

## Mimesis As Make Believe On The Foundations Of The Representational Arts Reprint Edition By Walton Kendall L 1993 Paperback

Does empathy felt while reading fiction actually cultivate a sense of connection, leading to altruistic actions on behalf of real others? Empathy and the Novel presents a comprehensive account of the relationships among novel reading, empathy, and altruism. Drawing on psychology, narrative theory, neuroscience, literary history, philosophy, and recent scholarship in discourse processing, Keen brings together resources and challenges for the literary study of empathy and the psychological study of fiction reading. Empathy robustly enters into affective responses to fiction, yet its role in shaping the behavior of emotional readers has been debated for three centuries. Keen surveys these debates and illustrates the techniques that invite empathetic response. She argues that the perception of fictiveness increases the likelihood of readers' empathy in part by releasing them from the guarded responses necessitated by the demands of real others. Narrative empathy is a strategy and subject of contemporary novelists from around the world, writers who tacitly endorse the potential universality of human emotions when they call upon their readers' empathy. If narrative empathy is to be taken seriously, Keen suggests, then women's reading and responses to popular fiction occupy a central position in literary inquiry, and cognitive literary studies should extend its range beyond canonical novels. In short, Keen's study extends the playing field for literature practitioners, causing it to resemble more closely that wide open landscape inhabited by readers. This innovative book finally takes seriously the need for anthropologists to produce in-depth ethnographies of children's play. In examining the subject from a cross-cultural perspective, the author argues that our understanding of the way children transform their environment to create make-believe is enhanced by viewing their creations as oral poetry. The result is a richly detailed 'thick description' of how pretence is socially mediated and linguistically constructed, how children make sense of their own play, how play relates to other imaginative genres in Huli life, and the relationship between play and cosmology. Informed by theoretical approaches in the anthropology of play, developmental and child psychology, philosophy and phenomenology and drawing on ethnographic data from Melanesia, the book analyzes the sources for imitation, the kinds of identities and roles emulated, and the structure of collaborative make-believe talk to reveal the complex way in which children invoke their experiences of the world and re-invent them as types of virtual reality. Particular importance is placed on how the figures of the ogre and trickster are articulated. The author demonstrates that while the concept of 'imagination' has been the cornerstone of Western intellectual traditions from Plato to Postmodernism, models of child fantasy play have always intruded into such theorizing because of children's unique capacity to throw into relief our understanding of the relationship between representation and reality.

More than half a century after its translation into English, Erich Auerbach's *Mimesis* remains a masterpiece of literary criticism. A brilliant display of erudition, wit, and wisdom, his exploration of how great European writers from Homer to Virginia Woolf depicted reality has taught generations how to read Western literature. This new expanded edition includes a substantial essay in introduction by Edward Said as well as an essay, never before translated into English, in which Auerbach responds to his critics. A German Jew, Auerbach was forced out of his professorship at the University of Marburg in 1935. He left for Turkey, where he taught at the state university in Istanbul. There he wrote *Mimesis*, publishing it in German after the end of the war. Displaced as he was, Auerbach produced a work of great erudition that contains no footnotes, basing his arguments instead on searching, illuminating readings of key passages from his primary texts. His aim was to show how from antiquity to the twentieth century literature progressed toward ever more naturalistic and democratic forms of representation. This essentially optimistic view of European history now appears as a defensive--and impassioned--response to the inhumanity he saw in the Third Reich. Ranging over works in Greek, Latin, Spanish, French, Italian, German, and English, Auerbach used his remarkable skills in philology and comparative literature to refute any narrow form of nationalism or chauvinism, in his own day and ours. For many readers, both inside and outside the academy, *Mimesis* is among the finest works of literary criticism ever written. This Princeton Classics edition includes a substantial introduction by Edward Said as well as an essay in which Auerbach responds to his critics.

Apocalypse. To most, the word signifies destruction, death, the end of the world, but the literal definition is "revelation" or "unveiling," the basis from which renowned theologian René Girard builds his own view of Biblical apocalypse. Properly understood, Girard explains, Biblical apocalypse has nothing to do with a wrathful or vengeful God punishing his unworthy children, and everything to do with a foretelling of what future humans are making for themselves now that they have devised the instruments of global self-destruction. In this volume, some of the major thinkers about the interpretation of politics and religion—including Eric Voegelin, Leo Strauss, and Carl Schmitt—are scrutinized by some of today's most qualified scholars, all of whom are thoroughly versed in Girard's groundbreaking work. Including an important new essay by Girard, this volume enters into a philosophical debate that challenges the bona fides of philosophy itself by examining three supremely important philosopher of the twentieth century. It asks how we might think about politics now that the attacks of 9/11 have shifted our intellectual foundations and what the outbreak of rabid religion might signify for international politics.

In a fascinating analysis of critical themes in Feodor Dostoevsky's work, René Girard explores the implications of the Russian author's "underground," a site of isolation, alienation, and resentment. Brilliantly translated, this book is a testament to Girard's remarkable engagement with Dostoevsky's work, through which he discusses numerous aspects of the human condition, including desire, which Girard argues is "triangular" or "mimetic"—copied from models or mediators whose objects of desire become our own. Girard's interdisciplinary approach allows him to shed new light on religion, spirituality, and redemption in Dostoevsky's writing, culminating in a revelatory discussion of the

author's spiritual understanding and personal integration. Resurrection is an essential and thought-provoking companion to Dostoevsky's *Notes from the Underground*. This important book provides a theory about the nature of fiction, and about the relation between the author, the reader and the fictional text. The approach is philosophical: that is to say, the author offers an account of key concepts such as fictional truth, fictional characters, and fiction itself. The book argues that the concept of fiction can be explained partly in terms of communicative intentions, partly in terms of a condition which excludes relations of counterfactual dependence between the world and the text. This communicative model is then applied to the following problems: how can something be 'true in the story' without being explicitly stated in the text? In what ways does interpreting a fictional story depend upon grasping its author's intentions? Is there always a unique best interpretation of a fictional text? What is the correct semantics for fictional names? What is the nature of our emotional response to a fictional work? In answering these questions the author explores the complex interaction between author, reader, and text. This interaction requires the reader to construct a 'fictional author' - a character in the story whose personality, beliefs and emotional states must be interpreted if the reader is to grasp the meaning of the work.

Suppose you're offered an opportunity to experience something that is unlike anything you have ever encountered, but that's all you know—aside from the fact that the experience is physically safe and morally acceptable. How do you decide whether to take up the offer? Several philosophers have recently argued that we are in similar situations for more of our decisions than we usually recognize. Are they right? What resources can we draw on to create such situations? Are they enough to satisfy our aims of making the best decisions we can, especially in high stakes situations? This volume brings together philosophers and psychologists to investigate the phenomenon of transformative change and a host of fascinating questions it prompts. Taking their departure from seminal work on transformative choice and experience by L. A. Paul and Edna Ullmann-Margalit, the authors pursue fundamental questions concerning the nature of rationality, the limits of the imagination, and the metaphysics of the self. They also strike out into new areas, including value theory, aesthetics, moral and political philosophy. Several chapters present the results of experimental investigation into the psychology of transformation, self-concept, and moral learning.

The first of its kind, *A Companion to Ancient Aesthetics* presents a synoptic view of the arts, which crosses traditional boundaries and explores the aesthetic experience of the ancients across a range of media—oral, aural, visual, and literary. Investigates the many ways in which the arts were experienced and conceptualized in the ancient world Explores the aesthetic experience of the ancients across a range of media, treating literary, oral, aural, and visual arts together in a single volume Presents an integrated perspective on the major themes of ancient aesthetics which challenges traditional demarcations Raises questions about the similarities and differences between ancient and modern ways of thinking about the place of art in society

Ours is the age of the picture. Pictures abound in our newspapers and magazines, in storybooks and on the glossy pages of instruction manuals. We find them on billboards and postage stamps, on the television screen and in the cinema. And in all of these cases pictures inform us: they explain, they clarify, they elucidate - and at times, too, they entertain and delight us. Images on the television screen have all but replaced the printed word as a source of information about the world; and nowadays, too, picture books and comic strips are consulted much more readily, and with much less intellectual effort, than the printed word. There can be little doubt but that pictures have come to play a very important role in communication. It strikes me as odd that, in what is nothing less than a visual age, philosophers have had so little to say about the visual image and its use in communication. Hardly anything has been done to explain the way in which pictures are used to inform us; the way in which they influence our thinking, our attitudes and our perception of the world. My aim in this work is to fill this gap, and in so doing to provide a viable account of pictorial communication.

This book provides the first comprehensive analysis of the impact of globalization on the Indian legal profession. Employing a range of original data from twenty empirical studies, the book details the emergence of a new corporate legal sector in India including large and sophisticated law firms and in-house legal departments, as well as legal process outsourcing companies. As the book's authors document, this new corporate legal sector is reshaping other parts of the Indian legal profession, including legal education, the development of pro bono and corporate social responsibility, the regulation of legal services, and gender, communal, and professional hierarchies with the bar. Taken as a whole, the book will be of interest to academics, lawyers, and policymakers interested in the critical role that a rapidly globalizing legal profession is playing in the legal, political, and economic development of important emerging economies like India, and how these countries are integrating into the institutions of global governance and the overall global market for legal services.

The author's aim in this study is to show that what experiences of art and emotion have in common and what links them to the expression of emotion in non-artistic cases, is the role played by feeling.

This 2004 book contains revisionary readings of literary texts and theories through analysis of sound, signature, and letters.

Mimesis is a critical and philosophical term going back to Aristotle. It carries a wide range of meanings, including imitation, representation, mimicry, the act of expression, and the presentation of self. In modern literary criticism, mimesis has received renewed attention in the last two or three decades and been subject to wide-ranging interpretations.

Nicolae Babuts looks at the concept of mimesis from a cognitive perspective. He identifies two main strands: the mimetic relation of art and poetry to the world, defined in terms of reference to an external reality, and the importance of memory in the making of plots or storytelling. Babuts suggests that there is a material identity we cannot know beyond

the limits of our senses and intellect and a symbolic or coded identity that is processed by memory. All writers, including Mallarmé in his esoteric poetry, Flaubert in his realist narratives, and Mihai Eminescu, the Romanian poet, in his romantic poems, rely on mimetic strategies to link the two identities: the images in memory to the outside reality. All order their narratives in accordance with the dynamics of memory. Babuts describes this phenomenon with great insight, showing how new traditions are formed.

This book is an influential study of the central questions and philosophical issues raised by art.

Representations in visual arts and fiction play an important part in our lives and culture. Walton presents a theory of the nature of representation, which shows its many varieties and explains its importance. His analysis is illustrated with examples from film, art, literature and theatre.

Over the last two decades, the notion of make-believe has become a major theory for the understanding of representational arts in general. As a contribution to this development, the current volume provides 17 articles on how make-believe theory can be used to explain the generation of fictional truths in various forms of representations such as novels, poems, plays, computer games, role playing games, music, and virtual reality.

This exciting compendium brings together, for the first time, some of the foremost scholars of René Girard's mimetic theory, with leading imitation researchers from the cognitive, developmental, and neuro sciences. These chapters explore some of the major discoveries and developments concerning the foundational, yet previously overlooked, role of imitation in human life, revealing the unique theoretical links that can now be made from the neural basis of social interaction to the structure and evolution of human culture and religion. Together, mimetic scholars and imitation researchers are on the cutting edge of some of the most important breakthroughs in understanding the distinctive human capacity for both incredible acts of empathy and compassion as well as mass antipathy and violence. As a result, this interdisciplinary volume promises to help shed light on some of the most pressing and complex questions of our contemporary world.

Literary mimesis is an age-old concept which has been variously interpreted and at times highly contested, and which has recently been brought back to the forefront of scholarly interest. The debate around mimesis has been reactivated by approaches that re-evaluate its meaning both in the ancient texts in which it first appeared, and in the contemporary discussions of the power of literary representation. This volume presents a selection of central contributions to both the theoretical debate on mimesis and to its up-to-date critical practice. This volume approaches mimesis by emphasising the principles of knowledge, understanding and imagination that have been associated with mimesis since Aristotle's Poetics. The articles consider the various aspects of the concept throughout history, and explore the ways in which literature produces its peculiar reality effects and negotiates its relationship to value systems connecting it to the world of everyday experience and ethics, as well as to different ideologies, emotions, world views and fields of knowledge. Building on this rich theoretical background, the articles examine the limits and possibilities of mimesis through detailed textual analyses that present acute challenges to our current understanding of literary representation.

Includes bibliographical references (p. 159-165) and index.

Scientists often try to understand the world by creating simplified or idealised models of it. And yet modelling is hard to make sense of, not least because it seems to involve learning about things that don't exist, like ideal oscillators or perfect spheres. Models as Make-Believe offers a new approach to scientific modelling by looking to an unlikely source of inspiration: the dolls and toy trucks of children's games of make-believe. Drawing on philosophical discussions of art and fiction, Adam Toon offers a unified framework that can solve difficult metaphysical problems posed by modelling at the same time as helping to make sense of scientific practice. In developing this new perspective, Models as Make-Believe combines careful philosophical analysis with historical and sociological approaches, shedding light on a range of issues, from scientists' visual and tactile interaction with models to the role that cardboard cut-outs played in the development of our understanding of atoms.

Representation is a concern crucial to the sciences and the arts alike. Scientists devote substantial time to devising and exploring representations of all kinds. From photographs and computer-generated images to diagrams, charts, and graphs; from scale models to abstract theories, representations are ubiquitous in, and central to, science. Likewise, after spending much of the twentieth century in proverbial exile as abstraction and Formalist aesthetics reigned supreme, representation has returned with a vengeance to contemporary visual art. Representational photography, video and ever-evolving forms of new media now figure prominently in the globalized art world, while this "return of the real" has re-energized problems of representation in the traditional media of painting and sculpture. If it ever really left, representation in the arts is certainly back. Central as they are to science and art, these representational concerns have been perceived as different in kind and as objects of separate intellectual traditions. Scientific modeling and theorizing have been topics of heated debate in twentieth century philosophy of science in the analytic tradition, while representation of the real and ideal has never moved far from the core humanist concerns of historians of Western art. Yet, both of these traditions have recently arrived at a similar impasse. Thinking about representation has polarized into oppositions between mimesis and convention. Advocates of mimesis understand some notion of mimicry (or similarity, resemblance or imitation) as the core of representation: something represents something else if, and only if, the former mimics the latter in some relevant way. Such mimetic views stand in stark contrast to conventionalist accounts of representation, which see voluntary and arbitrary stipulation as the core of representation. Occasional exceptions only serve to prove the rule that mimesis and convention govern current thinking about representation in both analytic philosophy of science and studies of visual art. This conjunction can hardly be dismissed as a matter of mere coincidence. In fact, researchers in philosophy of science and the history of art have increasingly found themselves trespassing into the domain of the other

community, pilfering ideas and approaches to representation. Cognizant of the limitations of the accounts of representation available within the field, philosophers of science have begun to look outward toward the rich traditions of thinking about representation in the visual and literary arts. Simultaneously, scholars in art history and affiliated fields like visual studies have come to see images generated in scientific contexts as not merely interesting illustrations derived from "high art", but as sophisticated visualization techniques that dynamically challenge our received conceptions of representation and aesthetics. "Beyond Mimesis and Convention: Representation in Art and Science" is motivated by the conviction that we students of the sciences and arts are best served by confronting our mutual impasse and by recognizing the shared concerns that have necessitated our covert acts of kleptomania. Drawing leading contributors from the philosophy of science, the philosophy of literature, art history and visual studies, our volume takes its brief from our title. That is, these essays aim to put the evidence of science and of art to work in thinking about representation by offering third (or fourth, or fifth) ways beyond mimesis and convention. In so doing, our contributors explore a range of topics-fictionalism, exemplification, neuroaesthetics, approximate truth-that build upon and depart from ongoing conversations in philosophy of science and studies of visual art in ways that will be of interest to both interpretive communities. To put these contributions into context, the remainder of this introduction aims to survey how our communities have discretely arrived at a place wherein the perhaps-surprising collaboration between philosophy of science and art history has become not only salubrious, but a matter of necessity.

Explores the connections between art and play in ancient Greek thought, especially that of Plato and Aristotle.

Brian Boyd explains why we tell stories and how our minds are shaped to understand them. After considering art as adaptation, Boyd examines Homer's *Odyssey* and Dr. Seuss's *Horton Hears a Who!* demonstrating how an evolutionary lens can offer new understanding and appreciation of specific works. Published for the bicentenary of Darwin's birth and the 150th anniversary of the publication of *Origin of Species*, Boyd's study embraces a Darwinian view of human nature and art, and offers a credo for a new humanism. Play is "an occasion of pure waste: waste of time, energy, ingenuity, skill, and often of money." It is also an essential element of human social and spiritual development. In this study, Roger Caillois defines play as a voluntary activity that occurs in a pure space, isolated and protected from the rest of life. Within limits set by rules that provide a level playing field, players move toward an unpredictable outcome by responding to their opponents' actions. Caillois qualifies types of games and ways of playing, from the improvisation characteristic of children's play to the disciplined pursuit of solutions to gratuitously difficult puzzles. He also examines the means by which games become part of daily life, ultimately giving cultures their most characteristic customs and institutions.

For the past twenty years there has been a virtual consensus in philosophy that there is a special link between fiction and the imagination. In particular, fiction has been defined in terms of the imagination: what it is for something to be fictional is that there is some requirement that a reader imagine it. Derek Matravers argues that this rests on a mistake; the proffered definitions of 'the imagination' do not link it with fiction but with representations more generally. In place of the flawed consensus, he offers an account of what it is to read, listen to, or watch a narrative whether that narrative is fictional or non-fictional. The view that emerges, which draws extensively on work in psychology, downgrades the divide between fiction and non-fiction and largely dispenses with the imagination. In the process, he casts new light on a succession of issues: on the 'paradox of fiction', on the issue of fictional narrators, on the problem of 'imaginative resistance', and on the nature of our engagement with film.

*Recreative Minds* develops a philosophical theory of imagination that draws upon recent theories and results in psychology. Ideas about how we read the minds of others have put the concept of imagination firmly back on the agenda for philosophy and psychology. Currie and Ravenscroft present a theory of what they call imaginative projection; they show how it fits into a philosophically motivated picture of the mind and of mental states, and how it illuminates and is; illuminated by recent developments in cognitive psychology. They argue that we need to recognize a category of desire-in-imaginati.

An exploration of why we play video games despite the fact that we are almost certain to feel unhappy when we fail at them. We may think of video games as being "fun," but in *The Art of Failure*, Jesper Juul claims that this is almost entirely mistaken. When we play video games, our facial expressions are rarely those of happiness or bliss. Instead, we frown, grimace, and shout in frustration as we lose, or die, or fail to advance to the next level. Humans may have a fundamental desire to succeed and feel competent, but game players choose to engage in an activity in which they are nearly certain to fail and feel incompetent. So why do we play video games even though they make us unhappy? Juul examines this paradox. In video games, as in tragic works of art, literature, theater, and cinema, it seems that we want to experience unpleasantness even if we also dislike it. Reader or audience reaction to tragedy is often explained as catharsis, as a purging of negative emotions. But, Juul points out, this doesn't seem to be the case for video game players. Games do not purge us of unpleasant emotions; they produce them in the first place. What, then, does failure in video game playing do? Juul argues that failure in a game is unique in that when you fail in a game, you (not a character) are in some way inadequate. Yet games also motivate us to play more, in order to escape that inadequacy, and the feeling of escaping failure (often by improving skills) is a central enjoyment of games. Games, writes Juul, are the art of failure: the singular art form that sets us up for failure and allows us to experience it and experiment with it. *The Art of Failure* is essential reading for anyone interested in video games, whether as entertainment, art, or education.

Can games be art or is all art a kind of game? A philosophical investigation of play and imaginary things.

Representations—in visual arts and in fiction—play an important part in our lives and culture. Kendall Walton presents here a theory of the nature of representation, which illuminates its many varieties and goes a long way toward explaining its importance. Drawing analogies to children's make believe activities, Walton constructs a theory that addresses a broad range of issues: the distinction between fiction and nonfiction, how depiction differs from description, the notion of points of view in the arts, and what it means for one work to be more "realistic" than another. He explores the relation between appreciation and criticism, the character of emotional reactions to literary and visual representations, and what it means to be caught up emotionally in imaginary events. Walton's theory also provides solutions to the thorny philosophical problems of the existence—or ontological standing—of fictitious beings, and the meaning of statements referring to them. And it leads to striking insights concerning imagination, dreams, nonliteral uses of language, and the status of legends and myths. Throughout Walton applies his theoretical perspective to particular cases; his analysis is illustrated by a rich array of examples drawn from literature, painting, sculpture, theater, and film. *Mimesis as Make-Believe* is important reading for everyone interested in the workings of representational art.

The twelve essays by Kendall Walton in this volume address a broad range of theoretical issues concerning the arts. Many of them apply to the arts generally—to literature, theater, film, music, and the visual arts—but several focus primarily on pictorial representation or photography. In "'How Marvelous!': Toward a Theory of Aesthetic Value" Walton introduces an innovative account of aesthetic value, and in this

and other essays he explores relations between aesthetic value and values of other kinds, especially moral values. Two of the essays take on what has come to be called imaginative resistance—a cluster of puzzles that arise when works of fiction ask us to imagine or to accept as true in a fiction moral propositions that we find reprehensible in real life. "Transparent Pictures", Walton's classic and controversial account of what is special about photographic pictures, is included, along with a new essay on a curious but rarely noticed feature of photographs and other still pictures—the fact that a depiction of a momentary state of an object in motion allows viewers to observe that state, in imagination, for an extended period of time. Two older essays round out the collection—another classic, "Categories of Art", and a less well known essay, "Style and the Products and Processes of Art", which examines the role of appreciators' impressions of how a work of art came about, in understanding and appreciation. None of the reprinted essays is abridged, and new postscripts have been added to several of them.

A topic that has become increasingly central to the study of art, performance and literature, the term mimesis has long been used to refer to the relationship between an image and its 'real' original. However, recent theorists have extended the concept, highlighting new perspectives on key concerns, such as the nature of identity. Matt Potolsky presents a clear introduction to this potentially daunting concept, examining: the foundations of mimetic theory in ancient philosophy, from Plato to Aristotle three key versions of mimesis: imitatio or rhetorical imitation, theatre and theatricality, and artistic realism the position of mimesis in modern theories of identity and culture, through theorists such as Freud, Lacan, Girard and Baudrillard the possible future of mimetic theory in the concept of 'memes', which connects evolutionary biology and theories of cultural reproduction. A multidisciplinary study of a term rapidly returning to the forefront of contemporary theory, Mimesis is a welcome guide for readers in such fields as literature, performance and cultural studies.

Presenting an original global theory of culture, Girard explores the social function of violence and the mechanism of the social scapegoat. His vision is a challenge to conventional views of literature, anthropology, religion and psychoanalysis. Rene Gerard is the Andrew B. Hammond Professor Emeritus of French Language, Literature and Civilization at Stanford University, USA.

What is art? What counts as an aesthetic experience? Does art have to be beautiful? Can one reasonably dispute about taste? What is the relation between aesthetic and moral evaluations? How to interpret a work of art? In *Conversations on Art and Aesthetics*, Hans Maes discusses these and other key questions in aesthetics with ten world-leading philosophers of art. The exchanges are direct, open, and sharp, and give a clear account of these thinkers' core ideas and intellectual development. They also offer new insights into, and a deeper understanding of, contemporary issues in the philosophy of art.

'The Oxford Handbook of Aesthetics' has assembled 48 brand-new essays, making this a comprehensive guide available to the theory, application, history, and future of the field.

*Scenes from the Drama of European Literature* was first published in 1984. Minnesota Archive Editions uses digital technology to make long-unavailable books once again accessible, and are published unaltered from the original University of Minnesota Press editions. In his foreword to this reprint of Erich Auerbach's major essays, Paolo Valesio pays tribute to the author with an old saying that he feels is still the best metaphor for the genesis of a literary critic: the critic is born of the marriage of Mercury and Philology. The German-born Auerbach was a scholar who specialized in Romance philology, a tradition rooted in German historicism—the conviction that works of art must be judged as products of variable places and times, not from the eye of eternity, nor by a single unchanging aesthetic standard. The mercurial element in Auerbach's work is significant, for in a life of motion—of exile from Hitler's Germany—he came to believe that literary history was evolutionary, ever-changing—a view reflected in the title of his book, which suggests life and literature are historical drama. Auerbach is best known for his magisterial study *Mimesis: The Representation of Reality in Western Literature*, written during the war, in Istanbul, when he was far from his own culture and from the books that he normally relied on. In 1957, just before his death, he arranged for the publication in English of his six most important essays, in a volume called *Scenes from the Drama of European Literature*. As in *Mimesis*, Auerbach's fresh insights bring to the disparate subjects of the essays a coherence that reflects the unity of Western, humanistic tradition, even while they hint at the deepening pessimism of his later years. In the first essay, "Figura," Auerbach develops his concept of the figural interpretation of reality; applied here to Dante's *Divine Comedy*, it also served as groundwork for his treatment of realism in *Mimesis*. A second essay on Dante examines the poet's depiction of St. Francis of Assisi. The next three essays deal with the paradoxical nature of Pascal's political thought; the merging of *la cour* and *la ville*—the king's entourage and the bourgeoisie—chiefly in relation to the seventeenth-century French theater; and Vico's formulation concepts by the German Romantics. In the final essay Auerbach confers upon Baudelaire's *Fleurs du Mal* the designation "aesthetic dignity" because, not in spite of, the hideous reality of the poems. "A major collection of important essays on European literature, almost all classics, and almost all required reading for their various centuries—thus the book is indispensable for the medieval period, the seventeenth and nineteenth centuries; in addition, the 'Figura' and the Vico essays are very significant theoretical statements. The book is lucid and far more accessible for undergraduates than, say, current high theory. Nor has Auerbach's own work aged . . . All of his varied strengths are evidence in this collection, which is a better way into his work than *Mimesis*." —Fredric Jameson, University of California, Santa Cruz.

"Nicole Loraux brilliantly elucidates how Athenian politics were 'gendered' in the Classical period. She investigates the Athenian state's interdiction of ritualized mourning by women . . . (and) . . . illuminates . . . the institutional suppression of women as a political and social force in the most flourishing period of Athenian history".--Laura M. Slatkin, University of Chicago.

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