of his books), and several such pieces are included in *Desert Islands*: "Hume" is a précis of *Empiricism and Subjectivity*; "Bergson, 1859–1941," a précis of *Bergsonism*; "How Do We Recognize Structuralism," a précis of (aspects of) *Difference and Repetition*. "The Idea of Genesis in Kant's Aesthetics" elaborates on themes developed in *Kant's Critical Philosophy*, while the important early article "Bergson's Conception of Difference" lays the groundwork for Deleuze's later exploration of the concept of "difference-in-itself." The are also numerous interviews and articles related to both *Nietzsche and Philosophy* (five pieces, including the influential "Nomadic Thought") and *Capitalism and Schizophrenia* (six pieces), which perhaps testifies to the enlarged reception these two books enjoyed at the time of their publication. All these texts can be useful tools for getting students "into" Deleuze's books. Indeed, one of the difficulties in approaching Deleuze is that his books were written in a highly condensed

style. An example: On 24 February 1987, Deleuze gave an extended seminar on the conception of human freedom found in Leibniz (and Bergson). A transcript of the seminar was recently posted online by Richard Pinhas at his Deleuze website (www.webdeleuze.com); when printed out, it runs to about thirty pages, and is a treasure trove of insight and philosophical analysis. If one looks for its published form in *The Fold*, however, one discovers that the entire discussion has been reduced to a mere *two pages*, which do little more than summarize the results of Deleuze's analyses in an abbreviated series of statements. In other words, it is primarily in the seminars that the true range and scope of Deleuze's philosophical thinking is made manifest. We owe much to Pinhas in making the transcripts of the seminars so readily available, and can only look forward to the appearance of many more. In the meantime, however, the texts contained in *Desert Islands* are already providing us with unforeseen paths into Deleuze's work, and invaluable insights into the complex philosophical milieu in which he lived and thought.

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Modern French Philosophy: From Existentialism to Postmodernism
Robert Wicks
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SARAH K. DONOVAN

Roberts Wicks's *Modern French Philosophy: From Existentialism to Postmodernism* balances basic introduction and in-depth discussion of select twentieth-century French authors. Originally composed as a guide for his own students, each chapter on an author provides biographical information, quotes from key primary sources, critical analysis, and a selected bibliography. Wicks describes important historical details and background information, and utilizes themes from the Dada and Surrealist movements to link together the authors he has chosen. He also highlights similarities between authors throughout the text, which is written in a clear, accessible style. Although the text would be improved by the inclusion of chapters on more key authors, it is an excellent introduction to twentieth-century French philosophy.

In his preface and introduction, Wicks sets the scene for twentieth-century French philosophy by introducing the conflict between the eighteenth-, nineteenth-, and early twentieth-century optimism about reason and science, and the negative consequences of human progress displayed by the horrors of the Industrial Revolution and the First World War. The text itself is divided into three parts. The first part, entitled "Surrealism, Existentialism, and Vitalism," contains six chapters of varying lengths.

Chapters one and two introduce major themes and authors in twentieth-century thought. In chapter one, Wicks describes how both the Dadaists and