

The Poetics Of Perspective

For the philosophers and poets of the ancient classical period, including certain Pre-Socratics, Plato, Epicurus, and Lucretius, the vortex is a universal structuring principle, although the underlying causes vary. For Dante, the emphasis is no longer on the dynamic cosmogonic role of the whirl, but on the gradations inherent in the vortical structure itself. Descartes and Blake associated the symbol with the transcendence of a mystical vision, which involves, for the latter, an epiphanal breakthrough. In Poe, the maelstrom excites conflicting feelings of horror in the face of death and curiosity about the "novel" beyond. Rimbaud develops Blake's and Poe's fascination with a transcendent vision, but for Mallarme, the vortex-symbol is Poesque in the more negative way. Not only is it a threatening destructive force, it is the specter of death itself, relentlessly drawing the shipwrecked mariner to ultimate extinction and nonentity.

"This text examines Malcolm X as literary muse for Haki Madhubuti, one of America's premiere poets and essayists. It contributes to scholarship in refiguring Malcolm X as expressive muse; charting how a disciple built long-lasting African-centered institu

This book examines the aesthetic qualities of particular Chinese-language films and the rich artistic traditions from which they spring. It brings together leading experts in the field, and encompasses detailed and wide-ranging case studies of films such as Hero, House of Flying Daggers, Spring in a Small Town, 24 City, and The Grandmaster, and filmmakers including Hou Hsiao-hsien, Jia Zhangke, Chen Kaige, Fei Mu, Zhang Yimou, Johnnie To, and Wong Kar-wai. By illuminating the form and style of Chinese films from across cinema history, The Poetics of Chinese Cinema testifies to the artistic value and uniqueness of Chinese-language filmmaking.

The Poetics of Crime provides an invitation to reconsider and reimagine how criminological knowledge may be creatively and poetically constructed, obtained, corroborated and applied. Departing from the conventional understanding of criminology as a discipline concerned with refined statistical analyses, survey methods and quantitative measurements, this book shows that criminology can - and indeed should - move beyond such confines to seek sources of insight, information and knowledge in the unexplored corners of poetically and creatively inspired approaches and methodologies. With chapters illustrating the ways in which criminologists and other researchers or practitioners working on crime-related questions can find inspiration in a variety of unconventional materials, writing styles and analytical strategies, The Poetics of Crime offers studies of police photography, classic and contemporary literature, silver screen movies, performative dance enactments and media images. As such, this volume opens up the field of criminological research to alternative and novel sources of knowledge about crime, its perpetrators and victims, authorities, motives and justice. It will therefore appeal not only to sociologists, social theorists and criminologists, but to scholars across disciplines with interests in crime, deviance and innovative approaches to social research. Examining both familiar and underappreciated texts, Hassan Melehy foregrounds the relationships that early modern French and English writers conceived with both their classical predecessors and authors from flourishing literary traditions in neighboring countries. In order to present their own avowedly national literatures as successfully surpassing others, they engaged in a paradoxical strategy of presenting other traditions as both inspiring and dead. Each of the book's four sections focuses on one early modern author: Joachim Du Bellay, Edmund Spenser, Michel de Montaigne, and William Shakespeare. Melehy details the elaborate strategies that each author uses to rewrite and overcome the work of predecessors. His book touches on issues highly pertinent to current early modern studies: among these are translation, the relationship between classicism and writing in the vernacular, the role of literature in the consolidation of the state, attitudes toward colonial expansion and the "New World," and definitions of modernity and the past.

Marie de France and the Poetics of Memory presents the first exhaustive treatment of the rhetorical use of description and memory in all the narrative works of the late 12th-century poet, Marie de France--the first woman to compose literary texts in French.

Eminent theologians John Milbank, Graham Ward, and Edith Wyschogrod discuss aesthetics, placing radical orthodoxy in dialogue with postmodern theology.

This book situates Louis Zukofsky's poetics (and the lineage of Objectivist poetics more broadly) within a set of ethical concerns in American poetic modernism. The book makes a strong case for perceiving Zukofsky as a missing key figure within this ethical matrix of modernism. Viewing Zukofsky's poetry through the lens of the theoretical work of Theodor Adorno and Emmanuel Levinas, Woods argues for an ethical genealogy of American poetics leading from Zukofsky through the contemporary school of LANGUAGE poetry. Woods brings together modernism and postmodernism, ethics and aesthetics, in interesting and innovative ways which shed new light on our understanding of this neglected strain of modernist poetics. Jill Kowalik reevaluates J. J. Breiting's *Critische Dichtkunst* (1740) with regard to a heretofore neglected aspect of aesthetics in the early eighteenth century, namely how poesis and historiography could increasingly come to resemble each other in their assumptions, purposes, and methods of representation. The central argument states that historians of this period began to utilize the concept of historical perspectivism only after its development as an interpretive tool by the aesthetic thinkers of the early Enlightenment. The *Critische Dichtkunst* is examined in terms of three disparate traditions: the modern reception of Aristotle's *Poetics*, Horace's *Ars poetica*, and the Quarrel between the Ancients and the Moderns; the model of consciousness proposed by Leibniz that describes the mind as a ceaseless process of historical intellectual integration; and the German reception of French neoclassical authors, especially Dubos, whose notion of historical probability was radicalized by Breiting and later appropriated by poets and historians alike.

In *The Place of the Viewer*, Kerr Houston offers a richly detailed chronological overview of art historians' evolving attempts to account for the physical position of the viewer in discussing works of art.

This book was originally submitted to the IT University of Copenhagen as a master's thesis in 2013 under the title of ""Games and Poetry: Player associations with poetic game experiences."" It explores the concept of the poetic videogame, a game that has an imaginative or sensitively emotional style of expression or effect on the player that, as a whole, is different from the kinds of experiences that shape the current videogame landscape. It offers a framework for the creation of poetic videogames by looking at one specific type of poetry; haiku. This is accomplished by applying the forms and conventions of haiku, such as its three elements; when, where, what, or the five-seven-five pattern, to videogames.

"A close analysis of the Republic's diverse literary styles shows how the peculiarities of verbal texture in Platonic discourse can be explained by Plato's remolding of tropes and techniques from poetry and the Presocratics. This book argues that Plato smuggles poetic language into the Republic's prose in order to characterize the deceitful coloration and polymorphy that accompanies the world of Becoming as opposed to the Real. Plato's distinctive discourse thus can transmit, even to those figures focused on the visual within his Republic, the shiftiness of the base and the unjust."--Publisher's website.

This book enlarges the perspective of literary geography which tends to focus on the correspondence between the objective world the geographer addresses and its subjective rendering in art. Instead it considers how geography informs fresh aesthetic responses to space in contemporary Canadian literature, with specific attention to the writings of Alistair MacLeod, Jane Urquhart, Anne Michaels, Aritha van Herk, Rudy Wiebe, Robert Kroetsch and Thomas Wharton. This broadening leads to a series of interrogations: what blanks in conventional landscape writing does physical geography fill, and how? Where does the

efficiency of geography lie beyond its scientific accuracy or descriptive relevance? Pondering the role of geography in a work of art therefore amounts to considering what makes geography work as art - is there such a thing as a poetics of geography? Because the place of the writer and the representation of space remain two central concerns in Canadian writing, the texts under scrutiny help elucidate the critical role performed by the «geographical imagination, » a phrase used by theoreticians as diverse as Edward Said, Edward Soja or Derek Gregory, in the fabrication of symbolic ties between Canadians and the land they have come to share. This book is a refreshing and innovative reading of Dennis Brutus' poetry, underlining its concern for suffering humanity in the apartheid context and beyond. Through a cogent critical analysis of the poetry from a multifaceted perspective, the work brings to the fore the different motifs, strategies and artistry with which Brutus succeeds in initiating revolt through art. It explains how the poet's engagement with the poetics of place, apartheid laws, police brutality, questions of travel and language foregrounds these as tropes or metaphors for reinforcing the despicable apartheid image and influencing popular revolt against the system.

The poets of the Northern Song dynasty (960-1126) were writing after what was then and still is acknowledged to be the Golden Age of Chinese poetry, the Tang dynasty (618-907). This study examines how these Song poets responded to their uncomfortable proximity to such impressive predecessors and reveals how their response shaped their literary art. The author's focus is on the poetic theory and practice of the poet Huang Tingjian (1045-1105). This first full-length study in English of one of the most difficult and complex poets of the classical Chinese tradition aims to provide the background for understanding better why Huang was so greatly admired, especially by the outstanding literati of his age, and why later scholars claim Huang is the characteristic Northern Song poet. The author concludes by considering how Huang's literary project resembles, but ultimately differs from, Western literary theories of influence and intertextuality.

In the domain of visual images, those of fine art form a tiny minority. This original and brilliant book calls upon art historians to look beyond their traditional subjects--painting, drawing, photography, and printmaking--to the vast array of "nonart" images, including those from science, technology, commerce, medicine, music, and archaeology. Such images, James Elkins asserts, can be as rich and expressive as any canonical painting. Using scores of illustrations as examples, he proposes a radically new way of thinking about visual analysis, one that relies on an object's own internal sense of organization. Elkins begins by demonstrating the arbitrariness of current criteria used by art historians for selecting images for study. He urges scholars to adopt, instead, the far broader criteria of the young field of image studies. After analyzing the philosophic underpinnings of this interdisciplinary field, he surveys the entire range of images, from calligraphy to mathematical graphs and abstract painting. Throughout, Elkins blends philosophic analysis with historical detail to produce a startling new sense of such basic terms as pictures, writing, and notation.

The last decades have seen a revival of fragmentation in British and American works of fiction that deny linearity, coherence and continuity in favour of disruption, gaps and fissures. Authors such as Ali Smith, David Mitchell and David Shields have sought new ways of representing our global, media-saturated contemporary experience which differ from modernist and postmodernist experimentations from which the writers nevertheless draw inspiration. This volume aims to investigate some of the most important contributions to fragmentary literature from British and American writers since the 1990s, with a particular emphasis on texts released in the twenty-first century. The chapters within examine whether contemporary forms of literary fragmentation constitute a return to the modernist episteme or the fragmented literature of exhaustion of the 1960s, mark a continuity with postmodernist aesthetics or signal a deviation from past models and an attempt to reflect today's accelerated culture of social media and over-communication. Contributors theorise and classify literary fragments, examine the

relationship between fragmentation and the Zeitgeist (influenced by globalisation, media saturation and social networks), analyse the mechanics of multimodal and multimedial fictions, and consider the capacity of literary fragmentation to represent personal or collective trauma and to address ethical concerns. They also investigate the ways in which the architecture of the printed book is destabilised and how aesthetic processes involving fragmentation, bricolage and/or collage raise ontological, ethical and epistemological questions about the globalised contemporary world we live in and its relation to the self and the other. Besides the aforementioned authors, the volume makes reference to the works of J. G. Ballard, Julian Barnes, Mark Z. Danielewski, David Markson, Jonathan Safran Foer, David Foster Wallace, Jeanette Winterson and several others.

Nothing stays still, nothing is permanent; there is always more to see. As a painter rooted in the observation of nuance, repeated study is foundational to my process. I am curious about our built environment as it abuts, interacts with, and stamps over the natural world. Painting is the medium that I employ to inquire and learn about the cycle of demolition and new construction that takes place on top of the natural landscape, more noticeable in urban surroundings. The subject matter of the works referenced in this thesis consist of built sites in central San Diego and the organic space of the San Diego River valley that slices through its center, all within a radius of three-square miles. This body of work explores fluctuations in the landscapes that I have occupied, observed, and recorded since 2015. In response to the inevitability of change, I draw connections between visually disparate, adjacent locations. My interest lies with what is on the periphery of our urban environment. Images such as a fenced-off construction site are meant to be ignored, but their blocked-off state only entices me to observe more closely. These works invite others to look more intentionally and find new ways of seeing the complexities of the daily world through the language of line, shape, and color. I consider myself a landscape student and believe that this role, as referred to by urban planner JB Jackson, is about helping others to learn by seeing. The Poetics of Fragments represents my exploration of these visual spaces and was installed in the University Gallery at San Diego State University from April 12-25, 2019.

Through analysing ancient and classical Arabic literature, including the Qur'an, from within the Arabic literary tradition, this book provides an original interpretation of poetics, and of other important aspects of Arab culture. Ancient Arabic literature is a realm of poetry; prose literary forms emerged rather late, and even then remained in the shadow of poetic creative efforts. Traditionally, this literature has been viewed through a philologist's lens and has often been represented as 'materialistic' in the sense that its poetry lacked imagination. As a result, Arabic poetry was often evaluated negatively in relation to other poetic traditions. The Poetics of Ancient and Classical Arabic Literature argues that old Arabic literature is remarkably coherent in poetical terms and has its own individuality, and that claims of its materialism arise from a failure to grasp the poetic principles of the Arabic tradition. Analysing the Qur'an, which is known for confronting the poetry of the time, this book reveals that "post Qur'anic" literature came to be defined against it. Thus, the constitution and interpretation of Arabic literature imposed itself as a particular exegesis of the sacred Text. Disputing traditional interpretations by arguing that Arabic literature can only be assessed from within, and not through comparison with other literary traditions, this book is of interest to students and scholars of Islamic Studies, Arabic Studies and Literary Studies.

The Poetics of Enclosure provocatively explores interconnections between Dickinson, Moore, H.D., Brooks, Bishop, and Dove in the dual context of their manipulations of the traditional lyric and use of shared images of enclosure ... With frequent reference to male as well as female influences and to poets marginalized by sexuality or race, Wheeler usefully refines what she argues is particular to these poets' shared lyric practices and concerns, and links those concerns to other poetic traditions. --Christianne Miller.

The volume is dedicated to the memory of the late Calvin S. Brown of the University of Georgia, author of the first systematically conceived survey - *Music and Literature: A Comparison of the Arts* (1948) - of the branch of interart studies now generally known as Melopoetics. Part One consists of six original contributions by experts from Austria, Belgium, France, and the United States. Authored by a novelist and a composer/scholar, respectively, the first two essays - Jean Libis's "Inspiration musicale et composition littéraire: Réflexions sur un roman schubertien" and David M. Hertz's "The Composer's Musico-Literary Experience: Reflections on Song Writing" - focus, not surprisingly, on the creative process. The third piece - Francis' Claudon's review of the pertinent research done between 1970 and 1990 - complements the honoree's analogous report on the preceding decades, reprinted in the present volume, whereas the fourth - Jean-Louis Cupers' "Métaphores de l'écho et de l'ombre: Regards sur l'évolution des études musico-littéraires" - surveys the plethora of metaphorical applications, in music and literature, of two significant natural phenomena, the one acoustic and the other optical. Linked to each other, the two remaining papers - Ulrich Weisstein's "The Miracle of Interconnectedness: Calvin S. Brown, a Critical Biography" and Walter Bernhart's "A Profile in Retrospect: Calvin S. Brown as a Musico-Literary Scholar" - offer critical accounts of the honoree's theoretical and methodological stance as viewed, in the first case, from a biographical angle and, in the second, in the light of subsequent scholarly practice. Part Two bundles eleven of Professor Brown's previously uncollected articles, covering a period of nearly half a century of significant scholarly activity in the field. The selection demonstrates Brown's poignant interest in transpositions d'art exemplifying the "musicalization" of literature in the formal and structural, rather than thematic, domain as culminating in his trenchant critique of "music in poetry" as understood, somewhat naïvely, by Mallarmé and his critics, and, to a slightly lesser extent, by his translation of Josef Weinhebers' variations on Friedrich Hölderlin's ode "An die Parzen". Just as Professor Brown's successive anatomies of melopoetic theory and practice illustrate his steadily growing sophistication and the maturing of his mind, so his Bloomington lecture "The Writing and Reading of Language and Music: Thoughts on Some Parallels Between two Artistic Media" reflects his unique ability to assemble, and organize, vast materials and comprehensive data in such a way as to reveal the underlying pattern.

Perspective has been a divided subject, orphaned among various disciplines from philosophy to gardening. In the first book to bring together recent thinking on perspective from such fields as art history, literary theory, aesthetics, psychology, and the history of mathematics, James Elkins leads us to a new understanding of how we talk about pictures. Elkins provides an abundantly illustrated history of the theory and practice of perspective. Looking at key texts from the Renaissance to the present, he traces a fundamental historical change that took place in the way in which perspective was conceptualized; first a technique for constructing pictures, it slowly became a metaphor for subjectivity. That gradual transformation, he observes, has led to the rifts that today separate those who understand perspective as a historical or formal property of pictures from those who see it as a linguistic, cognitive, or epistemological metaphor. Elkins considers how the principal concepts of perspective have been rewritten in work by Erwin Panofsky, Hubert Damisch, Martin Jay, Paul Ricoeur, Jacques Lacan, Maurice Merleau-Ponty, and E. H. Gombrich. *The Poetics of Perspective* illustrates that perspective is an unusual kind of subject: it exists as a coherent idea, but no one discipline offers an adequate exposition of it. Rather than presenting perspective as a resonant metaphor for subjectivity, a painter's tool without meaning, a disused historical practice, or a model for vision and representation, Elkins proposes a comprehensive

reevaluation. The perspective he describes is at once a series of specific pictorial decisions and a powerful figure for our knowledge of the world.

In attempting to define a "poetics of paradox" from a traditional Chinese standpoint, James Liu explores through a comparative approach linguistic, textual, and interpretive problems of relevance to Western literary criticism. Liu's study evolves from a paradoxical view--originating from early Confucian and Daoist philosophical texts--that the less is "said" in poetry, the more is "meant." Such a view implied the existence of paradox in the very use of language and led traditional Chinese hermeneutics to a study of "metaparadox"--the use of language to explicate texts the meaning of which transcends language itself. As Liu illustrates elements of traditional Chinese hermeneutics with examples of poetic and critical works, he makes comparisons with the works of such Western literary figures as Shakespeare, Mallarmé, Pound, Ionesco, Derrida, and Shepard. The comparisons bring to light a crucial difference in conceptualization of language: Chinese critics, especially those influenced by Daoism and Buddhism, seem to have held a deictic view of language (language points to things), whereas Western critics seem to have thought of language as primarily mimetic (language represents things). Liu examines the consequences of these views, showing how both offer insights into the "meaning" of text and to what extent both have led to a "metaparadox of interpretation." Originally published in 1988. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

Poetry And Poetics Are Integrally Related. The Former Is An Art Based On Emotions, Whereas The Latter Is A Science Evaluating Poetry. So Long Their Common Mode Of Treatment Has Been To Excite In The Mind The Emotions Appropriate To The Subject-Matter. But Science And Art Are Not Identical. The Former Uses The Discursive Mode; And The Latter The Presentational Mode. While Science Is Truth, The Art Is Adjectively True , I.E. It Does Not Conflict With The Truth.The Book Critique Of Poetics Is An Extremely Bold And Far Reaching Attempt At A Comprehensive Theory Of Poetry. It Starts With A Sound-Sense Continuum And Ends With Quantum Poetics. The Path Of Evolution Is Marked By The Poetic Process, The Flow Of Rasa, The Flight Of Pegasus, The Dance Of Resonons, The Doctrine Of Suggestion, Rx For Rhetoric, The Logic Of Signs And Symbols, The Poetic Imagery, The Miracle Of Communication, The Concept Of Criticism, Style And Stylistics, The Law Of Inspiration And Catharsis, The Limits Of Art, The Philosophy Of Beauty, East And West In Poetics, And The Theory Of Literature. And This Has Been Treated In A Global Perspective, Which Harmonizes Both East And West In Poetics. A Balance Has Also Been Struck Between The Two Approaches To The Study Of Literature Extrinsic And Intrinsic. The Former Is Characterized By Psychology-Society And Other Arts Whereas The Latter By Style And Stylistics, Image And Metaphor, Rhetoric And Suggestion, Beauty And The Like. A New Theory Of Literature Has Been Derived From These. This Is Born In A Continuum Of Sound And Sense, Of Space And Time. It Provides An Organ Of Evaluating The Past, Present And Future Works Of Literature. In This Context Quantum Poetics Marks The

End Of The Evolutionary Process.

Musica Naturalis delivers the first systematic account of speculative music theory as a discursive horizon for literary poetics. The title refers to the late medieval French poet Eustache Deschamps, whose 1392 treatise on verse writing, *L'Art de Dictier*, famously casts verse as “natural music” in explicit distinction to song, which Deschamps defines as “artificial.” Philipp Jeserich links the significance of the speculative branch of medieval musicology to literary theory and literary production, opening up a field of study that has been largely neglected. Beginning with Augustine and Boethius, he traces the discourse of speculative music theory to the late fifteenth century, giving attention to medieval Latin and vernacular sources. Ultimately, Jeserich calls for the conservatism of Deschamps’s poetics and develops a new perspective on the poetics and poetry of the Grands rhétoriciens. Given Jeserich's reliance on the intellectual inheritance of late medieval French poetics and poetry, this book will appeal to English-speaking specialists of Old and Middle French, as well as scholars of the French Renaissance. It will also interest English-language medievalists of several other disciplines: intellectual historians and specialists of English, as well as scholars of Italian and Iberian literature.

This is the first book to discuss in detail how rap music is put together musically and how it contributes to the formation of cultural identities for both artists and audiences. It also argues that current skeptical attitudes toward music analysis in popular music studies are misplaced and need to be reconsidered if cultural studies are to treat seriously the social force of rap music, popular musics, and music in general. Drawing extensively on recent scholarship in popular music studies, cultural theory, communications, critical theory, and musicology, Krims redefines 'music theory' as meaning simply 'theory about music', in which musical poetics (the study of how musical sound is deployed) may play a crucial role when its claims are contextualized and demystified. Theorizing local and global geographies of rap, Krims discusses at length the music of Ice Cube, the Goodie MoB, KRS-One, Dutch group the Spookrijders, and Canadian Cree rapper Bannock.

The poetics of intertextuality proposed in this book, based mainly on semiotics, elucidates factors determining the socio-historically elusive border between general intertextuality and citationality, and explores modes of intertextual representation.

DIVInvestigates the ways in which thinking and judgment have been represented in political philosophy from Thomas Hobbes to Jacques Ranciere, with an emphasis on the relationship between aesthetic and political representation./div

This bold work asks whether traditional Christian sexual morality, with its emphasis on sexual abstinence outside of heterosexual marriage, is harmful. Appealing to sociological studies, anthropological theories, and contemporary theological ethics, Hartwig develops a model of sexual virtue around the concept of a poetics of intimacy and applies this model to particular challenges faced by the divorced, married couples, gay men and lesbians, single adults, and people with mental and developmental disabilities. He concludes that mandated long-term and lifelong sexual abstinence for those outside heterosexual marriage is not only harmful, but compromises many features of Christian morality.

Through a combination of interpretive literary criticism, art historical analysis and cultural and intellectual historiography, Kristin Phillips-Court offers detailed readings of

individual plays juxtaposed with specific developments and achievements in the realm of painting. Revealing more than historical connections between artists and poets such as Giorgione and Tasso, Mantegna and Trissino, or Michelangelo and Caro, the author locates the history of Renaissance art and drama securely within the history of ideas. Whereas the last several decades of scholarship on early Greek lyric have been primarily concerned with the immediate contexts of first performance, this volume turns its attention instead to the rhetoric and realities of poetic permanence, providing the first book-length study devoted to this topic. Taking Pindar and archaic Greek literary culture as its focus, it offers a new reading of Pindar's victory odes which explores not only how they were received by those who first experienced them, but also what they can mean to later audiences like us. Divided into two parts, the discussion first investigates Pindar's relationship to both of these audiences, demonstrating how Pindaric epinicia address the listeners present at their premiere performance and also a broader secondary audience across space and time, with Part One arguing that a full appreciation of these texts involves simultaneously assuming the perspectives of both of these audiences. Following on from this, Part Two describes how Pindar engages with a wide variety of other poetry, particularly earlier lyric, in order to situate his work both within an immanent poetic history and a contemporary poetic culture. In setting out his vision of the literary world, both past and present, the volume ably shows how this framework shaped the meaning of his work and illuminates the context within which he anticipated its permanence, offering new insights into the texts themselves and, more broadly, a re-thinking of the nature of early Greek poetic culture through a combination of historical and literary perspectives.

The main aim of this volume is to examine a problem relevant to both literary theory and pragmatic theory: how is literary (or poetic) communication successful and distinctive as literary communication?

Homer and the Poetics of Hades offers a new and unique approach to the Iliad and, more particularly, the Odyssey through an exploration of the role and function of the Underworld as a poetic resource permitting an alternative perspective on the epic past. By portraying Hades as a realm where vision is not possible, Homer creates a unique poetic environment in which social constraints and divine prohibitions do not apply, resulting in a narrative which emulates that of the Muses but which at the same time is markedly distinct from it. In Hades experimentation with, and alteration of, important epic forms and values can be pursued with greater freedom, giving rise to a different kind of poetics: the 'poetics of Hades'. In the Iliad, Homer offers us a glimpse of how this alternative poetics works through the visit of Patroclus' shade in Achilles' dream. The recollection offered by the shade reveals an approach to its past in which regret, self-pity, and a lingering memory of intimate and emotional moments displace an objective tone and traditional exposition of heroic values. However, the potential of Hades for providing alternative means of commemorating the past is more fully explored in the 'Nekyia' of Odyssey 11: there, Odysseus' extraordinary ability to see the dead in Hades allows him to meet and interview the shades of heroines and heroes of the epic past, while the absolute confinement of Hades allows the shades to recount their stories from their own personal points of view. The poetic implications are significant, since by visiting Hades and listening to the stories of the shades Odysseus, and Homer with him, gain access to a tradition in which epic values associated with

gender roles and even divine law are suspended in favour of a more immediate and personally inflected approach to the epic past. As readers, this alternative poetics offers us more than just a revised framework within which to navigate the Iliad and the Odyssey, inviting as it does a more nuanced understanding of the Greeks' anxieties around mortality and posthumous fame.

'This latest book is in many respects [Cardinal's] finest. It is sensitively thought through and offers wide-ranging and sure documentation from French, German, English, American and other sources...urgently felt and delicately articulated.'

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