



## ACKNOWLEDGMENTS

The chapters that follow originate in my longtime and many-sided interest in questions about “empires back home,” the current shorthand phrase that describes the back workings of colonialism and imperialism on the metropolitan countries. All of them started life as invited lectures or conference papers. I gave part of Chapter 1, “Not the Right Stuff” in 2004 as a talk to the New York University Institute of French Studies. Chapter 2 was first invited by the Centre de Sociologie Européenne as a contribution to the Colloque International des Sciences Sociales et Réflexivité: Hommage à Pierre Bourdieu held in Paris in January 2003, on the occasion of the one-year anniversary of its one-time director’s death. It was entitled “Pierre Bourdieu et la crise post-coloniale des sciences sociales en France.” I was privileged to be invited to give another part of the current chapter, also in Paris, later that year, as “Politique et folklore en France,” at the Conference Du Folklore à l’Ethnologie sponsored by the Musée National des Arts et Traditions Populaires. Chapter 3, on Jean Renoir, was written for a conference on the filmmaker and then published as a special number of *The Persistence of Vision*, a film studies review published at the City University of New York (CUNY) Graduate Center. Chapter 4, on aesthetic modernism and colonialism, was presented in 2001 both in the lecture series *The Nation and Beyond*, held at the Center for Historical Studies, University of Maryland, College Park and, on the invitation of the graduate student members, to the French Cultural Studies seminar series at the University of Pennsylvania. Chapter 5, on Locke as imperialist thinker, which I was invited to give at the Third Centenary of the Publication of the *Two Treatises of Government* sponsored by the Clarendon Edition of the Works of John Locke, the British Society for the History of

### *Acknowledgments*

Philosophy, the Subfaculty of Philosophy, and Christ Church, Oxford, at Christ Church, Oxford, on 5 September 1990 appeared in an early version in 1986 in the *Journal of the History of Ideas* as “The Uses of America in John Locke’s Second Treatise. Chapter 6, on why we do cultural history, I’ve been revising and updating for presentation as the introduction to my graduate seminar on the issues and methods of cultural history. (I suppose that’s not technically an invited lecture, perhaps the contrary.) It also appeared in an early draft in 1995 as “Une ‘nouvelle histoire culturelle’? La politique de la différence chez les historiens américains,” in the journal *Genèses: Sciences sociales et histoire*. I wish to thank the editors of the three publications for permission to adapt and use these pieces here. Chapters 1, 2, and 4 have never before been published, although certainly critiqued.

I have rewritten all the essays in the volume—previously published or not—and brought the discussions and bibliographies up to date. Reading them over *together*, as I have had to do, yielded new ideas and insights, which I added to the pieces and especially to the preface and the afterword. I hope the reader might find the whole greater than the sum of its parts as well.

Thanks to the helpful readings of the book manuscript by Edward Berenson and an anonymous reader. Thanks also, and again, to the literary and people skills of Valerie Millholland of Duke University Press. I cannot begin to thank all my friends, readers, listeners, and critics who, over the many years of their composition, helped me perfect these chapters. Rather than leave off any names, let me just embrace the practice of some French authors who justify their intellectual borrowings without acknowledgments or footnotes with: they will know who they are.

Finally, again, as with *Bringing the Empire Back Home*, a word of thanks for the aid and friendship of Danielle Haase-Dubosc, Brune Biebuyck, and Mihaela Bacou of the Columbia University Center for Scholars and Reid Hall, where in the summer of 2005 I completed work on this volume. Together in the historical arts district of Montparnasse they have fashioned an atelier in which artisan scholars like myself have been able to do some of our best work.

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