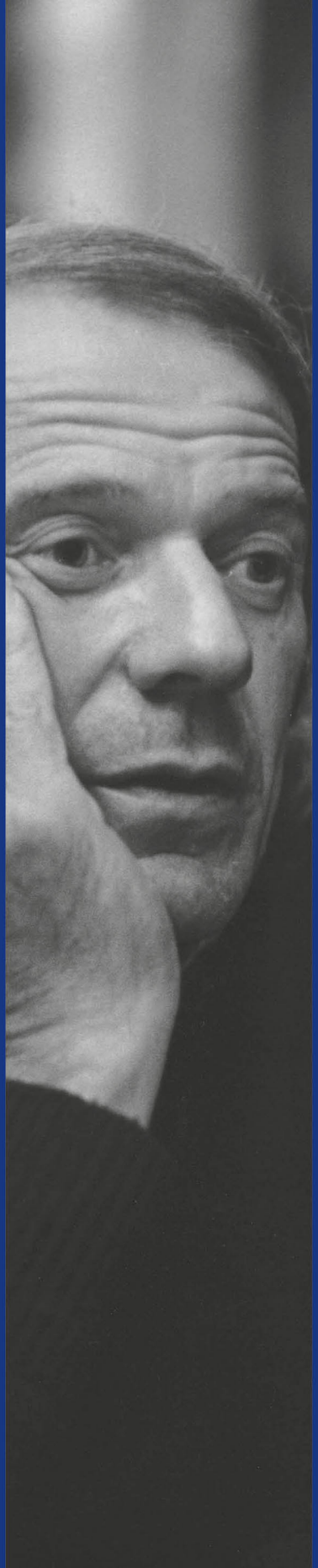

THE **DELEUZIAN** MIND

EDITED BY JEFFREY A. BELL AND HENRY SOMERS-HALL

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THE DELEUZIAN MIND

Gilles Deleuze was one of the most influential philosophers of the second half of the twentieth century. As with other French philosophers of his generation, such as Jacques Derrida and Michel Foucault, Deleuze's work and his collaboration with Félix Guattari has also had huge influence in other disciplines, particularly literature, film studies, architecture, and science and mathematics.

The Deleuzian Mind is an outstanding collection that explores the full extent and significance of Deleuze's work, its reception and its legacy. Comprising 38 chapters written by an international and interdisciplinary team of contributors, the volume is divided into eight clear parts:

- Situating Deleuze
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With its wide-ranging exploration of Deleuze's thought and the huge influence it continues to have within the theoretical humanities and social sciences, *The Deleuzian Mind* is invaluable reading for students, researchers and scholars in philosophy, literature, film studies and political theory.

Jeffrey A. Bell holds the C. Howard Nichols Professorship at Southeastern Louisiana University, USA. His books include *An Inquiry into Analytic-Continental Metaphysics*, *Towards a Critical Existentialism*, *Philosophy at the Edge of Chaos* and *Deleuze's Hume: Philosophy, Culture and the Scottish Enlightenment*. Bell has also co-edited *Deleuze and History* with Claire Colebrook, *Beyond the Analytic-Continental Divide*

with Paul Livingston and Andrew Cutrofello, and *A Thousand Plateaus and Philosophy* with Henry Somers-Hall and James Williams.

Henry Somers-Hall is a Professor of Philosophy at Royal Holloway, University of London. He has written extensively on Gilles Deleuze and the broader twentieth-century French philosophical tradition. He is the author of *Hegel, Deleuze and the Critique of Representation* (2012), *Deleuze's Difference and Repetition* (2013) and *Judgement and Sense in Modern French Philosophy* (2022), and co-editor of the *Cambridge Companion to Deleuze* (2012) and *A Thousand Plateaus and Philosophy* (2018).


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Stephen Zepke is an independent researcher based in Vienna. His research focuses on the intersections of philosophy, politics and contemporary art. His recent books include the collected volume *Violence and Resistance, Art and Politics in Colombia* (2023, edited with Nicolas Alvarado Castilla), *Towards a New 'New Brutalism', Wandering Around Robin Hood Gardens* (2022), *Head in the Stars, Essays on Science Fiction* (2020), *La Sensación Más Allá de Los Límites, Ensayos sobre arte y política* (2019) and *Sublime Art; Towards an Aesthetics of the Future* (2017).


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ABBREVIATIONS AND CONVENTIONS FOR DELEUZE AND DELEUZE AND GUATTARI'S WORKS

Works by Gilles Deleuze

B	*Bergsonism*, trans. Hugh Tomlinson and Barbara Habberjam (New York: Zone Books, 1988)
CI	*Cinema I: The Movement-Image*, trans. Hugh Tomlinson and Barbara Habberjam, (Minneapolis: University of Minnesota Press, 1986)
CII	*Cinema II: The Time-Image*, trans. Hugh Tomlinson and Barbara Habberjam (Minneapolis: University of Minnesota Press, 1989)
DI	*Desert Islands and Other Texts (1953–1974)*, by Mike Taormina (New York: Semiotext(e), 2003)
DR	*Difference and Repetition*, trans. Paul Patton (New York: Columbia University Press, 1994)
DW	2002. 'Description of Woman for a Philosophy of the Sexed Other.' *ANGELAKI Journal of the Theoretical Humanities,* 7:3: 17–24.
ECC	*Essays Critical and Clinical*, trans. Daniel W. Smith and Michael A. Greco (Minneapolis: University of Minnesota Press, 1997)
EPS	*Expressionism in Philosophy: Spinoza*, trans. Martin Joughin (New York: Zone Books, 1990)
ES	*Empiricism and Subjectivity: An Essay on Hume's Theory of Human Nature*, trans. Constantin V. Boundas (New York: Columbia University Press, 1991)
F	*Foucault*, trans. Sean Hand (Minneapolis: University of Minnesota Press, 1988)
FLB	*The Fold: Leibniz and the Baroque*, trans. Tom Conley (Minneapolis: University of Minnesota Press, 1993)
KCP	*Kant's Critical Philosophy: The Doctrine of the Faculties*, trans. Hugh Tomlinson and Barbara Habberjam (Minneapolis: University of Minnesota Press, 1984)
L	Lectures, available at https://deleuze.cla.purdue.edu, cited by date of lecture.
LS	*The Logic of Sense*, trans. Mark Lester, with Charles Stivale, ed. Constantin V. Boundas (New York: Columbia University Press, 1990)
LSn	*Francis Bacon: Logic of Sensation*, by Daniel W. Smith (Minneapolis: University of Minnesota Press, 2005).

LT *Letters and Other Texts*, trans. Ames Hodges (New York: Semiotext(e), 2020)
M *Masochism: Coldness and Cruelty*, trans. Jean McNeil (New York: Zone Books, 1991)
N *Negotiations*, trans. Martin Joughin (New York: Columbia University Press, 1995)
NP *Nietzsche and Philosophy*, trans. Hugh Tomlinson (London: Athlone Press, 1983)
PI *Pure Immanence: Essays on a Life*, trans. Anne Boyman (New York: Zone Books, 2001).
PS *Proust and Signs: The Complete Text*, trans. Richard Howard (Minneapolis: University of Minnesota Press, 2003).
SPP *Spinoza: Practical Philosophy*, trans. Robert Hurley (San Francisco: City Lights Books, 1988)
TRM *Two Regimes of Madness: Texts and Interviews 1975–1995*, ed. David Lapoujade, trans. Ames Hodges and Mike Taormina (New York: Semiotext(e), 2007)

Works by Gilles Deleuze and Félix Guattari

AO *Anti-Oedipus: Capitalism and Schizophrenia I*, trans. Robert Hurley, Mark Seem and Helen R. Lane (Minneapolis: University of Minnesota Press, 1977)
KML *Kafka: For a Minor Literature*, trans. Dana Polan (Minneapolis: University of Minnesota Press, 1986)
TP *A Thousand Plateaus: Capitalism and Schizophrenia II*, trans. Brian Massumi (Minneapolis: University of Minnesota Press, 1987)
WP *What is Philosophy?*, trans. by Hugh Tomlinson and Graham Burchell (London: Verso, 1994)

Works by Gilles Deleuze and Claire Parnet

ABC *Gilles Deleuze from A to Z*, dvd, trans. Charles J. Stivale. (New York, 2011)
D *Dialogues II*, trans. Hugh Tomlinson and Barbara Habberjam (New York: Columbia University Press, 2007)

INTRODUCTION

Jeffrey A. Bell and Henry Somers-Hall

Of the philosophers to rise to prominence in France in the late 1960s, Gilles Deleuze stands among the most important and influential. Along with his contemporaries, Jacques Derrida and Michel Foucault, Deleuze would gain an international reputation that went well beyond his contributions to philosophy. In fact, one of the challenges of attempting to compile a comprehensive collection of essays to cover the work and influence of Deleuze is precisely that Deleuze, even more so than Derrida and Foucault, has been influential in disciplines ranging from film theory, art, architecture, and political theory, among many others. In his co-authored works with Félix Guattari, Deleuze is particularly focused on connecting philosophical inquiry to a wide array of topics, and the result of these efforts is that Deleuze has become widely recognized to be one of the most important philosophers of the latter half of the twentieth century.

Despite his many forays into areas outside philosophy proper, Deleuze still considered himself a philosopher, and the most important influences on his own work, influences that are evident throughout much of his writing, were those of other philosophers. Beginning with his early book on Hume, Deleuze would write on and incorporate into his own thought key insights from Bergson, Nietzsche, Spinoza, Kant, and Leibniz. In each of these cases, Deleuze offers novel, transformative interpretations of the philosophers he reads—giving birth to the monstrosities they themselves might not have recognized—and yet he does so in a very careful, detailed way that follows through on the problems Deleuze finds at work in their texts. As many scholars have noted, and as a number of collected essays has demonstrated, Deleuze was influenced by many other philosophers than those just listed, and we must not fail to mention as well the influence on Deleuze of the creative figures that loom large in his work on cinema, literature, and painting (see Graham and Roffe 2009; Graham and Roffe 2019). With such a diversity of interests, it is no surprise Deleuze's work would draw an equally diverse readership.

Deleuze's omnivorous intellectual pursuits and inquiries pose a particular challenge for a volume such as this. How does one give due consideration to both the philosophical themes and influences in Deleuze's work, as well as to his (and Guattari's) many forays into areas beyond philosophy, while at the same time creating a volume that

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is able, in a limited space, to be comprehensive? The working assumption as we put together this volume was that Deleuze was, first and foremost, a philosopher, and hence our first priority was to provide readers with a thorough accounting of the formative influences on Deleuze's philosophical project, how this project in turn influenced others, and finally, and secondarily, how Deleuze's distinctive philosophical approach led necessarily to his developing concepts that enabled Deleuze to think through and with other non-philosophical projects.

Situating Deleuze

In Part 1, the first three essays will set out the intellectual, biographical, and professional context within which Deleuze's philosophical project emerges. Schrift details the importance of the French university system, and in particular he shows how important the *agrégation de philosophie* is for motivating the projects aspiring philosophers take up. Turning to focus on the mechanisms of the French university system helps Schrift explain why, for instance, Deleuze wrote on Hume early in his career, a focus that led Deleuze to many of his other works on early modern philosophers, most importantly, notably Spinoza. One way to understand Deleuze's turn to early modern philosophy, therefore, and hence to work that resulted in several manuscripts, is, as Schrift argues, to see it as the consequences of following up on the work and research that came with completing his *agrégation de philosophie*.

In Thornton's essay, we are given an essential account of the author who is arguably most important to Deleuze's own work—namely, his co-author, Félix Guattari. It is an unfortunate fact that Guattari's work is often eclipsed by Deleuze's, and the entirety of Deleuze's corpus is at times read as if one could ignore the fact that two of Deleuze's important works, *Anti-Oedipus* and *A Thousand Plateaus*, were both written with Guattari, along with *What is Philosophy?* and a short work on Kafka. Thornton provides a lens through which we can read the remaining essays of this collection with the awareness of the significant contributions Guattari brought to Deleuze's philosophical project. Beckman adds more detail to the relationship between Deleuze and Guattari in her biographical essay. In this brief intellectual biography, Beckman situates Deleuze's philosophical work within the intellectual, historical, and cultural issues of the day.

A New History of Philosophy: Deleuze's Precursors

In Part 2, we have four essays that discuss Deleuze's philosophical relationship to his precursors, or more specifically Hume, Bergson, Spinoza, and Nietzsche. One of the unique features of Deleuze's philosophy is that one can read his entire project as one that is fundamentally motivated by one of these four thinkers, and there are numerous published essays and books that do just this. Although this is not what each of the four essays do here, they do show how there are important concepts that are crucial throughout Deleuze's corpus that are poorly understood if we do not trace their lineage to the work of either Hume, Bergson, Spinoza, or Nietzsche. Just to list a few examples, and admittedly this list could be extended, to understand Deleuze's understanding of the concept "transcendental empiricism," which looms large throughout his career, one needs to turn to his early work on Hume and Bergson; and Deleuze's stress on a philosophy

of difference is equally indebted to the work of Bergson. In Ford's essay, we are shown how Hume's thought was instrumental to Deleuze's early philosophical projects, including his transcendental empiricism, and in Lundy's essay, we are shown how Bergson's work was integral to the philosophy of difference Deleuze would later develop. To clarify the importance of immanence to Deleuze's philosophical project, one can find this in his work on Spinoza, which Stetter sets forth in his essay, and the stress that Deleuze places on the active, life-affirming task for philosophical thinking, a stress that Van der Wielen lays out in her essay on Deleuze and Nietzsche. This list of Deleuze's precursors could be extended, and the essays here provide a helpful guide as to how one can navigate their way through Deleuze's work in light of the influence these four philosophers had on the conceptual tools Deleuze brought to the problems that motivated his philosophy.

Encounters Critical and Clinical

Part 3 provides the most eclectic selection of essays, and it is here where we can see how Deleuze's approach to philosophy drew from a wide array of sources besides the key philosophical influences discussed in Part 2. Many of these encounters were, for Deleuze, both critical and formative. Deleuze's critique of Kant's and Hegel's key moves in philosophy can be seen as crucial to his own approach and why he develops the concepts he does in order to avoid the pitfalls Deleuze finds at work in both Kant and Hegel. The transcendental empiricism Deleuze develops as a result of pursuing the problems he found at work in Hume can be seen as the key way in which Deleuze responds to his encounter with Kant; and the philosophy of difference Deleuze develops, a difference that is more fundamental than contradiction, can itself be seen as the way in which Deleuze responds to Hegel. Hughes details many of the essential points of this latter response, as does Baugh, and Rölli addresses the role Kant's plays in Deleuze's thought. The other essays in this part of the volume will highlight the relations Deleuze's thought has to his important predecessors, such as Merleau-Ponty, Lacan, Heidegger, and Simondon, and Wambacq, Watson, Rae, and Voss, respectively, will provide detailed accounts of how we might understand the relationship between Deleuze and these thinkers. We also get a glimpse of how Deleuze's thought connects with contemporary philosophical issues, such as with his near contemporary Laruelle, as Lindner discusses in his essay, and to the analytic tradition in philosophy. In the case of Deleuze's encounter with analytic philosophy, we will see in Bell's essay that Deleuze provides a way to read the problems that motivate much of the work in analytic philosophy as being equally at work in Deleuze's own work. In this part of the volume, we begin to understand the reasons for the broad appeal and widespread influence of Deleuze's philosophy.

The Early Philosophy: A Logic of Sense

The essays in Part 4 cover what are often considered to be the most important works of Deleuze's philosophical corpus—*The Logic of Sense* and *Difference and Repetition*. It is in these two works where Deleuze turns from writing monographs that offer novel exegetical readings of important philosophers in the canon to writing philosophy in his own name. Somers-Hall shows how these early works were influenced by Sartre's concept of a transcendental field, a concept that Deleuze develops in his entirely own way as he pursues

a philosophy of difference, a philosophy that can think difference in itself. The concept of the intensive is equally important to Deleuze's early philosophy, for in attempting to show how difference can be thought such that it is not an extensive difference between already predetermined identities—that is, a difference subordinate to identity, and hence not a thought of difference in itself—it is the intensive and intensive differences that play a key role in doing this. Widder's essay details the nuances of Deleuze's understanding of this crucial concept. Lawlor's essay highlights the importance of the concept of univocity in Deleuze's early writings and uses this to show how there is an important ethics in Deleuze's early work, an ethics best captured by the term beatitude, where Lawlor develops a Spinozist concept and traces it through Deleuze's own work as it too emerges from the influence of Spinoza. The remaining essays focus on other key concepts that are at work in Deleuze's early thought and also serve as pivots upon which Deleuze will turn, as he begins working with Guattari, in his later work. Kokubun turns his attention to Deleuze's essay on Michel Tournier's book *Friday*, which was included as an appendix in *The Logic of Sense*, in order to highlight the concept of the other, and in particular the structure-other that serves as the condition of possibility for the perceptual field. Bowden shows how Deleuze's early philosophy provides important insights into the philosophy of action, and thus this essay also shows the relevance of Deleuze's work to that which is done in other traditions, especially the analytic and pragmatist traditions. And finally, Protevi's essay on statification in Deleuze and Guattari's *Anti-Oedipus* sets the stage for understanding the work that Deleuze and Guattari will do together by stressing the importance of their projects as one that is involved in political philosophy.

The Later Philosophy: The Wasp and the Orchid

The essays in Part 5 show the importance of a number of key concepts that emerged in the early work but continue to play key roles in Deleuze's later work with Guattari, as well as in his final writings. Beistegui shows how Deleuze's effort to reverse Platonism and overcome the dogmatic image of thought, an effort most apparent in *Difference and Repetition*, becomes the task of developing, in his work with Guattari, a rhizomatic philosophy in *A Thousand Plateaus*. Adkins provides a helpful summary of the key moves and themes at work in *A Thousand Plateaus*, stressing the fact that Deleuze and Guattari set out to write a rhizomatic book rather than the arborescent book that is typical. Mader takes up the theme of a perspective in Deleuze and Guattari, especially in their late work *What is Philosophy?*, in order to show how we are to think the nature of perspective if this is to incorporate the insights that come from considering a transhuman or non-human eye, insights that were also developed in Deleuze's cinema books. Smith's essay, finally, shows how Deleuze develops and fundamentally rethinks the Kantian understanding of time, and in doing this, Smith provides a way for reading Deleuze and Guattari's *What is Philosophy?* as being, in its own way, a continuation of the Kantian project.

Art and Literature

In the final three parts of this book, we include essays that explore the vast reach of Deleuze's work as well as the implications this work has had in thinking through a number of important problems. In Part 6, the focus will be on the relationship between

Deleuze's thought and art and literature. In his writings as well as in his lecture seminars, which are in the process of being published, Deleuze has drawn heavily from literature, film, painting, and music. A key theme throughout much of this work on art and literature is one that was fundamental to much of Deleuze's early work—to wit, the critique of representation. Given this critique, what are the implications for understanding art? This is precisely the theme that is explored in different ways in these essays. In Wasser's essay, for example, she shows how post-WWII fiction in France innovated with various ways of portraying time to allow us to challenge and think outside the standard systems of representation. Zepke's essay provides a more general account along the same lines, though this essay shows how Deleuze rethinks Kant's understanding of time in order to highlight the fractures at the heart of our representational faculties, fractures that are inseparable from many of the efforts that are associated with the contemporary art that interested Deleuze, such as the work of Francis Bacon. In Deamer's essay, he shows how Deleuze's work on cinema is similarly concerned with highlighting the films that challenge standard representational approaches to filmmaking. By offering a Nietzschean reading of Deleuze's understanding of signs, Deamer provides a helpful overview of Deleuze's two cinema books. And in Campbell's essay, finally, Campbell shows how Deleuze's essay on Boulez, which was his contribution to a collection on twentieth-century musical composers, sheds light on Deleuze's attitudes toward modern art, and hence on the critique of representation that underlies these attitudes.

Deleuze, Maths, and Science

The three essays in Part 7 explore themes that were far from tangential to Deleuze's thought. As is well known among Deleuze scholars, Deleuze drew heavily from mathematics, and especially from differential calculus, as he developed an account of how identity can be understood without presupposing a predetermining identity—in short, we think of the emergence of identity in terms of a field of pre-individual differentials along the lines of differential calculus. In his essay, Duffy provides a full account of how this process is to be understood; moreover, he also shows how Albert Lautman's approach to mathematics was critical to Deleuze's own understanding of the nature of problems, problems that are different in kind from and are not exhausted by the solutions they make possible. In his essay, Shores takes up an important question—what is the nature of logic as Deleuze understands it, and hence what does Deleuze mean by logic when he titles two of his books, *The Logic of Sense* and *The Logic of Sensation*? By situating Deleuze's understanding of logic within the history and tradition of logic more generally, Shores shows one can find in Deleuze's work important contributions to non-standard forms of logic. To close out Part 7, Dophijn's essay provides a brief account of the many reasons Deleuze's work has been so influential for what has come to be called the new materialism. By pointing to the traditions in science that challenge many traditional views, new materialism, as Dophijn lays it out, extends and develops many of Deleuze's fundamental insights and philosophical moves.

Deleuze and Politics

In the final part of this collection of essays, Part 8, we include essays on the ways in which Deleuze's thought has been taken up by and brought to bear on a number of issues

within politics. We begin with Patton's essay, which in turn begins where Deleuze does, in an early essay on institutions. The importance of institutions, and how this affects a Deleuzian political theory more generally, is an important theme that has been discussed in the literature, and Patton provides us with an important account of the key aspects of Deleuze's concerns. Read also turns to Deleuze's earlier works, his works on Spinoza, and shows how this work provided a vehicle whereby Deleuze was able to think both through and beyond a Marxist materialism, leading to a distinctive Spinozist post-Marxism. Holland continues along a similar vein, though he draws from the later works of Deleuze and Guattari to show how the concept of assemblages can be used to address the question of how, if at all, we can move beyond capitalism itself. In her essay, Colebrook deploys many concepts to show how Deleuze and Guattari challenge many of our usual assumptions about the nature of thinking. With the concept of becoming-woman in particular, Colebrook connects Deleuze's philosophical project to a number of issues concerning feminism, literature, and the nature of hell. And in the penultimate essay of this collection, Bignall details the ways in which Deleuze's philosophy has been helpful in enabling people to think through the issues that come with understanding post-colonial politics, and especially the relations between the colonizing and colonized groups at the heart of this politics. Given the continued problems that exist with respect to colonized, oppressed peoples, and given Deleuze's own concerns with and writings on the sufferings of the Palestinians, this essay offers a reminder of Deleuze's continued relevance.

Although this collection of essays, and the volume itself, is already a large, comprehensive book that covers, in nearly forty essays, much of the territory that Deleuze himself traversed over his career, there is much more that could have been covered. Of the many ways in which Deleuze's thought, his philosophical mind, was both influenced by and an influence on others, we have indeed covered a fair portion of it, though there are no doubt other connections and encounters that could have been explored. This fact is in part a consequence of the rhizomatic nature of Deleuze's and Deleuze and Guattari's approach to philosophy, an approach that prides itself on establishing connections in novel and surprising ways, resisting along the way attempts to offer a simple, totalizing view of the philosophy that is being put to work. It is hoped, however, that this collection of essays will prove to be a catalyst that enables readers to explore and create their own connections with Deleuze's philosophy, connections that will continue the philosophical project that we have presented in these pages.

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PART 1

Situating Deleuze


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1

DELEUZE THE *UNIVERSITAIRE*

Alan D. Schrift

Gilles Deleuze is thought of as a unique and eclectic thinker, one who chose on his own what to discuss in his various texts and seminars. He is thought to have been a self-made philosopher, one who danced to the beat of his own drum and followed his intellectual fancy wherever it led him. While I do not in any way want to question Deleuze's brilliance as a thinker or his creativity and originality as a philosopher, I do want to suggest that Deleuze, like virtually every academic French philosopher[1] of the twentieth century, is to a large extent a product of the French university system whose career reflects what, for most of the twentieth century, was the single most significant aspect of that system, the *agrégation de philosophie*. My claim is not that the *agrégation de philosophie* and the university system overall determined how Deleuze wrote the texts he wrote or how he delivered his lectures in his seminars; rather, my claim is that the French university system and, in particular, the *agrégation de philosophie* determined for the most part *what* Deleuze wrote about before he began his collaboration in 1969 with Félix Guattari, and especially what he *taught* in his seminars prior to taking up his post at Paris VIII-Vincennes in 1970.[2] Anyone familiar with the system of philosophical instruction in France knows the *agrégation de philosophie* to be a defining event in a French philosopher's academic life. What I hope to do in the following pages is explain how the *agrégation de philosophie* works, and after discussing in general its impact on the education of French philosophy students as well as the activities of the teaching corps in French universities, I will look explicitly at Deleuze's career and the ways in which the *agrégation de philosophie* impacted what he wrote and what he taught.

I

Let me begin with a bit of history.[3] The *agrégation* was established in 1766 by the French state as a single competitive examination to certify secondary school teachers in three areas: grammar, letters, and philosophy (Chervel 1993: 18).[4] The discipline of philosophy within this single examination was unique, but it was also, to borrow a title from Kant, the site of *The Conflict of the Faculties*, as both the Sorbonne's Faculty of Arts (which

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housed the humanities and science faculty) and the Faculty of Theology each sought to control the jury that evaluated the philosophy component. This struggle to control the examining jury continued for decades and resulted ultimately, in 1825, in the establishment of a separate *agrégation de philosophie,* created specifically for the certification of teachers of classes in philosophy at *lycées* and universities.[5] The two faculties continued to vie for control of the philosophy examination until 1830, when the newly established liberal constitutional monarchy sided with the Faculty of Arts. Orchestrated by the influential philosopher Victor Cousin, newly returned to his Chair at the Sorbonne in 1828,[6] the language of both the *agrégation*'s written and oral examinations, and of philosophical instruction in general, was changed from Latin to French, and these changes freed the *agrégation de philosophie* once and for all from the authority of the Sorbonne's Faculty of Theology.[7]

In its modern form, the philosophy *agrégation* is a competitive exam (called the *Concours*) that credentials students for teaching philosophy in secondary and post-secondary schools. Prior to 1968, the *agrégation* typically was taken in early summer shortly after completion of one's formal schooling (usually at the Sorbonne or the École Normale Supérieure), and the content of the exam was based on a list of readings called the *Programme de l'agrégation de philosophie* that is published late in the summer of the year prior to the exam. The structure and content of the philosophy *agrégation* has been a subject of almost constant review and debate throughout the twentieth century. But in the years that concern us here—that is, the years 1944–87 during which Deleuze was a university student or *lycée* or university instructor—the format of the examination remained relatively constant. Although there were some structural changes following the educational re-organization after the events of May 68, prior to 1968, the exam consisted of two parts, a preliminary written examination and a final oral examination.[8] The written part consisted of three essays, each allotted seven hours and scheduled over one or two weeks, with two questions on general philosophy and one on the history of philosophy.[9] Approximately 25% of the candidates typically passed the written examination and were then 'admitted' to the oral examinations. The purpose of the written examination was to ascertain the candidate's philosophical knowledge and abilities, while the goal of the oral examination was to discern the candidate's pedagogic talents. In the first oral examination, candidates were given three philosophical texts, at least one in a language other than French, with one hour each to prepare a 30-minute explication. The second oral exam required candidates to provide a 'lesson' on an assigned topic, given six hours access to the Sorbonne library to prepare the lesson. The number of candidates who ultimately were admitted into the *agrégation*, that is, who passed the examination, was determined by the state in accordance with the number of teaching posts in *lycées* available for the following year. On average, about 5% of the candidates who register for the examination ultimately pass and are admitted as *agrégés*. In 1948, the year that Deleuze registered for and passed the examination, he was ranked seventh among the 14 men who did pass that year.[10]

Before turning specifically to the impact of the *agrégation* on Deleuze's career, let me mention just a couple of changes in the structure of the *Programme* and the examination itself that took place while Deleuze was teaching at the university level. Beginning in 1965, the topics of two of the three written examinations were announced in the *Programme* itself. Prior to this, the *Programme* only listed the names of the figures whose work

might have been a topic for the question on the history of philosophy. So, for example, while the *Programme* for 1964 listed as topics for the written exams only 'Program for the compositions in history of philosophy: The Stoics and the Epicureans. Kant,' the *Programme* for 1965 specified '2nd Composition: History and becoming historical: The particular problems of the knowledge of man; psychology, sociology' and '3rd Composition (history of philosophy): The logic and metaphysics of Aristotle. Kant.'[11]

The other significant changes took place following the events of May 68, as the decision was made to make the exam far less difficult, in large part because the democratization of the French university system now required more *lycée* and university instructors and, therefore, more of the candidates would need to pass the exam. For the written examination, the number of compositions was reduced from three to two, with the topic of the first composition, given in advance, taken from the syllabus of the *Programme* of the *classe de philosophie* (Terminale A)—a *lycée* course that many of the candidates were likely to be teaching and therefore a topic the candidates would already be familiar with—and the second being a composition in the history of philosophy on a subject related to a *Programme* of authors also given in advance. Similarly, for the oral examinations, there would now be only three: (1) A leçon of 40 minutes after three hours of preparation on a topic related to the *Programme* of the *classe de philosophie* (Terminale A); (2) an explication of a French text or text translated into French listed in the *Programme*; and (3) an explication of an ancient or modern text in a foreign language of the candidate's choice that was listed in the *Programme*, with the candidate indicating their choice when they registered for the examination and being provided with a dictionary during the exam if they chose to speak about a Greek, Latin, or Arabic text.[12]

II

By way of setting the context for an analysis of the role of the *agrégation* in Deleuze's career, I need to address the two main ways in which the *Programme* for the annual *agrégation* affects almost everyone in the university, both students and professors. First, the students: when a philosophical text appears on the *Programme* for the *agrégation*'s oral examination, this means that all students that year who hope for a career in philosophy will spend the year studying that text intensively. Even more significantly, until this was changed in 2005, when a philosopher is named on the *Programme* for the written examination, this meant that candidates preparing for the exam would be expected to know the entirety of that philosopher's corpus. Not surprisingly, spending a year, and sometimes two, concentrating on the work of a philosopher often results not just in subsequent publications on that philosopher, but it results equally often in that philosopher being a constant intellectual resource for one's subsequent career.

Perhaps even more significant than its effects on students preparing for the *agrégation* is the impact of the annual *Programme* on the teaching activities of the philosophical professoriat.[13] Throughout the twentieth century, there was an implicit expectation, and often an explicit requirement,[14] that the topics of many of the philosophy courses offered by philosophy professors would be chosen based on topics announced for the following summer's exam. So, if we look, for example, at the philosophers and texts listed on the 1946 *Programme* for the *agrégation de philosophie*—Deleuze's first year after the war at the Sorbonne—we find Plato, Berkeley, Hume, and Kant listed as the authors for the written

examination, and among the texts for possible explications during the oral examination, Plato's *Phaedo* and Plotinus's *Enneads* III in Greek; selections from Lucretius's *De Natura rerum* and Descartes's 2nd, 3rd, and 4th *Meditations* in Latin; Émile Boutroux's *De la contingence des Lois de la Nature*, selections from Malebranche's *Méditations chrétiennes* (I–VI), and Rousseau's *Social Contract* (I–III) in French; and for those students not required to explicate a Greek text, German texts by Kant (*Critique of Practical Reason*, Part I) and Schopenhauer (*The World as Will and Representation*, Book III) and English texts by Berkeley (*Dialogues between Hylas and Philonous*) and Hume (*Treatise on Human Nature*, I and III). When we look at the 20 courses offered that academic year by the nine professors of philosophy in the Sorbonne's Department of Philosophy,[15] we find listed in the *Livret de l'étudiant*[16] semester-long courses on 'The Tables of Values of Ancient Wisdom,' 'The Notion of Contingency in Cournot and Boutroux,' 'The Politics of Plato,' 'History of Epicureanism,' 'Lessons on the philosophy of Malebranche,' 'Morality and Religion in Medieval and Modern Philosophy: From Saint Augustine to Leibniz,' 'The Philosophy of Schopenhauer,' 'Explication of Malebranche, *Entretiens métaphysique* I–VII,' 'Philosophy of Descartes,' 'Rousseau: Social Contract,' two courses simply listed as 'Explication of an author, *AGRÉGATION*,' and another listing 'Practical exercises [*Exercices pratiques*], *AGRÉGATION*.' This is to say, 13 of the 20 courses listed by the philosophy faculty directly address topics that are on the *Programme*.

Now, turning to 1948, the year Deleuze registered for and passed the *agrégation*, the *Programme* looked like this: the authors on the written examination were Aristotle, Descartes, Malebranche, and Leibniz, and for the authors of possible explications during the oral examination, we find Books VI–VII (297A–535A) of Plato's *Republic* and Aristotle's *Metaphysics* Zeta for the Greek explications; Cicero's *De Finibus* III and Book II of Spinoza's *Ethics* for the Latin explication; French texts included a translation of sections I–VIII of Hume's *Enquiry Concerning Human Understanding*, several selections from Maine de Biran's *Essai sur les fondements de la Psychologie* (Introduction générale, 1st part, section I and section II (chap. 1–2)), Chapters III, V, and VI of Durkheim's *Règles de la Méthode sociologique* (*The Rules of Sociological Method*),[17] and Chapters II, III, and IV of Bergson's *Matter and Memory*. For the candidates exempt from an explication of a text in Greek, there was a choice of explicating a selection in German from Kant's *Critique of Practical Reason* (Part I) or Schopenhauer's *The World as Will and Representation* (Book III), or a selection in English from Berkeley's *Dialogues between Hylas and Philonous* or Hume's *Treatise on Human Nature* (I and III).

If we then look at what courses were offered by the philosophy faculty at the Sorbonne during the 1947–48 academic year, that is, courses Deleuze might very well have attended, we see that Raymond Bayer offered a course '*AGRÉGATION* : Metaphysics: Leibnizianism'; René Le Senne offered a course for the *agrégation* titled 'Morality and Theory of Values'; Jean Wahl offered classes on 'The great problems of metaphysics' and 'Questions of contemporary philosophy';[18] Jean Laporte was listed as offering courses on Descartes's *Meditations* in the fall and Hume's' *Treatise on Human Nature* in the spring;[19] Martial Gueroult offered *licence* courses on 'Explication of Malebranche, *Entretiens métaphysique* I–VIII,' 'Lectures [*Leçons*] on the History of Modern Philosophy,' and a course for the *agrégation* on Book II of Spinoza's *Ethics*; Henri Gouhier offered a course on Malebranche and a course on Maine de Biran's *Essay on the Foundations of Psychology*; Georges Davy offered a course on Durkheim's *The Rules of Sociological*

Method; and Gaston Bachelard offered a course listed as 'Practical exercises, *AGRÉGATION*.' So again, it is worth drawing attention to the fact that of 26 courses offered that year by philosophers, 13 were on topics directly related to the *Programme* for the *agrégation* that Deleuze would be preparing for. And it is also worth noting a point I will return to in a moment: of the three professors with Chairs in the History of Philosophy (Laporte, Gueroult, and Gouhier), seven of their twelve courses were explicitly on figures named in the *Programme*.

What reviewing the content of the *Programme* and comparing it to the courses offered by the faculty at the Sorbonne shows is that not only the work of advanced students but also much of the work of the professoriat is determined in response to the annual *Programme* of the *agrégation*.[20] And so while we might surmise that in addition to reading much, if not all, of the works of Aristotle, Descartes, Malebranche, and Leibniz, we can also imagine Deleuze sitting in on Jean Wahl's course on 'The great problems of metaphysics' or Martial Gueroult's course on Book II of Spinoza's *Ethics*, or the other courses offered on Descartes's *Meditations* or Hume's' *Treatise on Human Nature* or Leibniz's metaphysics.

As a student, Deleuze obviously learned from his professors, but he also began what would become a constant characteristic of his interpretations of figures in the history of philosophy, namely, reading them against the grain of the standard interpretations of their work.[21] In a well-known anecdote told by his good friend François Châtelet, Deleuze was already demonstrating his interpretive virtuosity in the classrooms at the Sorbonne, this time in Henri Gouhier's[22] spring 1948 preparatory course on Malebranche for the upcoming *agrégation*. In his autobiographical text, *Chronique des idées perdues*, Châtelet relates the following story about Deleuze's audacity as a student:

> I preserve the memory of a reading by Gilles Deleuze, who had to treat I don't know what classic theme of Nicholas Malebranche's doctrine before one of our most profound and most meticulous historians of philosophy and who had constructed his demonstration, solid and supported with peremptory references, around the sole principle of the irreducibility of Adam's rib. At the expression of this adopted principle, the master turned pale, and obviously had to keep himself from intervening. As the exposition unfolded, the indignation was changed into incredulity, and then, at the moment of peroration, into admiring surprise. And he justly concluded by making us all return the next week with our own analysis of the same theme.
>
> *(Châtelet 1977: 46)*[23]

But the connection between Deleuze and the *agrégation* becomes much more interesting when Deleuze moves from student to teacher. After passing the *agrégation*, Deleuze taught at *lycées* in Amiens and Lyon before returning to Paris to take a position at the prestigious *Lycée* Louis-le-Grand, where he taught the *hypokhâgne* in 1955–56 and 1956–57.[24] When his former *khâgne* instructor Jean Hyppolite took a leave of absence in the 1957–58 academic year from his Chair in 'Philosophy and History of Philosophy' at the Sorbonne to serve as Director of the École Normale Supérieure, Deleuze was invited to take his place as *Maître-assistant* in the history of philosophy at the Sorbonne, where he worked closely with Jean Wahl[25] and joined a faculty that included George Canguilhem (who, with Jean Hyppolite, had supervised his *Diplôme d'études supérieures* on

Hume in 1947), Maurice Patronnier de Gandillac (who would supervise his primary thesis for the *Doctorat d'État*: *Difference and Repetition*), and Ferdinand Alquié (who would supervise his secondary thesis, *Spinoza and the Problem of Expression*).[26] Unfortunately, the annual *Livret de l'étudiant*, which typically listed both the teaching faculty at the Sorbonne and the courses they would offer, lists only the names of the faculty members and the title of their chairs for the three years that Deleuze taught at the Sorbonne. Even more unfortunately, Deleuze's name does not even appear in the *Livret de l'étudiant*; instead, Hyppolite's name remains, followed by 'professor, currently detached to perform the functions of Director of the École Normale Supérieure.'

That said, we do have some clues to piece together some of the courses it is likely that Deleuze taught during his three years at the Sorbonne. In the *Livret de l'étudiant* for the year preceding (1956–57) and the first year following Deleuze's time at the Sorbonne where courses are listed (1961–62), we find that of the 30 courses offered by the five faculty members with Chairs in the History of Philosophy, no less than 25 were courses devoted to a topic on the *Programme* for the *agrégation* that year, and for several of the faculty with Chairs in the History of Philosophy, *all* of their courses addressed topics on the *Programme*. With this in mind, I think it reasonable to assume that as the newest and most junior member of the faculty of philosophy, who was occupying Hyppolite's Chair in 'Philosophy and the History of Philosophy,' most if not all of the courses Deleuze offered while teaching at the Sorbonne addressed topics on the *Programme*, as were the cases with his more senior history colleagues Alquié, Gouhier, de Gandillac, Jean Guitton, and Maxime Schuhl. So, what was on the *Programme* during Deleuze's years teaching at the Sorbonne?

Hume was listed among the authors on the *Programme* for the written exam in 1958 and 1959, and the first three parts of his *Treatise on Human Nature* also appeared as an English language option for an oral explication, and we have Deleuze's undated lecture notes from his time at the Sorbonne on Hume's '*Treatise on Human Nature*.'[27] Kant appears on the *Programme* every year Deleuze taught at the Sorbonne: in 1958 as an author listed for the written exam; in 1958 and 1959, a French translation of Book I of the *Critique of Practical Reason* appeared as an option for the oral examination, and in 1960 a French translation of the second part of the *Critique of Judgment*: 'Critique of Teleological Judgment' again appeared as an option for the French oral examination, while in 1958 and 1959, the German text of the Introduction (first edition), and Preface, Introduction, and Analytic of the Beautiful from the second edition of the *Critique of Judgment* also appeared as an option for the oral examination, and again we have undated lecture notes from Deleuze's time at the Sorbonne on 'The Analytic of Concepts in Kant's *Critique of Pure Reason*.' Rousseau appeared as one of the authors listed for the written exam in 1960, and we know Deleuze lectured on Rousseau during the 1959–60 academic year.[28] And finally, the French translation of Nietzsche's *On the Genealogy of Morality* appeared as an option for an oral explication in 1958 and 1959, and Deleuze gave a course in 1958 that offered a 'Commentaire de "*La Généalogie de la morale*."'[29] Two other figures on the *Programme*s during Deleuze's years teaching at the Sorbonne were Spinoza, who was an author for the written exam and whose Book V of the *Ethics* was an option for the Latin explication in both 1958 and 1959, and Lucretius, whose Book II of *De natura rerum* was an option for the Latin explication in 1959 and 1960. Although we do not have Deleuze's lecture notes for courses on Spinoza and Lucretius, given the expectations for faculty holding Chairs in the History of Philosophy and given

that Deleuze published on both Lucretius and Spinoza in the following years, I think it reasonable to assume that Deleuze offered courses on them both.[30]

Before looking at Deleuze's teaching after his years at the Sorbonne, it is also worth noting that of the figures just mentioned as appearing on the *Programme*s for the *agrégation* and likely subjects of Deleuze's teaching, Deleuze published works on all of them in the decade following his initial appointment at the Sorbonne in Fall 1957: his essay 'Lucrèce et le naturalisme' ('Lucretius and Naturalism') was published in the journal *Études philosophiques* in 1961; *Nietzsche et la philosophie* (*Nietzsche and Philosophy*) was published in 1962; *La Philosophie critique de Kant: Doctrine des facultés* (*Kant's Critical Philosophy: The Doctrine of the Faculties*) was published in 1963; *Nietzsche: sa vie, son oeuvre, avec un exposé de sa philosophie* was published in 1965; and *Spinoza et le problème de l'expression* (*Expressionism in Philosophy: Spinoza*), his *thèse complémentaire* for his *Doctorat d'État*, was published in 1968. And of course he had already published a revision of his 1947 project for his *Diplôme d'études supérieures* on Hume, directed by Hyppolite and Canguilhem, as *Empirisme et subjectivité: Essai sur la Nature humaine selon Hume* (*Empiricism and Subjectivity: An Essay on Hume's Theory of Human Nature*) in 1953.

After three years teaching at the Sorbonne, Deleuze spent the years 1960 to 1964 as *attaché de recherches* (research associate) at the CNRS before accepting a position at the University of Lyon, where he was *chargé d'enseignement* (lecturer) from 1964 to 1969 and where he taught the courses 'Morality and Sociology' and 'General Philosophy' to students working on their master's (*licence*). In 1968, he submitted his thesis, *Difference and Repetition*, supervised by Maurice de Gandillac, and his secondary thesis just mentioned on Spinoza, supervised by Ferdinand Alquié for the *Doctorat d'État*. Both were published in 1968. That same year, he was invited by Michel Foucault to become Professor of Philosophy at the University of Paris VIII-Vincennes, but illness prevented him from joining the faculty until 1970.[31] He remained at Paris VIII, moving with the campus from Vincennes in 1980 to the new campus at Saint Denis, until his retirement in 1987, and as we'll see, the connections between his teaching and publishing and the *agrégation de philosophie* did not move with him.

As the 'Centre universitaire expérimental de Vincennes,' Paris VIII gave Deleuze freedom in the classroom that he had not had at the Sorbonne or the University of Lyon, as there was no expectation that the faculty had to prepare students for the upcoming *agrégation*. In fact, as it turned out, there was no expectation that the classroom would be filled with students at all. As Deleuze commented in his *Abécédaire* with Claire Parnet, under the heading 'P as in Professor':

> At Vincennes, at least in philosophy, […] there was a completely new kind of audience, which was no longer made up of students, which was a mixture of all ages, people with all kinds of professional activities, including psychiatric hospitals, even patients. […] So at Vincennes, I spoke before a mixed audience, young painters, people from the field of psychiatric treatment, musicians, addicts, young architects, people from very different countries, with waves of visitors that changed each year. I recall suddenly 5 or 6 Australians who arrived I don't know why, and the next year they were gone. The Japanese were constantly there, each year, and there were South Americans, Blacks.... It was an invaluable [*inappréciable]* audience and a fantastic audience.
>
> *(ABC)*

The themes of his first seminars, delivered during the 1970–71 academic year, were 'Logic and Desire' and 'Spinoza's Logic,' which he taught in back-to-back 90-minute seminars on Tuesdays from 10:00am–1:00pm throughout the year. After that, his seminars largely followed the work he had recently published or was actively engaged in researching. *Anti-Oedipus* was published in January 1972, and he offered his seminars from October 1971 through June 1973 on various themes he had explored in that text.[32] The six academic years from 1975 to 1980 saw Deleuze, sometimes together with Guattari, offer five seminars on various themes in *A Thousand Plateaus*, published in 1980, including two years from Fall 1978 through Spring 1980 on 'The State Apparatus and War-Machines.'[33] The one year that he departs, albeit temporarily, from themes in *A Thousand Plateaus* is the 1977–78 academic year, when he devotes four seminar sessions in the spring semester of 1978 to the topic 'Kant: Synthesis and Time.'[34] And this is one of the few places where his teaching at Paris VIII does intersect with the *agrégation*, as the Introduction and 'Analytic of the Beautiful' of Kant's *Critique of Judgment* was one of the German texts on the *Programme* for the 1978 *agrégation*.

Deleuze also returns a few other times to offer seminars on canonical figures in the history of philosophy, on Leibniz in spring 1980 and 1986–87 and on Spinoza in 1980–81, but neither Leibniz nor Spinoza were on the *Programme* for those years. That said, however, neither the 1980 Leibniz seminar nor the 1980–81 Spinoza seminar are completely unmotivated. Leibniz, along with Stoicism and Schopenhauer, had been named on the 1979 *agrégation* for the written history examination, and at the start of the February 26, 1980 seminar, still on the state apparatus and war machines, Deleuze remarks that he is open to suggestions of authors or topics for future seminars and I would suggest here that he is responding to requests motivated by Leibniz's appearance on the previous year's *Programme* when he continues:

> some of you asked me to do something that would be a kind of presentation on a very great philosopher, one that is very difficult, named Leibniz. … So, it could be very useful again to take up certain notions that we have worked on over several years. So anything is possible; it's up to you, but as of now, or in a coming meeting, I will do something on Leibniz … a special request.

And that is what he did, finishing his teaching that year with five seminars on 'Leibniz: Philosophy and the Creation of Concepts' in April and May 1980.

Deleuze's remaining seminars for his final seven years at Paris VIII were all focused on the works he had recently published or would soon publish. As a curious aside, beginning with the first semester 1980–81, Deleuze's courses in the published course catalog for what was then called the '*Département et Institut polytechnique de philosophie*' at Paris VIII are listed only as '*Explication de textes*,' followed by the comment 'The texts and authors will be chosen in accordance with the directions of work of the participants in this university course.'[35] All of the other faculty in the Department and Polytechnic Institute of Philosophy, including the other three full professors—François Châtelet, Jean-François Lyotard, and Réné Schérer—list course topics or titles and a brief description of what the course will address. But not Deleuze. In 1981, Deleuze returned to Spinoza and published a revised and expanded second edition of *Spinoza: Practical Philosophy*, and from November 1980 through March 1981, he delivered 15 lectures during the seminar 'Spinoza: The Velocities of Thought.'

From the last day of March to June 2, 1981, Deleuze delivered a weekly seminar on 'Painting and the Question of Concepts.' As Charles Stivale notes, during these seminars, 'Deleuze critiques aesthetic theories which treat art as 'representation,' presenting instead his own aesthetic concepts [… and many] of the concepts and works of art discussed' during this seminar appear in the book Deleuze published that year, *Francis Bacon: The Logic of Sensation*.[36] Four years of seminars, from November 1981 through June 1985, were on cinema and philosophy and took place while he worked on his two cinema books, publishing *Cinema 1: The Movement-Image* in 1983 and *Cinema 2: The Time Image* in 1985.[37] 1986 saw the publication of his book on *Foucault*, and he devoted 26 sessions to Foucault between October 1985 and June 1986. And in the final seminar of his teaching career, as mentioned a moment ago, Deleuze returned to Leibniz. This final seminar is divided into two parts: the first, as he says in the opening session of October 28, 1986, will be on 'Leibniz as Baroque philosopher,' while the second part will have the title 'something like Principles and Freedom'[38] and will be treated in the final 15 sessions from January 13 through June 2, 1987. In this opening session (28 October, 1986), after some jocular discussion about the difficulties the participants encountered trying to enter the room early because it had been locked, Deleuze's first remark is worth noting insofar as it would not have been understood at the time but is clear in retrospect; he begins:

> So, why this subject [i.e., 'Leibniz as Baroque philosopher']? I wanted to do 'What is philosophy?', and then I couldn't. It's such a sacred subject, 'What is philosophy?,' that I didn't dare to take it on. But this is nearly an introduction to 'What is philosophy?'.

The connection between the focus of this final seminar and Deleuze's next book, *The Fold: Leibniz and the Baroque*, published in 1988, would have been obvious to anyone attending his lectures. But less clear at the time, and a topic worth pursuing, is the connection between what Deleuze discussed during this seminar's 20 sessions and the final book he co-authored with Guattari, published four years later, with the title *What is Philosophy?* But that is a topic for another occasion.

In Lieu of a Conclusion

Deleuze famously wrote, in 'A Letter to a Harsh Critic,' that:

> I belong to a generation, one of the last generations, that was more or less bludgeoned to death with the history of philosophy. The history of philosophy plays a patently repressive role in philosophy, it's philosophy's own version of the Oedipus complex: 'You can't seriously consider saying what you yourself think until you've read this and that, and that on this, and this on that.

But he continues:

> I myself 'did' history of philosophy for a long time, read books on this or that author. But I compensated in various ways: by concentrating, in the first place, on authors who challenged the rationalist tradition in this history (and I see a secret link between Lucretius, Hume, Spinoza, and Nietzsche, constituted by their critique of negativity,

> their cultivation of joy, the hatred of interiority, the externality of forces and relations, the denunciation of power ... and so on).
>
> *(N 5–6)*

He echoes this mixed message about the history of philosophy[39] in the opening conversation with Claire Parnet in *Dialogues*. He begins by noting that 'I was taught by two professors, whom I liked and admired a lot, Alquié and Hyppolite,' (D 12) but two pages later he goes on to write:

> So I began with the history of philosophy – when it was still being prescribed. For my part, I could not see any way of extracting myself. I could not stand Descartes [who he had studied with Alquié!], the dualisms and the Cogito, or Hegel [who he had studied with Hyppolite!], the triad and the operation of the negation.
>
> *(D 14)*

But he then goes on to say that he liked those philosophers who were 'part of the history of philosophy but who escaped from it in one respect or altogether,' and then he goes on to name several who were subjects of his early works: Lucretius, Spinoza, Hume, Nietzsche, and Bergson (D 14–15). I include these two remarks because I want to problematize the simple conclusion that after he met Guattari and began his teaching at Vincennes, Deleuze turned his back on the history of philosophy as something he had to overcome. Instead, I would argue that Deleuze sees his work in the history of philosophy, work he took great pride in while teaching the *hypokhâgne* at Louis-le-Grand and his various courses at the Sorbonne and at Lyon,[40] and he admired the historians of philosophy with whom he studied (Hyppolite, Alquié, Wahl, and others), as a necessary apprenticeship that was essential to his intellectual development toward becoming a true philosopher, that is, a creator of concepts. It is common to divide Deleuze's career into two periods: the early Deleuze, in which he wrote his history of philosophy texts on Hume, Nietzsche, Kant, Bergson, and Spinoza, and the mature Deleuze, the 'real' Deleuze, that begins with *Difference and Repetition* and *Logic of Sense* and continues through *Anti-Oedipus*, *A Thousand Plateaus*, the *Cinema* books, and *What is Philosophy?* There is not a break between these two periods, however, but rather the former period was a necessary preparation for the latter. In the *Abécédaire*, in the chapter 'H as in History of Philosophy,' Deleuze draws an analogy from painters like Van Gogh and Gauguin: in the beginning of their careers, he says, they worked with primarily 'earthen colors, not at all striking' because 'they did not yet dare to engage in color, […] they did not yet judge themselves worthy of color.' And then when they felt themselves ready to work with color, only then did they create the paintings they are known for. In a similar way, Deleuze suggests that doing the history of philosophy is a necessary training for actually doing philosophy; in fact, he returns specifically to the color analogy and says: 'the history of philosophy gave me the chance to learn things, I mean, I felt more capable of moving toward what color is in philosophy.' And what was that 'color' in philosophy: the recognition that all of the great philosophers create concepts, and those concepts are created in response to the problems they see needing to be addressed in the present. This is as true of philosophers he does not care for, like Descartes or Kant, as it is of the philosophers he loves, like Spinoza and Nietzsche. For the former, they pose problems that led them to create

concepts that are universal and transcendent, while the latter pose problems that were, he says, 'somewhat accursed problems, that people did not dare pose.' 'Spinoza and Nietzsche form in philosophy perhaps the greatest liberation of thought' because they create 'the most unusual concepts,' explosive concepts that reject all transcendence, reject all universals. 'They are,' he says, 'authors of immanence.' So while he acknowledges that his work in the history of philosophy, both as a student and especially as a professor, showed him that 'doing philosophy is to constitute problems that make sense and create concepts that cause us to advance toward the understanding and solution of problems,' it was ultimately the philosophers of immanence that exemplified the kinds of concepts he would go on to create. And he addresses this point explicitly in response to a question from Claire Parnet about his late return to the history of philosophy in his book on Leibniz, when he comments:

> I used history of philosophy as this kind of indispensable apprenticeship where I was looking for the concepts of others, that is, of great philosophers, and the problems to which their concepts corresponded. Whereas, in the book on Leibniz […], I mixed in problems from the twentieth century, that might be my own problems, with those posed by Leibniz, given that I am persuaded of the actuality of great philosophers. […] Creating like him is not necessarily to be his disciple. To create like him means to carry on with his task, to create concepts in relation to what he created, and pose problems in relation to and in evolution with what he created. By working on Leibniz, I was more in this path, whereas in the first books on the history of philosophy, I was in the 'pre-color' stage.

We should take note of how this stands in opposition to his often quoted comment in his conversation with Claire Parnet that:

> The history of philosophy has always been the agent of power in philosophy, and even in thought. It has played the repressor's role: how can you think without having read Plato, Descartes, Kant, and Heidegger, and so-and-so's book about them? A formidable school of intimidation which manufactures specialists in thought […] An image of thought called philosophy has been formed historically and it effectively stops people from thinking.
>
> *(D 16)*

But again, stopping here and taking this as his final word on the history of philosophy would be too simple, for it did not stop Deleuze from thinking. In fact, just a few pages later he says that reading those figures in the history of philosophy who managed to escape from the constraints of that history was what enabled him to find the way to his own image of thought. And so, after his 1968 Spinoza book, he writes: 'I had paid off my debts, Nietzsche and Spinoza had released me. And I wrote yet more books on my own account' (D 16). And so, insofar as looking at the great works in the history of philosophy is looking at how philosophers raised problems and created the concepts needed to solve those problems, Deleuze concludes that he was always trying to pose problems for his own purposes and to create concepts for his own purposes. It is in this sense that the history of philosophy is, for Deleuze, preparatory, but, contrary to some of the things he says about that history, it is not *only* preparatory.[41]

Notes

1 By 'academic French philosopher,' I mean something quite specific: a philosopher in France whose career was primarily spent teaching philosophy at a French university. I would not consider Jean-Paul Sartre to be included under this description, as Sartre chose not to enter the French university system. And I would also not consider Michel Foucault to be included either: Foucault did teach in the Department of Philosophy at the University of Clermont-Ferrand from 1960 to 1966, but his other academic appointments from 1951 to 1984 involved teaching psychology, teaching outside of France, teaching for one year at Vincennes, and his subsequent appointment to a Chair at the Collège de France freed him from the systematic constraints that most French university professors of philosophy fall under.

2 The one exception to this generalization is Deleuze's *Logic of Sense*, published in 1969.

3 Parts of the following discussion of the history of the *agrégation de philosophie* have appeared in an earlier article of mine, cf. Schrift (2008).

4 Most of the following details concerning the early history of the *agrégation* come from this work.

5 In the Arrêté du 12 juillet 1825. Splitting philosophy off from the *agrégation de lettres*, the first article of this decree reads: 'A special competition will be open for candidates for *agrégation* who, by registering, declare that they are dedicated solely to the teaching of philosophy,' (https://www.persee.fr/doc/inrp_0000-0000_2000_ant_23_1_8882; Accessed 3/31/2024).

6 The most influential philosopher in France for much of his life, Cousin (1792–1867) was removed from his teaching positions at the Sorbonne and École Normale Supérieure in 1821 for his liberal political leanings.

7 In the Arrêté du 11 septembre 1830. Article 2 of this decree stated explicitly that 'the philosophy exam for the *baccalauréat ès lettres* will be taken in French.' Cited in Poucet (1995: 95).

8 This was basically the structure the examination took when it was first created in 1825.

9 For those who are curious, the questions Deleuze was asked to answer when he passed the *agrégation de philosophie* in 1948 were: 1re Dissertation philosophique. – Une science des faits humains est-elle possible? Quelles difficultés doit-elle vaincre? Quelles promesses peut-elle tenir?; 2e Dissertation philosophique. – Que pensez-vous de cette affirmation d'un psychologue contemporain: 'La logique est une axiomatique de la raison dont la psychologie de l'intelligence est la science expérimentale correspondante'?; Histoire de la Philosophie. – Leibniz critique de Descartes. (*Revue Universitaire* année 57 [Paris: Librairie Armand Colin, 1948], 178.) The jury would have been presided over by Georges Davy, Professor of Sociology at the Sorbonne. The quote from a 'contemporary psychologist' is from Piaget (1947).

10 Jean Deprun (1923–2006), French historian of philosophy who held a Chair in Philosophy at the Université de Paris I – Panthéon Sorbonne) finished with the highest score. Other notable philosophers who also passed the *agrégation de philosophie* in 1948 include Louis Althusser (second), François Châtelet (fifth), and Georges Simondon (eighth). As Châtelet writes, 'when I passed the *agrégation*, in 1948, there were, if my memories are accurate, fifteen posts for the 'men' and five for the 'women' for the 300 candidates.' (Châtelet 1977: 43.) The *Revue Universitaire* (p. 232) for that year lists only 14 men as being admitted into the *agrégation de philosophie*, so Châtelet's memory might be a bit off. Unless otherwise noted, all translations from the French are my own. It is worth noting that passing the *agrégation de philosophie* is not a foregone conclusion; among the notable philosophers who did not pass on their first attempt are Jean-Paul Sartre, Jean Beaufret, and Michel Foucault.

11 As we will see, because Deleuze's positions in Lyon and at Paris VIII were not tied to the *agrégation*, this change did not really affect his courses. For Jacques Derrida, on the other hand, the topics for his seminars often reflect the topics listed for the 2nd Composition. While at the École Normale, Derrida held the position of *agrégé-répétiteur*, whose primary responsibility is specifically to prepare students for the *agrégation*. In 1967, for example, the topic for the *Programme's* second composition was 'L'art. Le creation artistique. La contemplation esthétique. Le beau. La nature et l'art. Les beaux arts,' When Derrida's *La Vérité en peinture* (*The Truth in Painting*) first appeared in 1978, Jean-Luis Fabiani, now Professor of Sociology and directeur d'études at the École des Hautes Études en Sciences Sociales, recalled comparing Derrida's text with his own lecture notes from Derrida's 1967 seminar that year and found them to be substantially the same (personal conversation). Derrida continued to choose topics for his seminars from the annual *Programmes* even after he left the École Normale and took up a position at École des Hautes Études en Sciences Sociales.

12 This information is taken from the Arrêté du 21 novembre 1968, outlining the new format for the *agrégation de philosophie* to begin in 1969. *Journal officiel de la République Français*. (1er Décembre 1968): 11299. https://www.legifrance.gouv.fr/jorf/id/JORFTEXT000000826617. Accessed 1/31/2024.
13 It is worth noting that not everyone who passes the *agrégation de philosophie* goes on to a career in philosophy; for example, many of France's most influential sociologists, including Marcel Mauss, Claude Lévi-Strauss, Pierre Bourdieu, and Bruno Latour, all took and passed *agrégation de philosophie*.
14 As early as the 1908–09 academic year, we see course offerings described as 'practical exercises in view of the *agrégation*.' In addition, many of the courses offered, especially courses offered by faculty holding chairs in History of Philosophy, treat individual figures and texts listed on the annual *Programme*.
15 The Department of Philosophy that year also included four professors of psychology and one sociologist.
16 The *Livret de l'étudiant* is the annual booklet that listed all the courses offered by the faculty at the Sorbonne.
17 Worth noting here is that Chapter III of Durkheim's *Rules of Sociological Method* is titled 'Rules for the Distinction of the Normal from the Pathological.'
18 François Dosse writes that Deleuze also followed Wahl's courses on existentialism and British philosophy; cf. Dosse (2010: 97). This was most likely his course in 1946–47 on 'Philosophies of Existence: Time and Being,' during which Wahl lectured on, among other topics, existentialism before phenomenology, empiricism, and Bergson's *Matter and Memory* and *Creative Evolution*. Lecture notes available at the Fonds Jean Wahl at the Institut Mémoires de l'édition contemporaine (IMEC). Dosse also suggests that it was Wahl who encouraged Deleuze to work on Hume and who introduced him to Bergson (110).
19 I say 'was listed as offering' because Laporte died during the fall semester on December 6, 1948. It is likely that his courses were taught by a replacement, but who that replacement might have been is unclear.
20 One finds a similar phenomenon in the relationship between the entrance examination to the École Normale Supérieure and the subjects and figures taught in the *hypokhâgne* and *khâgne*; cf. note 25 below.
21 Jones and Roffe (2009: 3–4) take note of this. While I agree with them that 'Deleuze's thought is one which unfolds internal to an examination of the thought of others,' I do not share their view that it is a mistake to overestimate the influence of Nietzsche and Spinoza on this thought.
22 Dosse says that this reading took place in the class with Ferdinand Alquié (Dosse 2010: 97); but it is Henri Gouhier who is listed in the *Livret de l'étudiant* as teaching the *agrégation* review course on Malebranche in the second semester of the 1947–48 academic year. Alquié was 'Chargé d'un cours' at the Sorbonne in 1945, and he could have taught a course on Malebranche. In 1948, he is *maître de conferences* at Montpellier. This information is from Marion and Deprun (1983: xvii).
23 This translation can be found in Smith (2010: 93n6).
24 *Hypokhâgne* and *khâgne* (officially, *Lettres supérieures* and *Première supérieure*) are the first and second year courses that, when Deleuze took and taught them, were taken by students with a strong interest in the Humanities who had graduated from secondary school (i.e., completed their *baccalauréat*) to prepare for the entrance examination for the École Normale Supérieure. The content of these courses was often selected from the topics announced for the following year's ENS entrance exam
25 Dosse (2010: 117), notes that in in his first year teaching at the Sorbonne (1957–58), Deleuze offered a course that focused on themes in Wahl's work on pluralism and empiricism. 'Wahl's principal themes of diversity, pluralist philosophies, the irreducibility of the many, and 'a philosophy of AND." Dosse cites for this information Giuseppe Bianco, 'Philosophies du ET. Que se passe-t-il entre (Jean Wahl et Deleuze)?' (presentation at a one-day conference on Jean Wahl organized by Bianco and Frédéric Worms at the ENS, April 16, 2005). For a detailed discussion of Wahl's influence on Deleuze, both in terms of Wahl's teaching and writings, see Bowden (2019).
26 Other notable figures on the faculty in philosophy during Deleuze's years teaching at the Sorbonne include Paul Ricoeur and Vladimir Jankélévich.

27 Information about Deleuze's lecture notes is cited from Bianco (2004).
28 About Deleuze's lectures, Alain Badiou writes that 'When I was at the École normale supérieure forty years ago [1956–60], we were already aware that we could hear extraordinary lectures at the Sorbonne, which, ranging from Hume to *La Nouvelle Héloïse*, were singularly different from everything that was recited elsewhere.' Badiou notes that although he did not attend Deleuze's lectures, he 'got people to pass [him] their notes.' (Badiou 2000: 1).
29 I thank Giuseppi Bianco for providing me a copy of a student's notes from this course.
30 As Bianco notes, if we compare the lecture notes we have from Deleuze's years teaching at the Sorbonne with the vastly larger number of lectures and seminars Jacques Derrida gave when he held a position at the Sorbonne similar to that held by Deleuze, and which can be found in the Derrida Archives housed at UC Irvine, it is reasonable to assume that Deleuze taught far more courses than his literary remains can verify. (Bianco 2004: 91n26).
31 Dosse writes that 'After his defense, Deleuze had to undergo another serious operation, a thoracoplasty, which left him with a single lung and respiratory problems for the rest of his life. The operation required a full year of convalescence, which he spent with his wife in the calm of their house in Limousin. It was during this period of profound weakness and forced retreat that he first met Guattari' (Dosse 2010: 178).
32 Information I mention about Deleuze's seminars at Paris VIII are drawn from 'The Deleuze Seminars' website https://deleuze.cla.purdue.edu/, co-directed by Daniel W. Smith and Charles J. Stivale. The titles of particular seminars mentioned are taken from this site and are sometimes Deleuze's own seminar titles and sometimes provided by Smith and Stivale based on the topics Deleuze discussed.
33 This is the title that Stivale and Smith give to this seminar; the seminar title that appears in the Vincennes Department of Philosophy's 1977–78 *Programme* (p. 6) for that year is 'La Guerre et l'Etat.' (Université paris 8, 'Département de philosophie, 1977–1978,' *Bibliothèque numérique Paris 8*, https://octaviana.fr/s/octaviana/item/175878. Accessed 3/21/2025
34 Deleuze is also listed in the 1977–78 *Programme* (p. 7) as offering a course in the second semester on 'The importance of the notions of affect and power in the philosophy of Spinoza.' Cf. *Bibliothèque numérique Paris 8*, https://octaviana.fr/s/octaviana/item/175878. Accessed 3/21/2025
35 Cf. *Bibliothèque numérique Paris 8*, https://octaviana.fr/s/octaviana/item/175949. Page 12. Accessed 3/21/2025
36 Charles J. Stivale, https://deleuze.cla.purdue.edu/seminar/painting-and-question-concepts/.
37 Interestingly, because the Department of Cinema (administratively, the 'Institut polytechnique des arts cinématographiques') did not have any full professors necessary for the granting of doctoral degrees, several faculty members from other departments at Paris VIII were listed among the 'Directeurs de Recherche pour le D.E.A. et le Doctorat de 3ème Cycle,' including both Deleuze and Jean-François Lyotard. (Université paris 8, 'Institut polytechnique des arts cinématographiques, 1981–1982,' *Bibliothèque numérique Paris 8*, https://octaviana.fr/s/octaviana/item/176036. Page 21. Accessed 3/21/2025) Deleuze served in this role until his retirement in 1987; see also p. 1 of the Department of Philosophy's *Programme des Enseignements - Annee 1986/1987*, where both Deleuze and Lyotard are listed as 'teachers engaged at the level of the third cycle,' that is, the level for obtaining a *Doctorat*, for the Department of Cinema; see p. 1, (Université paris 8, 'Département philosophie, 1986–1987,' *Bibliothèque numérique Paris 8*, https://octaviana.fr/s/octaviana/item/176383. Accessed 3/21/2025)
38 Deleuze's opening remark in the meeting on January 13, 1987.
39 John Sellars, in an interesting essay that draws parallels between Deleuze historical studies and 'the ancient and medieval commentary tradition,' suggests that Deleuze's relationship with the history of philosophy, is 'deeply ambiguous' (Sellars 2007: 552).
40 In response to questions from Parnet in the *Abécédaire* in the chapter 'P as in Professor,' Deleuze makes some interesting comments about his activities both in the classroom and in his preparation for teaching his classes, comments that might surprise those who see Deleuze only as an eccentric and avantgarde thinker: 'It's true that [courses] were my life, a very important part of my life. I really, deeply enjoyed teaching my courses. […] This question of courses is quite simple: […] a course is something requiring an enormous amount of preparation. […] like in so many activities: if you want five, ten minutes at most, of inspiration, one has to prepare so very much to have this moment of … I always did that, I liked doing that a lot, I prepared a lot

in order to reach these moments of inspiration […] but I did love teaching enormously.' And in response to Parnet's question about whether he prepared differently for his *lycée* courses than his university courses, Deleuze responds: 'Not for me, not at all. [… They were] exactly the same, I always did my courses the same way. […] one has to love what one is talking about, and that doesn't go all by itself, so one has to rehearse, prepare, go over things mentally.' (ABC)

41 As a closing remark, one finds on the final page of the 1987–1988 *Programme* for the Department of Philosophy the following words: 'TWO PROFESSORS FROM THE PHILOSOPHY DEPARTMENT HAVE RETIRED SINCE THE END OF THE LAST ACADEMIC YEAR: GILLES DELEUZE AND JEAN-FRANCOIS LYOTARD. The staff of the philosophy department joins the teachers in acknowledging them, wishing them a happy and creative retirement while keeping the flavor of their presence, the richness of their closeness and the warmth of their friendship in our hearts.' (Université paris 8, 'Département de philosophie,' *Bibliothèque numérique Paris 8*, https://octaviana.fr/s/octaviana/item/176539. Accessed 3/21/2025)

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2

AN EXTREMELY POPULOUS SOLITUDE

Deleuze with Guattari

Edward Thornton

> When you work, you are necessarily in absolute solitude… But it is an extremely populous solitude. Populated not with dreams, phantasms or plans, but with encounters.
>
> (D 6)

In the history of philosophy especially, and in the history of writing more generally, it is rare to find texts that are signed by more than one name. The very oddity of the fact that Gilles Deleuze and Félix Guattari – an academic philosopher and a militant psychoanalyst – not only decided to experiment with collaboration but also succeeded in writing a series of powerful and original books together is worth pausing to consider. The atypicality of collaboration has also left these books in a difficult position: in brief, the social infrastructure of intellectual life – constructed from the expectations of readers, teachers, and students, and the institutional practices of universities, libraries, journals, and anthologies – has had a difficult time categorising them.

When reflecting on his own output, Deleuze was often required to push back against the narrow expectations of this infrastructure and to stress both the importance and the unique quality of his collaborations with Guattari. Deleuze repeatedly speaks of the *Capitalism and Schizophrenia* series as the works he holds most dearly (TRM 308–09). He often characterises the books he wrote before he met Guattari as precursors to the collaborative experiment and repeatedly stresses that the writing he completed with Guattari was not a distraction from the true work of philosophy but, on the contrary, an avenue for the expression of that work. In the preface to *Difference and Repetition,* Deleuze claims that 'the time is coming when it will hardly be possible to write a book of philosophy as it has been done for so long' and speaks of the 'search for new means of philosophical expression', which this work can only hint towards (DR xxi). Deleuze later frames his work with Guattari as an arrival of this new style:

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> My encounter with Felix Guattari changed a lot of things… In my earlier books, I tried to describe a certain exercise of thought; but describing it was not yet exercising thought in that way… With Felix, all that became possible.
>
> *(D 17)*

The texts written with Guattari were thus, in a certain sense, an activation – or an actualisation – of what Deleuze had attempted to explain in his own voice in *Difference and Repetition* and *Logic of Sense*. While in these books Deleuze had proclaimed, 'Long live the multiple' and 'Down with genres', he came to see that proclamations are not enough and that 'one must do the multiple… one must effectively write in such a way that there are no more 'genres" (D 17).

The effects of his collaboration with Guattari were not short-lived; Deleuze wrote that 'right up until the end, my work with Félix was a source of discovery and joy', adding that the single-authored works he completed after 1970 were always affected by the aftershocks of this encounter (TRM 382). In a preface that Deleuze wrote in 1976 for the Italian translation of *Logic of Sense*, he makes it clear that the collaborations changed him: 'Fortunately I am nearly incapable of speaking for myself, because what has happened to me since *Logic of Sense* now depends on my having met Félix Guattari, on my work with him, on what we do together' (TRM 65). But why the curious use of this 'fortunately'? Why did Deleuze need to alienate himself from his own voice in order to exercise his thought? And, crucially, what was it about Guattari's practical and intellectual work that affected Deleuze so deeply?

In this chapter, my aim will be to introduce the reader to the work of Félix Guattari and to offer an account of the working relationship that he and Deleuze developed together. I will try to show why they were drawn into this encounter, how it affected each of them, how they invented a singular mode of collective writing, and why this writing – most obviously articulated in their *Capitalism and Schizophrenia* series, but also activated in a number of other arenas – offered Deleuze an opportunity to express what in his previous works he was only able to indicate as a possibility.

In the first section, I will introduce the character of Félix Guattari, taking time to offer an overview of his political and psychotherapeutic work, to explain the context of the pair's initial meeting, and to analyse some of the conceptual details of their first interactions on the page. Then, in the second section, I will explore how Deleuze and Guattari set about writing together, paying close attention to the practical detail of their writing methods and offering a picture of the unique voice of their first major collaboration, *Anti-Oedipus*. In section three, I will consider the various ways in which this writing partnership transformed itself through their later projects, especially in *A Thousand Plateaus* and *What is Philosophy?*. Along the way, I will also provide an account of the relationship between the methodology of Deleuze and Guattari's shared project on the one hand, and what their writings express on the other.

The Guattari Intrusion

Félix Guattari was an 'atypical, uncategorizable philosopher', whose intellectual project was closely intertwined with his practical work as a political militant and as a psychoanalyst (Antonioli 2009). His initiation into activism began as a teenager, when, shortly after

Paris was liberated from the Nazis in 1944, Fernand Oury – who was Guattari's social sciences teacher and a devotee of the radical pedagogy of Célestin Freinet – introduced his student to the politically active, left-wing 'caravans' run by the youth hostel movement (Genosko 2002: 4–5). Guattari would go on to become an agitator within a number of Marxist projects, joining the French Communist Party at a young age, where he worked on its newspaper, *Tribune de discussion*, and in the *Union Nationale des étudiants de France*, before being pushed out of the party for opposing the Soviet invasion of Hungary in 1956. He then participated in several non-party splinter groups, editing and writing for the Trotskyist paper *La Voie Communist,* joining the *Opposition de Gauche,* and the *Mouvement du22 mars,* which gave him a central position in the organisation of the infamous, nationwide protests of May 1968. He was a vocal advocate of the anti-colonial struggles in Vietnam and Algeria and was later practically involved in organising support for the Italian Autonomists (Guattari 2015a: 276–80, 351–55; Guattari 2009: 91–93). In the 1970s, he worked in a series of free pirate radio stations across France and Italy. All of this work was characterised by a relentless, anti-Stalinist critique of centralised power and an energy for the organisation of collective action. His international perspective led Guattari around the world; he was deeply involved in the leftist revival in Brazil and spent some time working with countercultural movements in Japan (Guattari & Rolnik 2011; Guattari 2015b). In the 1980s and 1990s, Guattari's intellectual and political concerns shifted towards ecological activism, eventually running as a candidate for the French Green Party in local elections in 1992 (Schrift & Ansell-Pearson 2010: 399).

Alongside his life as a militant, Guattari was a psychoanalyst. He worked in private practice, but his most influential work was carried out at the radical psychiatric clinic of La Borde, run by Jean Oury (Fernand's brother). The clinic was founded as an asylum for psychotic patients and organised along socialist lines. The staff alternated between manual and intellectual work and used innovative techniques drawn partially from the Institutional Psychotherapy movement – which began with the work of François Tosquelles during the Second World War at the famous St. Alban clinic, and which also provided the training ground for the psychotherapeutic work of Frantz Fanon – and aimed to bring about the liberation of patients and staff from the joint powers of psychic and political alienation. Guattari joined La Borde in 1955 and was immediately involved in shaping the working life of the institution (Guattari 2015a: 60–75).

Through his connections with La Borde, Guattari was invited by Lacan to attend his seminar at the Sainte-Anne psychiatric hospital in Paris in 1954, where Guattari was the first non-psychiatrist to be a regular member (Dosse 2010: 38). Guattari would go into analysis with Lacan, ultimately qualifying as a Lacanian analyst and joining Lacan's psychoanalytic school, the *École Freudienne de Paris*, to which he remained a member for life. Much of Guattari's psychoanalytic work was ultimately determined by this professional context: he worked both with and against Lacanian ideas in order to develop a mode of psychoanalytic practice that could break with the standard model of one-on-one treatment, designed for the neurotic sitting on the couch, and create a new mode of therapeutics that could treat psychosis by working at the level of the psychiatric institution.

Before his induction into Lacanianism, Guattari's major theoretical influence came from Sartre, to whom he remained sympathetic throughout his life (Guattari 2015a: 210–11). Guattari met Sartre through his early relationship with the French Communist Party and interviewed him in February 1961. The young Guattari was drawn to Sartre's

conflicted attempt to combine a study of subjectivity with a material analysis of political history, and many of Guattari's theoretical innovations take Sartre's work in this area as a touchstone. Most notable perhaps is Guattari's use of the sections of Sartre's *Critique of Dialectical Reason* that deal with the constitution of groups for his own distinction between 'subject groups' and 'subjugated groups' (Guattari 2015a: 64–68).

Guattari's published works reflect his broad political interests: *Psychoanalysis and Transversality* (1972) is a collection of early writings exploring the intersection of Marxist politics and radical psychiatry; *Molecular Revolution: Psychiatry and Politics* (1977) is a more systematic collection examining the role of Institutional Psychotherapy in revolutionary politics; *The Machinic Unconscious* (1979) is a collection of essays on the theory of schizoanalysis; *Schizoanalytic Cartographies* (1989) is a monograph fleshing out Guattari's conceptual schema at a more abstract level; *The Three Ecologies* (1989) is a sustained and original account of the relationship between environmental ecology, social ecology, and subjective ecology; and *Chaosmosis: an Ethico-Aesthetic Paradigm* (1992) offers Guattari's model for the reinvention of subjectivity in light of his broader philosophical position. As well as writing with Deleuze, Guattari also published collaboratively with many others, including *Communists Like Us* (1985) with Antonio Negri and *Molecular Revolution in Brazil* (1986) with Suley Rolnik. There have also been two posthumous publications: *Chaosophy: Texts and Interviews 1972–1977* and *Soft Subversions: Texts and Interviews 1977–1985*. Guattari's notes for *Anti-Oedipus* have been published as *The Anti-Oedipus Papers,* and Guattari's script for a science fiction film has now been published under the title *A Love of UIQ*.

In the years before he met Deleuze, Guattari's publishing career had not yet begun in earnest, but through La Borde – which had become a venue for the intersection of leftist philosophers, psychologists, and anthropologists, among others – he was an important voice in several intellectual circles. For example, from the late 1950s onwards, Guattari was a vocal participant in the international anti-psychiatry movement, positioning himself somewhat at odds with both Franco Basaglia's work in Italy and R. D. Laing's experiments in the UK by advocating for a radical transformation rather than a destruction of the psychiatric institution (Guattari 1984: 45). He was also involved in actively attempting to create an intellectual culture outside of official academic institutions and was a founding member of a number of non-aligned intellectual projects, including the *Groupe de travail de psychotherapie institutionelle*, the *Centre d'Études de Recherche* et *de Formation Institutionnelle*, and the *Federation des Groupes d'Etude et de Recherche Institutionnelle*. In this way, Guattari's early intellectual work already combined his political and psychotherapeutic interest in a mode of collective, anti-hierarchical practice that could give voice to otherwise subjugated groups.

At the point of meeting Deleuze in June 1969, Guattari was at an early but major impasse in his life. His disappointment at the failure of the protests of May68 to materialise into a revolutionary project was redoubled by the fact that the intellectual tools at his disposal seemed incapable of explaining how the protests had formed and how they had ultimately been quashed. The French Communist Party had not supported the strikes, and Guattari was exasperated by the inability of much Marxist theorising to recognise the desire of the masses. Like many leftist intellectuals of the time – including Foucault – Guattari was searching for an unorthodox Marxism that could escape the grasp of the party line. However, Guattari was also frustrated by those Marxist

intellectuals, such as Althusser, who he saw as attempting to speak for the masses. Instead, Guattari's preferred political mode of action was to involve himself in group practices that could develop their own voice.[1] Just as important as his frustration with political discourse, however, was Guattari's renunciation of the structural conception of desire as lack that occupied Lacan at the time, which Guattari found both insufficient for thinking the treatment of psychosis and unable to explain the kind of radical breaks of historical development that May68 had represented. Drawing on Institutional Psychotherapy, Guattari set out to devise his own socio-political theory of desire as a material force. The two central doctrines of Lacanian theory that Guattari was most intent to overturn were the importance placed on 'Oedipal triangulation' and the 'reductiveness in his thesis on the signifier', both of which he saw as capturing desire within the historically contingent form of the nuclear family (Dosse 2010: 3). To put it directly, Guattari wanted to open psychoanalysis onto history, and especially onto a Marxist account of history, by attacking the tendency within psychoanalysis towards a form of structuralism that could only ever see desire as an ahistorical and reactive force determined by what it lacks. Simultaneously, he wanted to open Marxism onto a psychoanalytic account of desire that could begin to grapple with the driving forces of historical change. The dynamic creativity of the uprisings in 68, much like the ingenious energy of some schizophrenics, could not be explained away as failures of desire to find its lost object. If anything, these were the moments where the functioning of desire could be seen most clearly.

At this point, Guattari read Deleuze's two most recent books, *Difference and Repetition* and *Logic of Sense*, and wrote a kind of review titled 'Machine and Structure' (Guattari 2015a: 318–29). In this review, Guattari offers an original reading of Deleuze's work, arguing that while Deleuze's conceptualisation of *difference* can be understood structurally, the category of *repetition* cannot. According to Guattari's reading, Deleuze had blown apart the suffocating closure of structuralist thought by introducing the concept of repetition, but he had failed to recognise the profundity of this move. Guattari renames this non-structural element – which Deleuze refers to variously as the 'for-itself of difference', the 'differenciator', and 'repetition in the eternal return' (DR 125, 201) – as 'the machine' and characterises it as a productive force, distinct from and opposed to the contingent 'structural articulations' to which it gives rise (Guattari 2015a: 318). Ultimately, the aim of Guattari's essay is to tease out the implications of this concept to offer a generalised critique of structuralism by showing that 'each contingent structure is dominated… by a system of machines' (Guattari 2015a: 318). For Guattari, this concept of the 'machine' was the key to overturning the structuralist orthodoxy of Lacanian psychoanalysis and the structuralist tendencies in Marxist thought in order to understand the underlying desiring processes at work in both psychosis and political revolution.

The first real interaction between Deleuze and Guattari occurred around May 1969, when the former read the latter's 'Machine and Structure' essay. Deleuze was immediately taken by the experimental reading that Guattari had offered of his work, confirming in a letter to Guattari that the pair were 'friends before meeting' (LT 35). In many ways, Guattari's essay could have been read as a critique of Deleuze, but rather than defending himself or clarifying his own position, Deleuze immediately recommended that Guattari take his own ideas further. In a short letter that would set the tone for their collaborations, Deleuze politely but forcefully suggests that Guattari must go through the difficult

process of articulating his ideas by submitting his work to a more sustained conceptual development:

> It is clear that you are inventing and manipulating a certain number of complex concepts that are very new and important… but no less clear that these concepts have not yet been, for lack of time or opportunity, the object of a theoretical development in the strict sense. The idea that conditions are not yet right to do it, either because things are not going well in the current inferno, or that you yourself are not doing well, seems false to me… it seems to me that the moment may have come for you to do this theoretical development.
>
> *(LT 35)*

For both Deleuze and Guattari, the spring of 1969 became a turning point. As we have seen, Guattari was still reeling from the events of the previous year and was searching for a way of escaping from the orthodoxy of both Lacanianism and Communist Party policy. Deleuze, on the other hand, was exhausted from the dual pressures of finishing *Difference and Repetition* and *Logic of Sense*, while also undergoing surgery for his tuberculosis, which had left him with less than one functioning lung. At this juncture, the pair met each other on the page: Guattari by reading *Difference and Repetition* and *Logic of Sense,* Deleuze by reading 'Machine and Structure'. This encounter, mediated by the invention of the concept of the 'machine' – a term Guattari coined to express what he had found hidden in the work of Deleuze – offered each of them a new adventure.

Constructing a Collective Writing Machine

Deleuze and Guattari eventually met in June of 1969, when their mutual friend, Jean-Pierre Muyard, organised the gathering and drove Guattari to Deleuze's house in Limousin. When one reads the various letters and interviews in which Deleuze and Guattari reflect on their collaborations, what stands out is the intensity with which they refer to this initial meeting. Speaking in almost hyperbolic terms, Deleuze explains that he had 'never met anyone who [was] so creative, or who produces more ideas' (TRM 238), while Guattari referred to the fact of their meeting as a 'miracle' that 'opened the way to a whole series of things' (Guattari 2009: 83–84). Deleuze almost immediately suggested that they work on something together. Having never previously written a book, Guattari was initially daunted by Deleuze's proposed writing regimen, but the pair soon developed their own unorthodox method of collaboration.

Over the following two years, during which time they would produce *Anti-Oedipus,* the collaborative work involved two different modes of writing. Initially the work was carried out via a correspondence of what Deleuze referred to as 'long, disorderly letters' (TRM 239). Writing every morning, Guattari would commit his theories to the page, writing quickly and without concern for the eventual structure of the book. Deleuze would then edit and revise the texts, 'clarifying concepts [Guattari] had been 'experimenting with' in various fields in a process that Guattari describes as a 'philosophic shoring up' (Guattari 2009: 83–84). Much of the writing that Guattari produced at this stage has been published in *The Anti-Oedipus Papers,* along with some of his own editorial responses to Deleuze's comments (Guattari 2006). There was obviously a special

kind of understanding between the pair, and they formed an asymmetrical but mutually productive bond. Deleuze describes the process thus: 'Félix had these brainstorms, and I was like a lightning rod. What I grounded would leap up again, changed, and then Félix would start again, etc., and that is how we progressed' (TRM 239). In a letter to his collaborator, Guattari describes the profound effect of seeing his ideas presented back to him in this way: 'When I read you I have the impression of rediscovering all sorts of powerfully orchestrated refrains that I have proposed to you' (Guattari 2006: 411).

In this initial setup, the bulk of the original writing was provided by Guattari, with Deleuze offering suggestions on how to refine concepts. This format may suggest to the reader of *Anti-Oedipus* that they are really reading a book written by Guattari with Deleuze's editorial oversight, or a book by Deleuze that drew heavily on Guattari's ideas. However, for various reasons, both Guattari and Deleuze were adamant that this was not the case. Part of the reason for this was that, as well as corresponding by letter, Deleuze and Guattari also began to have regular meetings in person. At these meetings, Deleuze and Guattari would work alongside one another for 'several days or weeks at a time', furiously writing and rewriting the drafts that would become the chapters of *Anti-Oedipus*. Deleuze explains: 'We worked independently, each one at his desk, developing this or that point in different directions; we swapped drafts, and we coined new terms whenever we needed them' (TRM 239). Crucially, the writing process was not aimed at finding points of agreement between the pair, and the successive edits were not designed to eventually converge on a version of the text that they would both be happy to call their own. On the contrary, the process of iterative editing was intended to depersonalise the writing so that neither writer could lay claim to any of the finished text. By writing in this way, Deleuze claimed that each 'concept would acquire an autonomous existence' and the book as a whole could take on 'a powerful coherence that could not be assigned to either one of us' (TRM 239).

In his introductory essay to *The Anti-Oedipus Papers,* Stéphane Nadaud writes that 'people often believe that Deleuze used Guattari to get 'raw stuff'… but to imagine that it happened that way (Guattari upstream of Deleuze) is to disregard an essential concept in their work', namely the concept of a 'collective assemblage of enunciation' (Guattari 2006: 13). Understanding this concept is also useful in any attempt to understand why the writing process used to produce *Anti-Oedipus* allowed Deleuze and Guattari to enact something that Deleuze had previously pointed to in the books he authored before meeting Guattari. In *Logic of Sense,* Deleuze was concerned with the emergence of meaning. His aim was ultimately to describe the 'transcendental field of sense', which could provide the necessary preconditions for meaning (Deleuze 2004b: 99). However, for reasons connected to Deleuze's relationship with the psychoanalytic structuralism of the time, he believed his description of 'the transcendental field of sense must exclude… the form of the individual' (LS 99). His challenge was somehow to speak about the impersonal and pre-individual field of sense even though he also believed that to speak at all was to locate oneself already firmly at the level of sense. His only way to approach this problem in *Logic of Sense* was to examine the nonsense writing of Lewis Carroll and, even more so, the guttural poetry of Antonin Artaud, to try to reach 'the most profound depths of the body' that pre-existed the organisation of subjectivity (LS 222).

Deleuze's collaborations with Guattari come at the problem from a different angle. At a theoretical level, Guattari's work on the psychoanalysis of groups showed that 'linguistic

theories of enunciation' had hitherto focused their attention 'on individuated subjects, even if language, in its essence, is social and moreover, connected diagrammatically onto contextual realities' (Guattari 2006: 416). Because of this, Guattari insisted that 'beyond individuated instances of enunciation therefore we must reveal collective assemblages of enunciation' (Guattari 2006: 416). Unlike *Logic of Sense,* which explores the unconscious depths of an individual schizophrenic, *Anti-Oedipus* is concerned with the impersonal and historical unconscious of the schizophrenic process. The details of this theoretical shift have been explored elsewhere, but what I want to draw attention to is the practical dimension of Deleuze and Guattari's mode of writing.[2] In effect, we can view the pair's process of iterative writing and rewriting as a technique for producing a form of speech that is not connected to the individual voice. Or, more precisely, we might say that the technique makes explicit the fact that all speech ultimately emanates from a group, or a collective assemblage, which grounds its sense, even if it happens to pass through the lips of an individual. *Anti-Oedipus* was written not by one person or by two people, but by a machine made up of various parts. This machine was composed of Deleuze and Guattari, each sitting at different desks, passing papers back and forth, while drawing on a library of other historical, psychoanalytic, and anthropological texts. To use Deleuze and Guattari's own terminology, we can say that this material setup is a specific 'machinic assemblage of bodies', and that when this assemblage writes *Anti-Oedipus* the subject speaking is a 'collective assemblage of enunciation' (TP 80–85). The resulting book thus enacts a theory of enunciation, and one which recognises the essentially collective and impersonal field of sense on which it is based.

Recognising this impersonal or de-individualised aspect of *Anti-Oedipus* can also help to make sense of the book's relationship with other fields. The two major assemblages that the work draws on are arguably the Freudian and the Marxist; Deleuze and Guattari's central concept of 'desiring-production' is an explicit attempt to respond to both the psychoanalytic theory of the unconscious and the Marxist theory of production. However, while *Anti-Oedipus* is often read as a work that combines the insights of Freud and Marx, Deleuze claims that the book actually 'broke with attempts at Freudo-Marxism' because rather than reconciling these two thinkers, the book attempts to replace them by finding 'a single basis for a production that was at once social and desiring' (Deleuze 1995: 144). It is also in this sense that Deleuze can claim that 'oddly enough, it wasn't me who rescued Félix from psychoanalysis; he rescued me' (Deleuze 1995: 144). While Deleuze's earlier relationship with psychoanalysis had been ambivalent, including both usage and critique, with Guattari he found a way of putting psychoanalysis to work for other-than-psychoanalytic ends.

The analysis that Deleuze offers here of the relation between Freud and Marx that exists in the book could also be given of the two authors: rather than *Anti-Oedipus* offering the reader some kind of synthesis of Deleuzean philosophy and Guattarian psychoanalysis, it draws these elements into its machinery but goes beyond them, combining them with new elements to offer something that is neither strictly Deleuzean nor Guattarian. For example, the concept of the *line of flight,* which emerges in *Anti-Oedipus,* draws on Deleuze's analysis of linear perspective in *Difference and Repetition* (DR 62) and on Guattari's account of the ways in which groups always escape themselves (2015a: 89), but it is not a simple development of either of these ideas. The concept of the *body without organs,* which also emerges in *Anti-Oedipus,* is another example: it is a kind of

machinic, Guattarian version of Artaud's organless body, which Deleuze had analysed in *Logic of Sense* (2004b: 101–05). Deleuze is candid about the fact that this concept existed somewhere between the pair, stating, 'we never did understand 'the organless body' in the same way' (TRM 239).

The act of writing *Anti-Oedipus* took its toll on both Deleuze and Guattari. Deleuze explained that he had 'refused to let Felix stop, even when he had had enough, and Felix would push me in turn, even when I was exhausted', while Guattari speaks of it as 'a frenzy of work that [he] hadn't imagined possible until then' (TRM 239; Guattari 2009: 84). Taking the time out to write the book put particular pressure on Guattari's professional life as a psychoanalyst, and his contemporaries at La Borde experienced his first collaboration with Deleuze as a form of abandonment (Dosse 2010: 9). After it was complete, both Deleuze and Guattari would also need to deal with the public and political fallout of its publication. Even more than being a textbook for schizoanalysis, *Anti-Oedipus* was intended as a kind of speech act that would intervene in the post-68 scene and galvanise a new social and political movement. Guattari was concerned with the ways in which he would need to defend this position, as if the book had been an expression of his own voice. Speaking of *Anti-Oedipus* and *Psychoanalysis and Transversality* – both of which were completed in1971 – Guattari writes:

> I will have to account for them. I will have to say things, answer questions. Things will be thought about them, and positions taken. What a pain! There will be consequences… To such an extent that I almost blame Gilles for having dragged me into this mess.
>
> *(Guattari 2006: 351)*

Unfortunately, and despite its popularity, the book did not have the effect that its authors desired. The energy of 68 had largely dissipated by the time of the book's publication in 1972, and the conservative turn in French politics that followed wasn't diverted in the way it might have been. Speaking of the book's reception and its inability to confront the political turmoil of the time, Deleuze stated that: 'in this respect *Anti-Oedipus* was a total failure' (Dosse 2010: 218). In other respects – namely as an experiment in the act of writing a different kind of work of philosophy – the book was a success, and the writing machine that Deleuze and Guattari had formed together now had an energy of its own.

Becoming Together and Alone

Reflecting on *Anti-Oedipus* four years after its publication, Deleuze claimed that the book was 'a good beginning, provided we can break away from it', adding that 'the secret is to become invisible and to make a rhizome without putting down roots' (Deleuze 2006: 66). Deleuze and Guattari aimed to make such a break and to become invisible by constantly experimenting, subjecting both their fields of interest and their writing style to a continuous variation that would ward off the sedimentation of a new Deleuzoguattarian status quo.

In the years following the publication of *Anti-Oedipus*, Deleuze and Guattari repeatedly restaged their encounter, leaving the more formal project of schizoanalysis behind in favour of publishing a number of unlikely works together, including *Kafka: Towards a*

Minor Literature (1975), *Rhizome* (1976), *A Thousand Plateaus* (1980) – which formed the second half of the *Capitalism and Schizophrenia* series begun with *Anti-Oedipus* – and *What Is Philosophy?* (1991). In each of these projects, Deleuze and Guattari took up, and then experimented with, the assemblage that they had formed for their first book. The writing techniques used to produce *A Thousand Plateaus* were superficially similar to those invented for *Anti-Oedipus*: 'Each of us writes one version on a given theme, as it has been established in conversation. Then each of us rewrites it, given the other one's version… after a while, we're not sure who is citing whom anymore' (Deleuze & Guattari 1991: 18). However, Deleuze explained that, by the time they wrote *A Thousand Plateaus,* their rapport had deepened: 'Félix and I had developed such a good working relationship that the one could guess where the other was headed… under Félix's spell, I felt I could perceive unknown territories where strange concepts dwelt' (TRM 240). What is surprising here is not that the pair became more attuned to one another over time, but that the writing they produced under the influence of this rapport is not characterised by the development of a singular voice but by the proliferation of a crowd of voices.

The elimination of the single authorial voice was perhaps the key innovation of Deleuze and Guattari's writing machine. Works of philosophy have historically aimed at a kind of internal consistency, such that the argumentative position of the author is maintained from the first page to the last, and each proposition develops from the previous one along a linear trajectory. To a greater or lesser extent, this is also true of the works that Deleuze authored by himself; however, in all of Deleuze and Guattari's collaborations, and especially in *A Thousand Plateaus,* this unity is actively dismantled in favour of the non-linear expression of a crowd of divergent voices. Already in *Anti-Oedipus,* the voice of the text transforms as it goes on, so that the final chapter does not directly agree with the first. Guattari explains, for example, that the book is much more critical of Lacanianism at the end because: 'obviously, we didn't write at the end the same way as we did in the beginning' (Guattari 2009: 166). However, in *A Thousand Plateaus* this internal variation becomes significantly more pronounced; each plateau has its own style and its own cast of characters to enact its drama. In the language of *What Is Philosophy?,* we might say that Deleuze and Guattari had begun to explicitly experiment with the creation of conceptual personae because they had begun to see that new concepts cannot be created without new voices to express them. Another way to explain this phenomenon would be to say that each of the chapters in *A Thousand Plateaus* – like any other form of expression – always reacts back on and transforms the collective assemblage of enunciation from which it emerged, so that the voice that speaks the book is always varying from itself. Deleuze describes this process as a *becoming* that takes place between him and Guattari. Like the co-evolution of the wasp and the orchid – in which each species is constituted in part by the way in which it is involved in the living process of the other – Deleuze and Guattari's collaboration is a *becoming* in which each author becomes deterritorialised on the writing of the other. Deleuze describes it as 'a single becoming which is not common to the two, since they have nothing to do with one another, but which is between the two, which has its own direction, a bloc of becoming, an a-parallel evolution' (D 7).

Deleuze and Guattari were able to maintain this a-parallel becoming not because they were perfectly synchronised, but because they always kept their own rhythms. Deleuze explains: 'We were never in the same rhythm, we were always out of step: I understood and could make use of what Felix said to me six months later; he understood what I

said to him immediately, too quickly' (D 17). This a-synchronicity might sound like a stumbling block for any productive collaboration, but it allowed the pair to avoid ever falling into a monotonous tempo. At one point, Deleuze describes Guattari as being like the sea because 'he always seems to be in motion' and 'has extraordinary speeds', whereas he characterises himself as a hill: 'I don't move much… and the few movements I do have are internal' (D 237). This metaphor captures not only Deleuze and Guattari's difference but also their impact on one another: The sea is contained by the land, which it erodes at its edges, constantly reshaping it, so that ultimately these two different rhythms create a landscape. In the case of Deleuze and Guattari, those two rhythms created an archipelago of plateaus, each distinct from the last, but each a product of the same creative tension.

Reflecting on Deleuze and Guattari's writing as an asynchronous becoming helps us to make sense of some of Deleuze's more cryptic comments concerning the practice of philosophical writing. He claims that 'to write has no other function: to be a flux which combines with other fluxes' adding that 'writing carries out the conjunction, the transmutation of fluxes, through which life escapes from the resentment of persons' (Deleuze & Parnet 2007: 50). These comments might make it sound as if Deleuze saw writing in general, and collaborative writing more specifically, as a mechanism for escaping the unity of the bourgeois subject or for dissolving one's ego. However, things are not this simple. According to Deleuze's own description, collaborative writing is also a technique for producing solitude. Deleuze and Guattari are like the wasp and the orchid: The orchid can never simply be alone, in some mythical space before its relationship with the wasp, because the orchid can only be itself through the relations that constitute it. Deleuze puts it like this: 'It's the same thing to say: we're always alone, and: we're always many. We're alone when there are two of us, and we're many when we're alone' (Deleuze & Guattari 1991: 18). With this in mind, we might reinterpret Deleuze's collaborations with Guattari, not simply as a way of escaping or dissolving the ego, but as a way of speaking directly, unhampered by this ego. Through the crowd of voices that we hear in Deleuze and Guattari's many collaborations, we can see both the lone figure of Guattari and the lone figure of Deleuze, each as singular elements in the assemblage. As Deleuze writes: 'When you work, you are necessarily in absolute solitude… But it is an extremely populous solitude. Populated not with dreams, phantasms or plans, but with encounters' (D-6). In this sense, it is through his work with Guattari that we can see Deleuze as a singular figure, set in the scene of his intellectual environment. Deleuze was neither watered down nor amplified by Guattari: he was nothing but himself, alone in the act of becoming with another.

Such an analysis of the importance of Deleuze's work with Guattari helps to explain why Deleuze was so careful to remind readers of the *Capitalism and Schizophrenia* series that he was not their author. This is particularly notable in Deleuze's letters, such as those to Arnaud Villani from 1985, following his review of *A Thousand Plateaus* for the journal *Critique*. There Deleuze urges Villani 'to correct the way you disregard Felix', noting that '*Anti-Oedipus* and *A Thousand Plateaus* are as entirely from him as they are entirely from me' (LT 82). When Villani failed to make the suggested changes, Deleuze replied in very strong terms: 'an analysis that only talks about me is very irritating when the subject is a book written by two people… I cannot desire the publication of a text under these conditions, no matter how good it is. It is of great concern for me' (LT 85). Of the various