

PUBLISHED BOOKS

(III) *The Power of the Impossible: On Community and the Creative Life*. Iff books, Winchester, UK / Washington DC, USA, 2018.
X + 384 pp. 3 ill.
iff-books.com

**Paperback | ISBN: 978-1-78535-149-5 | \$29.95 | £17.99 |
8.5 x 5.5 inches 216 x 140 mm x + 384 pp. 3 ill.
e-book | ISBN: 978-1-78535-150-1 | \$23.99 | £13.99**

The following backcover endorsements appear on the work:

“Learned, exigent, original, and timely, Erik Roraback’s *Community and the Creative Life* presents authoritative readings of what important theorists from Spinoza to Bataille, Blanchot, Nancy, Žižek, and others have had to say about community and the individual, with sections along the way on how those theorists might lead us to approach work by Henry James, James Joyce, Ralph Ellison, Dante Alighieri, and, surprisingly, the great tennis player, Ivan Lendl. Roraback also develops on the basis of his theorists his own persuasive concept of an impossible/possible global community yet to come that would facilitate individual creativity as well as contest the repressive hegemony of finance capitalism and technology, especially digital technology.”

—J. Hillis Miller, The University of California at Irvine

“A spirited, luminous romp through theory, literature—and professional tennis! This original, unorthodox study illuminates our current crises of community formation and creativity in ways unexpected but necessary.”

—Robert Appelbaum, Chair and Professor of English Literature, Uppsala University, Sweden

(II) *The Philosophical Baroque: On Autopoietic Modernities*. 23 March 2017. **Brill Publishers** (est. 1683) (Leiden, The Netherlands; Boston, USA). Adopted from the flyer for the book:

- › Hardback (xvi + 295 pp. 3 ill.)
- › ISBN: 9789004323278
- › List price: €110 / \$132
- › Language: English
- › Literary Modernism, 2
- › Imprint: BRILL

In his pioneering study *The Philosophical Baroque: On Autopoietic Modernities*, Erik S. Roraback argues that modern culture, contemplated over its four-century history, resembles nothing so much as the pearl famously described, by periodizers of old, as irregular, *barroco*. Reframing modernity as a multi-century baroque, Roraback steeps texts by Shakespeare, Henry James, Joyce, and Pynchon in systems theory and the ideas of philosophers of language and culture from Leibniz to such dynamic contemporaries as Luhmann, Benjamin, Blanchot, Deleuze and Guattari, Lacan, and Žižek. The resulting brew, high in intellectual caffeine, will interest all who take an interest in cultural modernity—indeed, all who

recognize that “modernity” was (and remains) a congeries of competing aesthetic, economic, historical, ideological, philosophical, and political energies.

R E V I E W S :

“*Erik Roraback's The Philosophical Baroque: On Autopoietic Modernities is a great book that will engage an energetic and important subfield of scholarship.*”

- William Egginton, The Andrew W. Mellon Professor in the Humanities, *The Johns Hopkins University*, author of *The Theater of Truth: The Ideology of (Neo) Baroque Aesthetics* (Stanford University Press).

A review: <https://journals.openedition.org/erea/6147>

For more information see <https://www.brill.com/limo>

(I) *The Dialectics of Late Capital and Power: James, Balzac and Critical Theory*. 1 July 2007. Cambridge Scholars Publishing (UK). This tome conceptualizes the vanguard concepts of ‘un-power’ and of ‘un-money’ and illumines the relational configurations and dialectical connectedness between various types of capital and power (including, but not limited to, the complicity of the cultural form of the novel with social mechanisms of power) by engaging with selected narratives by Henry James and his grand literary model, Honoré de Balzac. Dust jacket: a Georg Jensen designed silver bowl from 1912. ISBN 1-84718-226-7, 220 x 150 (mm), xviii + 312 pp. 1 ill. Hardback, UK: £34.99, US: \$52.99.

Backcover reviews from:

- 1) Stephen A. Erickson, Professor of Philosophy and the E. Wilson Lyon Chair of Humanities, Pomona College
- 2) Alison Finch, see below
- 3) Henry B. Wonham, Professor of English, University of Oregon.

For more information see

<http://www.cambridgescholars.com/productreviews/58872>

“This book makes fascinating and long-overdue connections between Balzac’s and Henry James’s literary treatment of money—money both as an economic fact and as a metaphor and symbol. Dr Roraback’s astute analysis is pioneering and should be read by all experts on these two authors as well as by anyone who has an interest in the post-1800 novel.”

—Alison Finch, Professor and Senior Research Fellow, Churchill College, University of Cambridge

This book represents an attempt to contribute to the understanding of James’s and of Balzac’s work as two of the seminal corpuses of texts in the long nineteenth-century novel, and of the fertile critique their texts, as well as related ones from critical theory, offer of the conceptual

intersection between forms and languages of capital and power.

A review:

http://www.graat.fr/review_roraback.htm

ARTICLES AND BOOK CHAPTERS

(XLII) A book chapter, “**On Capital and Class with Balzac, James, and Fitzgerald**” as Chapter Thirty, pp. 398–411, in *The Routledge Companion to Literature and Class*, ed. Gloria McMillan. New York and London: Routledge Taylor & Francis Group, 2022. Xv + 456 pp. ISBN: 978-0-367-44211-8 (hbk); ISBN: 978-1-032-04294-7 (pbk); ISBN: 978-1-003-00835-4 (ebk).

This chapter evaluates the matrix of capital and of class in selected works by Balzac and Henry James, as well as in Fitzgerald’s *The Great Gatsby*, in order to think of new egalitarian ways of thinking through this problematic. The piece enlists critical theory from Giorgio Agamben, Karl Marx, Jacques Rancière, Bernard Stiegler, and Slavoj Žižek, to throw light on this double pronged cultural and material phenomenon.

(XLI) An article entry on “**Mark, Gospel of**” for “III. Literature” in *Encyclopedia of the Bible and Its Reception*. (EBR) Volume 17 [Lotus—Masrekah]. Eds. Christine Helmer / Steven L. McKenzie / Thomas Römer / Jens Schröter / Barry Dov Walfish / Eric Ziolkowski. Berlin/Boston: Walter De Gruyter Press, 2019. xxxiv + 641 pp., 30 Fig., columns 1282; pp. 471–472, columns 941–944. ISSN: 2193–2840. ISBN: 978–3–11–031334–5.

This article delineates a diverse array of examples from literary, critical and theoretical cultures of the reception and appropriation of the Gospel of Mark. Writers discussed include, inter alia, Shakespeare, Dostoyevsky, Melville, Nietzsche, Benjamin, Heidegger, Lacan, Simone Weil, Harold Bloom, Burton L. Mack, and Rowan Williams. Problems of faith, of reception, of misrecognition, and of worldly values are also addressed.

(XL) A book chapter, “**The Anti-Modern James, Balzac and Barthes**” as Chapter Fourteen, pp. 155–66, in *Reading Henry James in the Twenty-First Century: Heritage and Transmission*, eds. Dennis Tredy, Annick Duperray and Adrian Harding. Newcastle upon Tyne: Cambridge Scholars Publishing, 2019. ISBN 10: 1–5275–3287–9; ISBN 13: 978–1–5275–3287–8.

(XXXIX) A book review on *Where is History Today? New Ways of Representing the Past*, eds. Marcel Arbeit and Ian Christie (Olomouc: Palacký University Olomouc, 208 pp., ISBN 978–80–244–4760–5 in Editor: Arbeit, Marcel, inter alia, *The Moravian Journal of Literature and Film*. Volume 7, nos. 1–2 (2016), 138–41, published by Filosofická Fakulta, Palacký University, Olomouc. ISSN 1803–7720. Printed in 2019.

(XLVIII) Journal article, “**Pondering Along With Ranjan Ghosh and**

J. Hillis Miller's *Thinking Literature Across Continents* (2016)", in *Interdisciplinary Literary Studies* (Penn State University Press), Vol. 20, No. 2, SPECIAL ISSUE: Thinking Literature across Continents (2018), pp. 151-168. Written for a special number on a new book by Ranjan Ghosh and J. Hillis Miller, *Thinking Literature across Continents* (Duke University Press, 2016). The issue features 6 invited essay articles from Ghosh and Miller as well as an introduction. ISSN 15248429.

(XXXVII) A contribution "**This is Money & Power; or Thinking Materialism with James & Balzac**" pp. 347–64 in a paperback volume sold in bookstores for 23 Euros, *Argent, pouvoir et représentations (Money, Power and Representations)*, sous la direction de (Eds.) Eliane Elmaleh, Pierre Guerlain, Raphaël Ricaud. Paris: Presses universitaires de Paris Nanterre, 2017, 403 pp. ISBN: 978–2–84016–259–9.

This article presents a theory of radical materialism and of money capital found in selected writings by Henry James and in Honoré de Balzac's novel work, *Eugénie Grandet*. The theory argued for here presents an understanding of materialism and of capital that would be most radical when predicated on something that builds on the life-asserting notions of 'un-power' or 'non-power', so that in their most significant and substantial form, materialism and capital are about assuming their own symbolic non-existences or basis in nothing. As such, writings by James and Balzac give us the creative opportunity to think afresh the category of wealth and of how it may be redefined in a new understanding of its form and content for the twenty first century.

(XXXVI) A book chapter on "**Emancipating Forms Of Death With Polanyi And Leibniz**" appeared as Chapter Eleven pp. 267-94 in a volume entitled, *Death And Anti-Death, Volume 14: Four Decades After Michael Polanyi, Three Centuries After G. W. Leibniz*, ed. Charles Tandy. Ann Arbor, Michigan: Ria University Press, 25 December 2016, 358 pp. Hardback ISBN: 978-1-934297-25-4; Softback ISBN: 978-1-934297-26-1.

This opportunity for publication was received as an invitation addressed specifically to me in April 2016. This chapter demonstrates that G.W. Leibniz and Michal Polanyi's creative work in multiple fields of attention may serve a twenty first century in need of scholars willing to put daring and speculative imaginative inter-disciplinary risks in play. Such a cultural development would activate a general and cross-cultural sensibility that may salvage knowledge work, which is often predicated on property and power, for instead intellectual work that would serve the production of multiple truths that may enliven the world and inspire it.

(XXXV) "**An Aesthetic & Ethical Revolutionary on the U.S.-American Road: Theodor W. Adorno in Los Angeles & in New York, 1938–53**". In: *A View from Elsewhere*. Editors: Arbeit, Marcel & Trušník, Roman. Olomouc: Palacký University, 2014, 247 pp. ISBN 978–80–244–4396–6, pp. 59–84. Czechia. First edition.

This scholarly text outlines some of the basic coordinates of Theodor W. Adorno's time spent living and working in the United States in the period of time from 1938–1953. It evaluates both Adorno's cultural output and

the nature of the reception of his intellectual work while in the US, and the formative influence his American experience had on his last years as a cultural producer in Germany from 1954–1969.

(XXXIV) “**Slavic Encounters: The Reception of Henry James in the Czech and Slovak Lands**”. In: The Reception of Henry James in Europe The Athlone Critical Traditions Series: The Reception of British and Irish Authors in Europe Editor: Duperray, Annick, Series Editor Schaffer, Elinor. London/New York: Bloomsbury Academic, 2014, 381 pp. ISBN 978–1–4725–3593–1, pp. 124–138 and 325–328. UK/USA. Paperback edition. First published in 2006 by the Continuum International Publishing Group Ltd.

This second and updated version of an already published scholarly chapter traces the response to James’s work by scholars and readers in Bohemia, in Moravia, and in Slovakia, including the presence of such James scholars as F.O. Matthiesen who taught at the Charles English division in 1947, the Charles Ph.D. René Wellek who later lived in Britain and settled permanently in the United States, and to a very minor extent the present scholar’s own experiences teaching, lecturing, and publishing two articles on James in Prague.

(XXXIII) An article entry on “**Fassbinder, Rainer Werner**” in Encyclopedia of the Bible and its Reception. Volume 8. Eds. Allison, Jr., Dale C. / Helmer, Christine / Seow, Choon-Leong / Spieckermann, Hermann / Walfish, Barry Dov / Ziolkowski, Eric. Berlin: De Gruyter Press, 2013, 1200 columns, columns 901–903, ISBN: 978–3–11–018376–4.

(XXXII) “**The Dialectical Legacies of Jacques Derrida’s *Glas***”. In: *Tis to Create and in Creating Live: Essays in Honour of Martin Procházka*. Eds. Ondřej Pilný and Mirka Horová. Prague: Karolinum Press, 2013, 327 pp., pp. 228–237, ISBN: 978–80–7308–445–5.

This article surveys the dialectical nature of the cultural and literary-philosophical heritage of Jacques Derrida’s magnum opus, *Glas* (1974).

(XXXI) A book chapter on “**A Gateway to a Baroque Rhetoric of Jacques Lacan & Niklas Luhmann**”. In: Prague English Studies Centenary and the Transformation of Philologies. 1st ed. Eds. Martin Procházka and Ondřej Pilný. Prague: Karolinum Press, 2013, 218 pp., pp. 166–83, ISBN: 978–80–246–2156–2.

This chapter articulates the ideological content and the rhetorical nature (including the baroque aspects) of selected works by the French psychoanalytic thinker Jacques Lacan (1901–81) and the German systems theorist Niklas Luhmann (1927–98) and, where applicable, the mediatory roles of the Prague philosopher Ladislav Rieger (1890–1958), of Edmund Husserl (1859–1938), who lectured to the members of the Prague Philosophical Circle in 1935, and of the founding member of the Circle and the first Professor of English Language and Literature at Charles University, Vilém Mathesius (1882–1945).

(XXX) A book chapter “**The Dialectic of Adorno–Jameson, Deleuze–Guattari, U.S. Cultural Modernity, Utopias of ‘Becoming’, & After**” printed in Prague in a translational treatment into Czech by Linda Petříková and by Tereza Stejskalová as *Adornova-Jamesonova dialektika, Deleuze-Guattari, kulturní modernita USA, utopie “dění” a poté*. Moderní svět v zrcadle literatury a filosofie Ed. Miroslav Petříček Praha: Herrmann & synové/Univerzita Karlova, 2011, pp. 185–196, ISBN 978–80–87054–28–4, 288 pp.

This article essays to profile some major contours of the understanding of US-American culture and of its utopian and anti-utopian configurations vis-à-vis Theodor W. Adorno and to a lesser extent more abstractly on the latter most conceptual categories more than on the United States per se from Fredric Jameson, from Gilles Deleuze and from Félix Guattari.

(XXIX) A book chapter on “**The Social and the Negative: F.W. Murnau’s *Der Letzte Mann* (*The Last Laugh*, 1924) and Walter Benjamin’s ‘Angelus Novus’**”. Krajina bez vlastnosti: Literatura a Střední Evropa / Landschaft ohne Eigenschaften: Literatur und Mitteleuropa. Peteru Demetzovi k 85. Narozeninám / Festschrift für Peter Demetz zum 85. Geburtstag, Petr A. Bílek, Tomáš Dimter (eds.). Aktion, Praha, 2007/2010, pp. 247-63. 344pp. ISBN: 978-8-08634-930-5.

Part of a book in honor of prof. Peter Demetz’s (Yale University) 85th Birthday from a conference on “The Landscape without Qualities: Literature and Central Europe” at the Dept of Czech and Comparative Literature, Faculty of Arts, Charles University–Prague, & at the Austrian Cultural Forum, 23–25 October 2007. This scholarly article formalizes the question of the social and of the unthought in connection to F.W. Murnau’s film *Der Letzte Mann* (*The Last Laugh*, 1924) and to Walter Benjamin’s demonic angel of history.

(XXVIII) Author of a chapter in an academic book “**A Multiplicity of Folds of an Unconscious ‘Crystal’ Monad: James, Benjamin, and Blanchot**”. Supplemental online chapter S 68–77. *Henry James’s Europe: Heritage and Transfer*. Dennis Tredy, Annick Duperray and Adrian Harding, eds. Cambridge: Open Book Publishers, 2011. 294 + S 92pp. ISBN 978–906924–36–2.

This chapter outlines a constellation, a monad combining and so linking the aesthetic capacities, propensities and achievements of the cultural work and conceptual personae of Henry James, of Walter Benjamin, and of Maurice Blanchot.

(XXVII) Author of a feature essay in a literary-cultural journal: “**Nejsvětější svátosti v americké próze Nad Thomasem Pynchonem**” / “**Among the Holy of Holies of Prose Fiction in U.S. English; or, on Thomas Ruggles Pynchon**” A2, Thomas Pynchon & Literární Paranoia, 7.21, 12.10.2011, 22–23. Z anglického original přeložila Anna Vondřichová. English original at <http://www.advojka.cz/archiv/2011/21/amongthe-holy-of-holies-of-prose-fiction-in-u-s-english-or-on-t>

This article illuminates some distinguishing characteristics of Thomas Pynchon's narrative work in order to show that it is the special aesthetic space that he creates that from one critical angle of vision truly matters in his aesthetic universe.

(XXVI) **Introduction, Aftermath, 1970–2000, the sections on Thomas Pynchon, Norman Mailer, Kurt Vonnegut, David Foster Wallace, and Lydia Davis, part of the section on Ralph Ellison.** In: *Lectures on American Literature, Third Edition*. Editor: Justin Quinn. Prague: Univerzita Karlova v Praze, 2011. Pp. 277–80, miscellaneous from pp. 257–58 and 298–305.

(XXV) **“Heretical Capital: Walter Benjamin’s Cultic Status in Cultural and Theoretical History”.** Piece originally presented at a colloquium on “Cult Fictions, Film and Happenings”, Palacký University, Olomouc, Czechia, 4–9/9 2005. Olomouc. Editor: Arbeit, Marcel, inter alia, *The Moravian Journal of Literature and Film*. Volume 1, no. 2 (Spring 2010), 5–18, published by Filosofická Fakulta, Palacký University, Olomouc. ISSN 1803–7720.

This article dishes up a critique of first-rate readings of Benjamin given by such cultural critics as Adorno, Arendt, Bersani, Jay, and Susan Buck-Morss, among others, in order to underscore Benjamin’s radically cultic function today.

(XXIV) **“Niklas Luhmann and Forms of the Baroque Modern; or, Structure, System and Contingency”.** *The Prague School and Theories of Structure: Interfacing Science, Literature, and the Humanities / ACUME 2, Vol. 1* Edited by Martin Procházka / Markéta Malá / Pavlína Šaldová (eds.). Goettingen: V&R unipress, 2010. pp. 363–78; book 469 pp.

This contribution elucidates some main contours and baroque elements in Niklas Luhmann’s late twentieth-century systems theory. ISBN 978–3–89971–704–4.

(XXIII) **“A Benjamin Monad of Guy Debord & W.D. Howells’s *The Rise of Silas Lapham* (1885); or, Individual & Collective Life & Status as Spectacle”.** *Profils américains, 21: William Dean Howells*, ed. Guillaume Tanguy. Montpellier: Presses Universitaires de la Méditerranée, 2009. Pp. 165–92; book 303 pp.

This article illuminates Howells’s early-style *The Rise of Silas Lapham* as an exemplary text of Walter Benjamin’s monad via its forceful blending of Benjamin’s corpus of texts and of the foregoing Howells-novel; Debord’s theories of the spectacle society and Benjamin’s fecund work on topic areas germane to *The Rise of Silas Lapham* (perhaps the first American novel about a business man, per se) are brought into relief to show how the literary history that Howells makes finds its sense in work by Benjamin and by Debord. The foregoing is the first book-length publication published on Howells in France. ISBN 978–2–84269–880–5.

(XXII) **“Gothic Components and Gothic Globality of Balzac’s Early-Style *Le Centenaire, ou, Les Deux Bérinhelds* (1822) [*The Centenarian: or, The Two Beringhelds* (trans. 2005)]”**. *Gothic N.E.W.S., Volume 1: Literature* Edited by Max Duperray. Paris: Michel Houdiard Éditeur, 2009. pp. 202–18; book 348 pp.; the text grew out of a presentation given on 26 June at the International Gothic Association ‘Gothic N.E.W.S.’ conference held at Aix-en-Provence, France, 25–29 vi 2007.

This contribution engages a largely unknown early Balzac piece of prose fiction *Le Centenaire, ou, Les Deux Bérinhelds* (1822) [*The Centenarian: or, The Two Beringhelds*] and in so doing illumines some of the text’s gothic aspects and how these elements allow us ways of meditating on a fledgling globalization and globality in the early nineteenth century.

ISBN 978–2–35692–008–9.

(XXI) **“A ‘Future First’ Silence; or, Welles’s *Chimes at Midnight and Shakespeare*”**. *Shakespeare: Between the Middle Ages and Modernism: From Translator’s Art to Academic Discourse*. A Tribute to Professor Martin Hilský, OBE. Edited by Martin Procházka and Jan Čermák. Prague: Charles University, Faculty of Arts, 2008. Pp. 166–80; book 267 pp.

This academic article engages and enlists the philosophy of Gilles Deleuze, of Walter Benjamin and of Martin Heidegger in an attempt to elucidate Orson Welles’s late-style Shakespeare film; it consitutes one text among several in a volume of essays that celebrates prof. Martin Hilský’s 65th Birthday.

ISBN 978–80–7308–244–4.

(XX) **“Cosmic Auto-Poetic Self-Reference, Participation & Actuality: *Citizen Kane* (1941)”**. *Parallax: Journal of International Perspectives*, Volume V, Number 1 (Fall 2008) (Boston) 17 pages-long; pp. 109–25.

This scholarly article engages systems theory, among other modelings, to throw light on Welles’s early-style magnum opus.

ISSN 1549–0645.

(XIX) **“A Chiasmus of Baroque Forms of Existence, Community, and Spectrality: Benjamin-Debord”**. *Litteraria Pragensia* 17.34 (2007) 101–18.

ISSN 0862–8424.

(XVIII) **“Dialectizing Subjectivity with Sartre and with Adorno”**; a review article on David Sherman’s *Sartre and Adorno: The Dialectics of Subjectivity* (Albany: SUNY Press, 2007). *EREA* 5.2 (Autumn 2007), Univ. de Provence. France. In: E-REA. 2007, volume 5, number 2, www.up-univ.mrs.fr/e-rea/5_2_Reviews/sherman.htm.

This piece of work gives an interpretive critique of and response to an important recent volume in the field of Sartre, Adorno and subjectivity studies.

ISSN 1638–1718.

(XVII) A chapter number eight contribution on “**Slavic Encounters: The Reception of Henry James in the Czech and Slovak Lands**”. *The Reception of Henry James in Europe*, ed. Annick Duperray, series editor Elinor Schaffer, from **The Athlone Critical Tradition Series, London/New York: Continuum Publishing Company, 2006.** 124–38 and 324–27. UK/USA.

This chapter traces the response to James’s work by scholars and readers in Bohemia, in Moravia, and in Slovakia, including the presence of such James scholars as F.O. Matthiesen who taught at the Charles English division in 1947, the Charles Ph.D. René Wellek who later exfluxed to Britain and to the United States, and to a minor extent the present scholar’s own experiences teaching and lecturing on James (in 3 M.A. seminars, in 10 B.A. survey classes, and in 3 special lecture series components), and in publishing two articles on James at Prague: one on *The Ambassadors* and another on *The Wings of the Dove*. ISBN 0826458807.

(XVI) “**Culture and a New Experience of Democracy**” in EREA 4.2 (Autumn 2006), Université de Provence. France. This review-article on Thomas Docherty’s *Aesthetic Democracy* (Stanford: Stanford University Press, 2006) offers up a critique of Docherty’s post-Immanuel Levinásian critique of the problem of contemporary aesthetics and political democracy. ISSN 1638–1718.

(XV) An article “**Re-Framing Modernity; or, A Literary and Philosophical Baroque**”. *Parallax: A Journal of International Perspectives* Centennial issue 4.1 (Fall 2006): 125–38. Boston, USA. ISSN 1549–0645.

(XIV) “**Cracking from the Air—Modern and Postmodern Examples of the Baroque**” a review article on Gregg Lambert’s *The Return of the Baroque in Modern Culture* (London: Continuum, 2004). *E-REA* 3.2 (Autumn 2005), Univ. de Provence. France.

This piece offers up a critique of and response to an important recent book in the field of modern and postmodern baroque studies. //www.up-univ-mrs.fr/3_2/3_2Review/CR_Roraback.htm

The article was quoted in the 2007 Continuum Philosophy catalogue and currently is cited on bloomsbury.com and amazon.com.

ISSN 0862–8424.

(XIII) “**Jean-Luc Nancy, Being-in-Common and the Absent Semantics of Myth**”. *Time Refigured: Myths, Foundation Texts & Imagined Communities*, eds. Martin Procházka & Ondřej Pilný. Prague: Litteraria Pragensia, 2005. Pp. 121–35. Prague.

This chapter attempts to elucidate the chief contours of Jean-Luc Nancy’s ideas on community and myth, notions that complicate canonical takes on these two dense topic areas.

ISBN 80–7308–102–4.

(XII) **“Circulating within Orson Welles’s *Mr. Arkadin/Confidential Report for a Newly Armed Eye*”**. *Theory and Practice in English Studies, Volume 4: Proceedings from the Eighth Conference of English, American and Canadian Studies*. Brno: Masaryk University, 2005. 227–33. Brno.

The present article interrogates one of Welles’s most under-rated films as a way to reflect on the true nature of power and authority as they pertain to the act of the viewer’s moving within the cinematic frame.
ISBN 80–210–3836–5.

(XI) **“Interdisciplinarity and Gilles Deleuze’s *Le pli: Leibniz et le baroque (The Fold: Leibniz and the Baroque)*”**. *Litteraria Pragensia* 15.29 (2005) 39–47. Prague.

This article analyzes an important late work of Deleuze and builds on its insights through the filter of Leibniz’s own texts.
ISSN 0862–8424.

(X) **“The Colors and the Spinozist Bodies of Michelangelo Antonioni’s *L’avventura (The Adventure or The Fling, 1959)*”**. *E-REA* 3.1 (Spring 2005): ix–xviii, Université de Provence. France.

This interdisciplinary reading of Antonioni employs the writings of Deleuze and Spinoza to home in on the post modern body in a canonical work of post-war European film.
ISSN 1638–1718.

(IX) **“Para-Baroque Conceptual Intersections and Interventions: *Finnegans Wake, Gravity’s Rainbow and L’Écriture du désastre (The Writing of the Disaster)*”**. *Hypermedia Joyce Studies*, 5.2 (2005).

This article probes the inter-linkages between three major works of twentieth-century prose to highlight their shared and hidden Baroque features; http://www.geocities.com/hypermedia_joyce/oraback2.html
ISSN 1801–1020.

(VIII) **“New Pathways through Pynchon”**. *Pynchon Notes*, issue 50–51 (copyright date 2004) 174–82. USA.

The review article of *American Postmodernity: Essays on the Recent Fiction of Thomas Pynchon*, ed. Ian D. Copestake (Oxford: Peter Lang, 2003) gives the survey of the book and builds on its multi-tiered insights from multiple contributors by fleshing out or even just suggesting other avenues for new lines of approach.
ISSN 0278-1891.

(VII) **“Future Directions for Intercultural Studies as Education Globalizes: An American Scholar’s Perspective at Charles University, Prague”**. *Parallax: A Journal of International Perspectives* 1.1 (Fall 2003): 67–73. Boston, USA. ISSN 1549–0645.

This piece formalizes certain dimensions of interdisciplinary teaching and research both within and outside Charles University, with particular reference to the present scholar’s attempts at inter-disciplinary pedagogical work at Charles in Prague.

(VI) “**Artistic Authority, Interpretation and Economic Power: Joyce’s *Finnegans Wake***”. *Hypermedia Joyce Studies* 4.1 (2003). ISSN 1801–1020.

(V) “**Medicine, Money, Writing, Hermeneutics: James’s *The Wings of the Dove***”. *Litteraria Pragensia* 12.24 (2002): 48–64. Prague. ISSN 0862–8432.

(IV) “**Folding St. Petersburg Communities: Spaces and Subjectivities**” for a special issue on **Image + Identity**. *Arcade: Architecture/Design in the Northwest* 21.1. Seattle, Washington (Autumn, 2002): 28–29. USA.

This piece forms an interdisciplinary (Deleuze and Nancy-inspired) text that engages the field of architecture studies.

(III) Contributing author with Martin Procházka, with Justin Quinn and with Hana Ulmanová to *Lectures on American Literature*, Prague, Karolinum: Charles University Press, 2002. 313pp.

This contribution homes in on Post War American prose fiction. ISBN 80–246–0358–6.

(II) “**Money, Temporality and Bio-Power in *The Ambassadors***”. *Litteraria Pragensia* 9.17 (1999): 1–25. (Journal published at the Centre for Comparative Studies, Charles University, Prague, and distributed in Amsterdam, The Netherlands.)

ISSN 0862–8424.

(I) Commissioned research done on Henry James for *The Age of Elegance: The Paintings of John Singer Sargent* (London: Phaidon Press, 1996). UK. ISBN-10: 0714835447 ISBN-13: 978-0714835440.