Abel, R. R. and R. W. Kulhavy (1986). "Maps, Mode of Text Presentation, and Children's Prose Learning." American Educational Research Journal 23(2): 263-274.
    This study examined the effects of reference maps on what children remember from written and aurally presented discourse. Subjects were presented one of three maps that varied in feature configuration and spatial distribution, and were asked to study these maps before reading or listening to a related story. Results of tests across both prose and maps conflicted with previous research in which learners appeared unable to maintain visual images while reading. We found essentially no differences in recall due to mode of text presentation, but the type of map that was presented profoundly influenced recall from both the text and the map. Maps that had pictorial features logically organized according to passage content greatly increased the learning of text that was related directly to map content. This indicates that maps serve a mnemonic-like function for remembering prose.

Adams, J. F. (1964). "Recurrent Themes of Pardon in Piers Plowman." The Bulletin of the Rocky Mountain Modern Language Association 17(1/2): 2-5.

Aers, D. (1975). Piers Plowman and Christian allegory. London, E. Arnold.

Ahmad, A. (1987). "Jameson's Rhetoric of Otherness and the "National Allegory"." Social Text(17): 3-25.

Akbari, S. C. (2004). Seeing through the veil : optical theory and medieval allegory. Toronto, University of Toronto Press.

Alexander, E. R., III (1979). "The Reduction of Cognitive Conflict: Effects of Various Types of Communication." The Journal of Conflict Resolution 23(1): 120-138.
    The effectiveness of training individuals to utilize Rapoport's "region of validity" technique (1960) as well as Gibb's "supportive" types of communication (1961) in reducing cognitive conflict was examined with a sample of 122 students participating in a version of Hammond's cognitive conflict paradigm (1966). Message content analysis was employed to discern the effect of various message types on conflict reduction. Analysis indicates that training in use of the "region of validity" technique and "supportive" types of communication reduces confict and that problem-oriented messages are positively associated with conflict reduction.

Allbritton, D. W. (1995). "When Metaphors Function as Schemas: Some Cognitive Effects of Conceptual Metaphors." Metaphor and Symbol 10(1): 33 - 46.
    The nature of metaphor, the processes of metaphor comprehension, and the functions of metaphor are identified as three distinct issues for metaphor research. It is suggested that the strengths and weaknesses of current theories of metaphor are dependent on the type of metaphor being examined, with each theory providing a plausible account for some kinds of metaphors but not for others. Recent research on the possible functions of metaphor is discussed. In

particular, evidence that metaphors function as schemas is reviewed, including experimental evidence that metaphor-based schemas can affect the structure of readers' text representations.

Allen, D. C. (1970). Mysteriously meant : the rediscovery of pagan symbolism and allegorical interpretation in the Renaissance. Baltimore, Johns Hopkins Press.

Allison, R. J. (1991). ""From the Covenant of Peace, a Simile of Sorrow": James Madison's American Allegory." The Virginia Magazine of History and Biography **99**(3): 327-350.

Alpers, P. J. (1962). "Narrative and Rhetoric in the Faerie Queene." Studies in English Literature, 1500-1900 **2**(1, The English Renaissance): 27-46.

Altieri, C. (1976). "Objective Image and Act of Mind in Modern Poetry." PMLA **91**(1): 101-114.
    One major theme in modernism is the desire to wring the neck of rhetoric. The best modern poetry feels compelled both to accept the metonymic mode of discourse and to transcend it to allow for the full play of human consciousness without making consciousness equal interpretation of experience. Both the symbolist mode of Yeats and Eliot and the objectivism of Williams and contemporary poets can be seen as methods for responding to this problem. Symbolism seeks to complement the objective image by reconstituting versions of Idealism's Absolute Self. The poet achieves a vision of the fullness of human consciousness by meditating on the implications of his own creative act, a process first adumbrated by Flaubert. Williams, on the other hand, particularly in "The Red Wheelbarrow," brings the full play of consciousness into objective experience by seeking to render the act of mind as a process sharing the palpable physical qualities of things.

Andersen, K. (1988). "Sources of Pro-Family Beliefs: A Cognitive Approach." Political Psychology **9**(2): 229-243.
    This study is concerned with how individuals develop a particular way of interpreting political phenomena and events. In-depth interviews are used to study a small sample of "pro-family" activists. It is argued that a theoretical framework based on the concept of "schemas" can be helpful in understanding how individuals create new ideologies and in understanding how they then process incoming political information. In particular it is found that among this sample of women, their initial concerns revolved around a single issue (usually abortion); that opinion leaders helped them forge connections between that issue and others (like the ERA); that the notion of "family" and "family values" was then used as a "template" which aided the women in categorizing information and in generating explanations.

Anderson, K. (2003). "Looking at the Sky: The Visual Context of Victorian Meteorology." The British Journal for the History of Science **36**(3): 301-332.

This article investigates visual methods in Victorian meteorology in the second half of the nineteenth century. While studies of visual representations in scientific work during this period have proliferated, there has been less attention paid to the relationships between scientific images and the broader visual culture in which they developed. Meteorology offers ideal ground for exploring visual culture and science, both because of the familiarity of the sky as an aesthetic subject, and because of the visual epistemology associated with popular forms of weather knowledge, called weather wisdom. Using examples from the study of clouds, especially the work of Charles Piazzi Smyth, the paper analyses the ways in which the challenges of meteorology raised questions about the nature of observation and precision. It concludes by suggesting that the broader context of Victorian visual culture must include the relationship of language and images, and traces those concerns in the history of cloud classification.

Anderson, K. C. and G. Leinhardt (2002). "Maps as Representations: Expert Novice Comparison of Projection Understanding." Cognition and Instruction **20**(3): 283-321.

Anooshian, L. J., V. U. Pascal, et al. (1984). "Problem Mapping before Problem Solving: Young Children's Cognitive Maps and Search Strategies in Large-Scale Environments." Child Development **55**(5): 1820-1834.
2 studies examined both search strategies and spatial representations of preschool children. Results confirmed that only the children who represented routes in cognitive maps were likely to make a logical inference that a missing object might be found somewhere between the last place it was used and the first place it was discovered missing. For both studies, the results indicated that measures of spatial representation were more closely related to age than the length of time children had attended the school where the testing was completed. The results obtained from route-knowledge tasks administered in Study 2 also confirmed the hypothesized order of acquisition-landmark before route-order before route-scaling knowledge. Furthermore, Study 2 indicated that internal representations beyond the level of landmark representation may be necessary for efficient comprehensive searches-that is, searching in locations that had not already been searched, independent of temporal sequence. These results and others suggested that the acquisition of route mapping during the preschool years provides not only a means of organizing spatial information but also the kind of organized internal representations that may be required for successful problem solving in general.

Anooshian, L. J. and D. Young (1981). "Developmental Changes in Cognitive Maps of a Familiar Neighborhood." Child Development **52**(1): 341-348.
Children's performances in pointing a telescope at landmarks surrounding their own neighborhood were assessed for 60 children in 3 age groups: first and second graders, fourth and fifth graders, and seventh and eighth graders. While the greatest improvement in the absolute accuracy of pointings occurred between the young and middle age levels, high relative accuracy scores

suggested that children in all age groups had formed general representations of the relative spatial locations of landmarks. Point consistency scores, reflecting the consistency of pointings to the same landmark from different reference sites, showed consistent improvement across the 3 age groups. Developmental improvement beyond the middle age level was also apparent for pointings from imagined reference sites. Sex differences in both point consistency and in the accuracy of pointings from imagined reference sites were interpreted as reflecting male superiority in the manipulation of spatial representations.

Applewhite, J. (1989). "Postmodernist Allegory and the Denial of Nature." The Kenyon Review **11**(1): 1-17.

Arathorn, D. W. (2002). Map-seeking circuits in visual cognition : a computational mechanism for biological and machine vision. Stanford, Calif., Stanford University Press.

Archer, R. (1983). "The Workings of Allegory in Ausias March." MLN **98**(2): 169-188.

Armstrong, C. D. (2005). "Myth and the New Science: Vico, Tiepolo, and the Language of the "Optimates"." The Art Bulletin **87**(4): 643-663.

Arrington, P. K. (1986). "Tropes of the Composing Process." College English **48**(4): 325-338.

Artin, T. (1974). The allegory of adventure : reading Chrétien's Erec and Yvain. Lewisburgh
London, Bucknell University Press ;
Associated University Presses.

Ashton, M. (1978). "Allegory, Fact, and Meaning in Giambattista Tiepolo's Four Continents in WÃ¼rzburg." The Art Bulletin **60**(1): 109-125.

Astell, A. W. (1999). Political allegory in late medieval England. Ithaca, Cornell University Press.

Aston, M. (1993). The king's bedpost : reformation and iconography in a Tudor group portrait. Cambridge ; New York, Cambridge University Press.

Astro, A. (1987). "Allegory in Georges Perec's W ou le souvenir d'enfance." MLN **102**(4): 867-876.

Austin, A. (1965). "The Three-Stranded Allegory of Moby-Dick." College English **26**(5): 344-349.

Awtrey, J. (1989). "Allegory on Registered Care Technologists." The American Journal of Nursing **89**(2): 176-177.

Axelrod, R. M. (1976). Structure of decision : the cognitive maps of political elites. Princeton, N.J., Princeton University Press.

Azarpay, G. (1976). "The Allegory of DÄ"n in Persian Art." Artibus Asiae **38**(1): 37-48.

BaÅ‚us, W. (1994). "Durer's "Melencolia I": Melancholy and the Undecidable." Artibus et Historiae **15**(30): 9-21.
>   The studies on "Melencolia I" which have been written up to now, have focused on the iconography of the engraving. Despite the efforts undertaken by some generations of investigators the results remain full of contradictions. The present article tries to search for melancholy content in reading the artistic structure of Durer's work. The composition of the engraving makes it impossible to build on its basis the coherent iconographical whole This results from the very nature of melancholy, which is an undecidable state of the human mind. Durer tried to depict directly melancholic emotion. He also tried to create the allegorical vision of melancholy. However, he failed to relate these two artistic modes of representation, because he was unable to connect the undecidable aspect of the composition with the allegory, the latter requiring clear and precise rendition.

Baecque, A. D. (1994). "The Allegorical Image of France, 1750-1800: A Political Crisis of Representation." Representations(47): 111-143.

Bailin, A. (2008). "Ambiguity and metaphor." Semiotica **172**(1-4): 151-169.
>   We often consider semantic-pragmatic properties of language independently of each other. In actual texts, however, the properties frequently interact. For this reason a robust theory should allow us to account not only for semantic-pragmatic properties in isolation, but also for the ways in which they are combined. This is especially important for the understanding of literary texts because the exploitation of semantic-pragmatic properties is characteristic of literary language. This article argues that it is possible to account systematically for the occurrence of metaphorical\literal poetic ambiguity in terms of the interaction of such properties. Using the notion of conceptual domains and subdomains, the article proposes two necessary conditions and shows how the interaction of these conditions allows for a simple account of metaphorical/literal ambiguity. The article concludes by suggesting that examining the ways in which basic semantic-pragmatic principles of language are used in literature to create poetic effects offers us another path in understanding the poetic, one which neither equates poetic effects with a distinct poetic language, as do many formalists, nor reduces the exploration of the poetic to the properties of everyday language, as cognitivists often have.

Baker, G. L. (1993). "The Influence of Walter Benjamin's Notion of Allegory on Uwe Johnson's Jahrestage: Form and Approach to History." The German Quarterly **66**(3): 318-329.

This essay contends that Benjamin's work had a significant influence on Johnson's Jahrestage. It explores Benjamin's notion of allegory and the structural qualities that it shares with gesture, quotation, and the calendar, as well as their effect on narrative. Transposed to the type of historical fiction found in Jahrestage, they allow the author to depict a non-teleological approach to history. With this notion of history, Johnson undermines the totalizing narratives that constitute historical writing, while offering his own view of history and contemporary life.

Bal, M. (2000). "Poetics, Today." Poetics Today **21**(3): 479-502.
Taking up the time of my encounter with Benjamin Harshav, which was also when PTL became Poetics Today and a key moment in the development of literary studies toward a more theoretical grounding, this essay raises the issue of the place and status of poetics in today's field of literary studies. Through probing a passage from Proust's A la recherche du temps perdu, the claim is put forward that the literary text itself, in addition to being poetic, is doing poetics. The passage, in other words, offers an experiment in semiotic sign-making that is fully capable of participating in theoretical debate. The debate, in this case, concerns the status of visuality in linguistic texts. This is a happy coincidence, since this is a hotly debated issue in today's humanities. After the linguistic and anthropological turns, we are now in the middle of the visual turn. In an attempt to articulate what could be a genuinely visual moment in literature, narrativity and visuality are brought together in the notion of a visual act. To that effect, two standard equations concerning the visual are scrutinized. On the one hand, the equation between image and iconicity is criticized. On the other, the equation between speech acts and acts of looking is underlined. Attending to the subtleties of Proust's text helps understand what a visual act can be instead. The example allows us to speculate that, among the many advantages the work around the notion of poetics has offered as a tool toward a more theoretical and more scientific literary scholarship, the continued attention to poetic practice as potentially also a theoretical practice is particularly important today, another key moment, when we are turning to interdisciplinarity.

Bales, K. (1974). "The Allegory and the Radical Romantic Ethic of The Blithedale Romance." American Literature **46**(1): 41-53.

Bantly, F. C. (1989). "Buddhist Allegory in the Journey to the West." The Journal of Asian Studies **48**(3): 512-524.
Francisca Cho Bantly examines Journey to the West in light of Andrew Plaks's theory that the allegory in the Ming narrative is overwhelmingly Neo-Confucian. She concludes that, on the contrary, Journey's repeated references to karma and "skillful means" suggest that it is a Buddhist allegory about spiritual progress and salvation. The text acquires a high level of seriousness when the Buddhist "form is emptiness" paradox is viewed in the proper philosophical framework to demonstrate the necessity of its inverse: "emptiness is form."

Barfield, O. (2006). The rediscovery of meaning : and other essays. San Rafael, Calif., Barfield Press.

Barker, A. and M. Warner (1992). The language of the cave. Edmonton, Academic Printing & Pub.

Barley, S. R. (1983). "Semiotics and the Study of Occupational and Organizational Cultures." Administrative Science Quarterly **28**(3): 393-413.
        Semiotics offers an approach for researching and analyzing systems of meaning that undergird occupational and organizational cultures. Following a synopsis of semiotic theory, this paper presents data from an ethnosemantic study of a funeral home and demonstrates that semiotically identical codes structure a funeral director's understanding of his various tasks. The analysis not only suggests that semiotic research captures the redundant themes that characterize insiders' interpretations of this work world, but that it is also sensitive to the mundane, but critical, aspects of a culture. Finally, the study shows how semiotic research can elucidate rules by which members of a work culture consistently and coherently generate meaning.

Barnes, B. (1995). "Metaphorical Painting: Michelangelo, Dante, and the Last Judgment." The Art Bulletin **77**(1): 65-81.
        The sixteenth-century writer Giovanni Andrea Gilio said that Michelangelo's manner of painting used "metaphor and metonymy." The interpretation presented in this paper suggests Michelangelo wanted the viewer to complete references in a manner that can be compared to the understanding of metaphor and other figures of speech. A reference to the Paradiso in the upper zone of the painting establishes Michelangelo's identity with the poet, while the references to Dante below can be read as suggesting the entire Inferno and as a veiled criticism of vice within the hierarchy of the Church.

Baskins, C. L. and L. Rosenthal (2007). Early modern visual allegory : embodying meaning. Aldershot, England ; Burlington, VT, Aldershot, England ; Burlington, VT : Ashgate.

Batson, E. B. (1984). John Bunyan, allegory and imagination. London
Totowa, N.J., Croom Helm ;
Barnes & Noble.

Bauer, L. F. (1991). "Moral Choice in Some Paintings by Caravaggio and His Followers." The Art Bulletin **73**(3): 391-398.
        In that great compendium of Renaissance temperance imagery that is Book Two of The Faerie Queene, Edmund Spenser provides us with the means to interpret Hendrick ter Brugghen's painting in the J. Paul Getty Museum as an allegory of Excess. This painting, moreover, can be connected with a group of related pictures, including Caravaggio's Uffizi Bacchus, that display cognate subjects. All draw on widely canvassed ideas concerning the nature of virtue,

and all structure a formal situation in which the viewer is confronted with familiar temptations. Thus the viewer's relation to the image becomes a calculated part of its meaning, and his response recreates the moral choice between reason and desire that is the abiding condition of continence.

Baumlin, J. S. (1987). "Epic and Allegory in "Paradise Lost", Book II." College Literature **14**(2): 167-177.

Bean, S. S. (1975). "Referential and Indexical Meanings of amma in Kannada: Mother, Woman, Goddess, Pox, and Help!" Journal of Anthropological Research **31**(4): 313-330.
> Ethnographic semanticists have concentrated on the analysis of literal referential meaning. This paper attempts to build on this foundation by adding to it an analysis of figurative (metaphoric and metonymic) and nonreferential (indexical) meanings. The specific goal is to show that the several senses of the Kannada term amma are systematically related as a primary or literal sense ('mother'), metaphoric senses ('woman politely,' 'goddess'), a metonymic sense ('pox'), and a nonreferential expressive sense (a cry of distress or surprise). The more general goal is to show that such an analysis is both of ethnographic relevance as it relates to the place of females in the sociocultural system of Kannada speakers, and of linguistic relevance as an attempt to contribute to the analysis of systems of linguistic meaning.

Becker, J. E. (1971). Hawthorne's historical allegory : an examination of the American conscience. Port Washington, N.Y., Kennikat Press.

Beetem, R. N. (1984). "Horace Vernet's Mural in the Palais Bourbon: Contemporary Imagery, Modern Technology, and Classical Allegory during the July Monarchy." The Art Bulletin **66**(2): 254-269.
> This mural (1838-1847) celebrates industrial progress during the July Monarchy by combining nude and classically draped allegorical figures with modern steam engines, obelisk-like smoking chimneys, and figures in contemporary costume, whose painted presence would have complemented the annual ceremonies taking place in the room. While serving the political aims of Louis-Philippe, the mural echoes imagery of Saint-Simonist poetry in which the steam machine is seen as a key to international unity. The article explores these connections together with the darker aspects of machine imagery, contemporary reactions to Vernet's mural, and the problem of political allegory in the aftermath of the Revolution of 1848.

Begiebing, R. J. (1980). Acts of regeneration : allegory and archetype in the works of Norman Mailer. Columbia, University of Missouri Press.

Bell, D. (1989). "The Final Report: Harvard's Affirmative Action Allegory." Michigan Law Review **87**(8): 2382-2410.

Bell, W. and R. V. Robinson (1980). "Cognitive Maps of Class and Racial Inequalities in England and the United States." The American Journal of Sociology **86**(2): 320-349.
>A 1975 exploratory study is used in this investigation of the cognitive maps of class and racial inequalities held by 113 American and 101 English repondents. An Index of Perceived Inequality is constructed from nine items dealing with inequalities, both among classes and between races, of education, occupation, income, respect, and treatment by the police and courts. The index appears reliable and valid, particularly for the United States. For the United States, factor analyses show that perceptions of class inequalities cannot be separated empirically from perceptions of racial inequalities on the basis of their interrelationships. Thus a single dimension can account for the common variation of the nine items. But in England perceptions of class and racial inequalities tend to separate into two distinct, though correlated, clusters. Additionally, for both countries there is support for grouping the items into those dealing with inequality of opportunity and those dealing with inequality of treatment and condition. Finally, compared with the English, Americans perceived more inequality, were more likely to see a growing economic gap between the rich and the poor, saw a larger number of social classes, and were more likely to say that money is the defining criterion of class.

Benamou, M. (1977). "Displacements of Parental Space: American Poetry and French Symbolism." boundary 2 **5**(2): 471-486.

Bennett, J. W. (1940). "The Allegory of Sir Artegall in F. Q. V, XI-XII." Studies in Philology **37**(2): 177-200.

Bensick, C. M. (1989). "Hawthorne's Tragicomic Mode of Moral Allegory." Rocky Mountain Review of Language and Literature **43**(1/2): 47-59.

Bent, M. and A. Wathey (1998). Fauvel studies : allegory, chronicle, music, and image in Paris, Bibliothèque nationale de France, MS français 146. Oxford ; New York, Clarendon Press.

Benton, R. P. (1967). "Platonic Allegory in Poe's "Eleonora"." Nineteenth-Century Fiction **22**(3): 293-297.

Benzon, W. (1981). "Metaphoric and Metonymic Invariance: Two Examples from Coleridge." MLN **96**(5): 1097-1105.

Berefelt, G. (1969). "On Symbol and Allegory." The Journal of Aesthetics and Art Criticism **28**(2): 201-212.

Berek, P. (1978). "Interpretation, Allegory, and Allegoresis." College English **40**(2): 117-132.

Bergler, S. (1994). "Generative Lexicon Principles for Machine Translation: A Case for Meta-Lexical Structure." Machine Translation **9**(3/4): 155-182.
>   This paper addresses two types of mismatches in the translation of reported speech between German and English. The first mismatch is between the repeated use of the reported speech construction in English and the use of subjunctive in German used to indicate continued attribution. The second mismatch concerns the difference in usage of metonymic extensions in the subject position of reported speech. Examples show the different styles of reporting the utterances of somebody else. A well-structured lexicon is presented as one step to the solution of the problems presented. One key feature of the proposed lexicon is a meta-lexical organization of basic word entries, which is shown to facilitate the translation process. We contrast our notions of lexical structure with different recent proposals in machine translation.

Bergmann, B. (1994). "The Roman House as Memory Theater: The House of the Tragic Poet in Pompeii." The Art Bulletin **76**(2): 225-256.
>   This essay reconstruct the pictorial program of the House of the Tragic Poet in Pompeii and demonstrates how the dynamic passage through the house, rather than the static arrangement itself, can reveal a logic of decor. The role of movement in mental organization is clear from the contemporary architectural mnemonic. This house is a "memory theater" in two senses: as an original Roman repository for ancient "classics" and as a stage set for literary and visual animations over the past 150 years.

Berk, M. F. M. v. d., J. M. Esandi, et al. (2004). The magic flute = Die Zauberflöte : an alchemical allegory. Leiden ; Boston, Brill.

Berlin, I. (1990). Four Essays on Liberty. London, Oxford University Press.

Bernard, R. (1627). The Isle of Man: or, the legall proceeding in Man-shire against sinne : Wherein, by way of a continued allegorie, the chiefe malefactors disturbing both Church and common-wealth, are detected and attached; with their arraignment, and iudiciall triall, according to the lawes of England. The spirituall vse thereof, with an apologie for the manner of handling, most necessary to be first read, for direction in the right vse of the allegory thorowout, is added in the end. By R.B. London, Printed [by Eliot's Court Press and George Miller] for Edw. Blackmore, at the great south doore of Pauls.

Bernard, R. (1628). The Isle of Man: or, the legall proceeding in Man-shire against sinne : Wherein, by way of a continued allegorie, the chiefe malefactors disturbing both Church and common-wealth, are detected and attached; with their arraignment, and iudiciall triall, according to the lawes of England. The spirituall vse thereof, with an apologie for the manner of handling, most necessary to be first read, for direction in the right vse of the allegory thorowout, is added in the end. By R.B. London, Printed [by George Miller] for Edward Blackmore, at the great south doore of Pauls.

Bernard, R. (1629). The isle of man, or, The legall proceeding in Man-shire against sinne : wherein, by way of a continued allegorie, the chiefe malefactors disturbing both church and commonwealth, are detected and attached, with their arraignment and iudiciall triall, according to the lawes of England : the spirituall vse thereof, with an apologie for the manner of handling, most necessarie to be first read, for direction in the right vse of the allegory thoroughout, is added in the end. London, Printed for Edward Blackmore, and are to be sould in Pauls Church-yard at the signe of the Angell.

Bernard, R. (1630). The Isle of Man: or, the legall proceeding in Man-shire against sinne : wherein, by way of a continued allegorie, the chiefe malefactors disturbing both Church and Common-wealth, are detected and attached; with their arraignment and iudiciall triall, according to the lawes of England. The spirituall vse thereof, with an apologie for the manner of handling, most necessarie tobe first read, for direction in the right vse of the allegory throughout, is added in the end. London, Printed [by F. Kingston?] for Edward Blackmoore, and are to be sould in Pauls Church-yard at the signe of the Angell.

Bernard, R. (1632). The Isle of Man: or, the legall proceeding in Man-shire against sinne : wherein, by way of a continued allegorie, the chiefe malefactors disturbing both Church and Common-wealth, are detected and attached; with their arraignement, and iudiciall triall, according to the lawes of England. The spirituall vse thereof, with an apologie for the manner of handling, most necessary to be first read, for direction in the right use of the allegory throughout, is added in the end. London, Printed by G. M[iller] for Edward Blackmore, and are to be sold at Pauls Church-yard at the signe of the Angell.

Bernard, R. (1634). The isle of man, or, The legall proceeding in Man-shire against sinne : wherein, by way of a continued allegorie, the chiefe malefactours disturbing both church and commonwealth, are detected and attached, with their arraignement and iudiciall triall, according to the lawes of England : the spirituall vse thereof, with an apologie for the manner of handling, most necessarie to be first read, for direction in the right vse of the allegory thoroughout, is added in the end. London, Printed by G.M. for Edward Blackmore, and are to be sold in Pauls Church-yard at the signe of the Angell.

Bernard, R. (1635). The Isle of Man. Or, the legall proceeding in Man-shire against sinne : Wherein, by way of a continued allegorie, the chiefe malefactors disturbing both Church and Common-wealth, are detected and attached; with their arraignment, and iudiciall triall, according to the lawes of England. The spirituall vse thereof, with an apologie for the manner of handling, most necessary to be first read, for direction in the right use of the allegory throughout, is added in the end. By R.B. London, Printed by I. H[aviland] for Edward Blackmore, and are to be sold at Pauls Church-yard at the signe of the Angell.

Bernard, R. (1640). The Isle of Man: or, The legall proceeding in Man-shire against sinne : wherein, by way of a continued allegorie, the chiefe malefactors disturbing both

Church and Common-wealth, are detected, and attached; with their arraignment, and iudiciall tryall, according to the lawes of England. The spirituall use thereof, with an apologie for the manner of handling, most necessary to be first read, for direction in the right use of the allegory throughout, is added to the end. London, Printed by G. M[iller] for Edward Blackmore, and are to be sold in Pauls Church-yard at the signe of the Angell.

Bernard, R. (1648). The isle of man, or, The legall proceedings in Man-shire against sinne : wherein, by way of a continued allegory, the chiefe malefactors disturbing both church and commonwealth are detected and attached, with their arraignment and judiciall tryall, according to the laws of England. London, Printed by J.D. for Edward Blackmore.

Bernard, R. (1658). The Isle of Man, or, The legal proceeding in Man-shire against sinne : wherein, by way of a continued allegory, the chief malefactors disturbing both church and common-wealth, are detected and attached, with their araignment and judicial trial, according to the laws of England : the spiritual use thereof, with an apology for the manner of handling most necessary to be first read for direction in the right use of the allegory through-out, is added in the end. London, Printed by R.I. for Edward Blackmore.

Bernard, R. (1659). The Isle of Man, or, The legall proceeding in Man-shire against sin : wherein by way of a continued allegory, the chief malefactors disturbing both church & Common-Wealth are detected and attached, with their arraignment and judicial trial according to the laws of England : the spirituall use thereof, with an apology for the manner of handling most necessary, to be first read for direction in the right use of the allegory throughout, is added in the end. London, Printed for Nathaniel Ranew and are to be sold at his shop.

Bernard, R. (1674). The Isle of Man, or, The legal proceeding in Man-shire against sin : wherein, by way of a continued allegory, the chief malefactors disturbing both church and commonwealth are detected and attached : with their arraignment and judicial tryal according to the laws of England. Glascow, By Robert Sanders ... and are to be sold in his shop.

Bernard, R. (1719). The Isle of Man. Or, The legal proceeding in Man-Shire against sin Wherein, by way of a continued allegory, the chief malefactors disturbing both church and commonwealth, are detected and attached; with their arraignment and judicial tryal, according to the laws of England. To which is added, the contents of the book for spiritual use; with an apology for the manner of handling, most necessary to be first read, for direction in the right use of the allegory throughout. Boston, Reprinted by J. Franklin, for B. Eliot, and sold at his shop in King-Street: [18],126p.

Bernard, R. (1778). The isle of man, or the legal proceedings in Man-shire against sin Wherein by way of allegory, the principal malefactors, ... are detected ... according to the laws of England, and sentence pronounced upon them, according to the word of

God. Written upwards of one hundred and fifty years ago, by the late Rev. Richard Bernard. Liverpool, printed by George Woods**:** iv,76,[2]p.

Bertrand, H. B. (1947). "Personification Reconsidered." <u>ELH</u> **14**(3): 163-177.

Bestul, T. H. (1974). <u>Satire and allegory in Wynnere and Wastoure</u>. Lincoln, University of Nebraska Press.

BiaÅ,ostocki, J. (1984). "A New Look at Rembrandt Iconography." <u>Artibus et Historiae</u> **5**(10): 9-19.

Biernacki, R. (2000). "Language and the Shift from Signs to Practices in Cultural Inquiry." <u>History and Theory</u> **39**(3): 289-310.
> A Model of culture as a partially coherent system of signs comprised the most widely employed instrument for analyzing cultural meaning among the new cultural historians. However, the model failed to account for meanings that agents produce by executing social practices rather than by only "reading" contrasts among signs. It also encouraged some analysts to conceive the difference between sign system and concrete practice as that between what is graspable as an intellectual form and what remains inaccessibly material or corporeal. This essay introduces three exemplars of the ties between signs and practices to show how the pragmatics of using signs comprises a structure and a generator of meaning in its own right. In the three exemplars, which are based on the tropes of metonymy, metaphor, and irony, I employ the analytic tools of linguistics to appreciate the non-discursive organization of practice. Analysis of the diverse logics for organizing practice offers promising means for investigating how signs come to seem experientially real for their users. Finally, this view of culture in practice suggests new hypotheses about the possible interdependencies as well as the lack of connection among the elements of a cultural setting.

Bishop, I. (1957). "The Significance of the 'Garlande Gay' in the Allegory of Pearl." <u>The Review of English Studies</u> **8**(29): 12-21.

Bishop, L. M. (2007). <u>Words, stones, & herbs : the healing word in medieval and early modern England</u>. Syracuse, N.Y., Syracuse, N.Y. : Syracuse University Press.

Bizup, J. M. and E. R. Kintgen (1993). "The Cognitive Paradigm in Literary Studies." <u>College English</u> **55**(8): 841-857.

Bjornson, R. (1981). "Cognitive Mapping and the Understanding of Literature." <u>SubStance</u> **10**(1): 51-62.

Block, N. (1983). "Mental Pictures and Cognitive Science." <u>The Philosophical Review</u> **92**(4): 499-541.

Blood, S. (1986). "Baudelaire Against Photography: An Allegory of Old Age." <u>MLN</u> **101**(4): 817-837.

Bloomfield, M. W. (1981). <u>Allegory, myth, and symbol</u>. Cambridge, Mass., Harvard University Press.

Blow, S. (1972). "Pre-Raphaelite Allegory in The Marble Faun." <u>American Literature</u> **44**(1): 122-127.

Bodart, D. (1976). "'The Allegory of Peace' by Abraham Janssens." <u>The Burlington Magazine</u> **118**(878): 308-311.

Bogner, W. C. and P. S. Barr (2000). "Making Sense in Hypercompetitive Environments: A Cognitive Explanation for the Persistence of High Velocity Competition." <u>Organization Science</u> **11**(2): 212-226.
> This paper explores the cognitive aspects underlying industries in hypercompetitive environments. Hypercompetition represents a state of competition with rapidly escalating levels of competition and reduced periods of competitive advantage for firms. In hypercompetitive industries member firms act boldly and aggressively to create a state of competitive disequilibrium. In this paper we explore the particular conditions that managers encounter in making sense of hypercompetitive industries and argue that the nature of these conditions is such that conventional sensemaking frameworks will not work. We then describe the "adaptive sensemaking" practices established in the literature for dealing with temporary turbulence and suggest that in hypercompetition those processes continue indefinitely. We argue that these processes can become institutionalized as standard operating procedures within firms, and as shared recipes within industries, which in turn perpetuates hyperturbulent conditions.

Boime, A. (1989). "Blacks in Shark-Infested Waters: Visual Encodings of Racism in Copley and Homer." <u>Smithsonian Studies in American Art</u> **3**(1): 19-47.

Booth, W. (2006). Empire of Irony. <u>The Essential Wayne Booth</u>. W. Jost. Chicago, University of Chicago Press.

Born, L. K. (1934). "Ovid and Allegory." <u>Speculum</u> **9**(4): 362-379.

Borris, K. (2000). <u>Allegory and epic in English Renaissance literature : heroic form in Sidney, Spenser, and Milton</u>. Cambridge, U.K. ; New York, Cambridge University Press.

Bortfeld, H. and M. S. McGlone (2001). "The Continuum of Metaphor Processing." <u>Metaphor and Symbol</u> **16**(1): 75 - 86.
> We describe the explanatory value of a relativistic account of metaphor processing in which different modes of metaphor interpretation are assumed to be operative in different discourse contexts. Employing the cognitive

psychological notion of a processing set, we explain why people might favor attributional interpretations of figurative expressions in some circumstances and analogical interpretations in others. Applying this logic to findings in the psycholinguistic literature on metaphor suggests that some of the competing models may in fact describe different points on a continuum of metaphor processing.

Botsford, E. The Spiritual Voyage : Performed in the Ship Convert, Under the Command of Captain Godly-Fear, From the Port of Repentance-Unto-Life, to the Haven of Felicity on the Continent of Glory : an Allegory. Harrisburg Reprinted for D. Barnes, 1828.

Bowie, A. M. (1990). "The Death of Priam: Allegory and History in the Aeneid." The Classical Quarterly **40**(2): 470-481.

Boyle, J. R. (1996). "The Effects of a Cognitive Mapping Strategy on the Literal and Inferential Comprehension of Students with Mild Disabilities." Learning Disability Quarterly **19**(2): 86-98.
     This study examined the effects of a cognitive mapping strategy on the literal and inferential reading comprehension of students with mild disabilities - learning disabilities (LD) and educable mental retardation (EMR). Thirty students with mild disabilities who exhibited poor reading comprehension, as evidenced by low reading comprehension scores on standardized tests, were matched on three variables (disability, grade, and reading achievement) and assigned to either an experimental or a control group. Through a strategy format, students in the experimental group were taught to independently create cognitive maps from reading passages. Students who were taught the cognitive mapping strategy demonstrated substantial gains in both literal and inferential comprehension measures with below-grade level reading passages as well as on-grade level reading passages. The limitations of the research and implications of this strategy for classroom application are discussed.

Boys-Stones, G. R. (2003). Metaphor, allegory, and the classical tradition : ancient thought and modern revisions. Oxford ; New York, Oxford University Press.

Braider, C. S. (1989). "The Denuded Muse: The Unmasking of Point of View in the Cartesian Cogito and Vermeer's The Art of Painting." Poetics Today **10**(1): 173-203.

Brandt, J. (1987). "Michel Deguy and the Problem of Allegory." Poetics Today **8**(3/4): 631-650.

Bredin, H. (1984). "Metonymy." Poetics Today **5**(1): 45-58.

Bredin, H. (1992). "The Literal and the Figurative." Philosophy **67**(259): 69-80.

Brewer, C. A., A. M. MacEachren, et al. (1997). "Mapping Mortality: Evaluating Color Schemes for Choropleth Maps." <u>Annals of the Association of American Geographers</u> **87**(3): 411-438.

> Use of color for representing health data on maps raises many unanswered questions. This research addresses questions about which colors allow accurate map reading and which colors map users prefer. Through the combination of a review of previous color research and an experiment designed to test specific combinations of colors on maps, criteria were established and evaluated for selecting colors for choropleth maps of mortality data. The color-selection criteria provide pairs of hues for diverging schemes that avoid naming and colorblind confusions. We also tested sequential and spectral schemes. Our results show that color is worth the extra effort and expense it adds to map making because it permits greater accuracy in map reading. In addition, people prefer color maps over monochrome maps. Interestingly, scheme preference is affected by levels of clustering within mapped distributions. In this research, people preferred spectral and purple/green hue combinations. Contrary to our expectations, spectral schemes are effective if designed to include diverging lightness steps suited to the logical structure of mapped data. Diverging schemes produce better rate retrievals than both spectral and sequential schemes, however. In addition, diverging schemes place better emphasis on map clusters than sequential schemes. Thus map effectiveness is improved by use of diverging schemes. Our interdisciplinary research connects geographers with epidemiologists through concern about map symbolization and map reading, strengthening a significant area of collaboration. Providing guidelines that improve the design of customized color schemes will assist map makers in all disciplines in gaining insights about their data.

Brittan, S. (2003). <u>Poetry, symbol, and allegory : interpreting metaphorical language from Plato to the present</u>. Charlottesville ; London, University of Virginia Press.

Broaddus, J. W. (1995). <u>Spenser's allegory of love : social vision in Books III, IV, and V of The faerie queene</u>. Madison [N.J.]
London ; Cranbury, N.J., Fairleigh Dickinson University Press ;
Associated University Presses.

Brodtkorb, P., Jr. (1962). "Art Allegory in the Marble Faun." <u>PMLA</u> **77**(3): 254-267.

Broes, A. T. (1964). "Journey Into Moral Darkness: "My Kinsman, Major Molineux" as Allegory." <u>Nineteenth-Century Fiction</u> **19**(2): 171-184.

Brooke, C. F. T. (1911). "The Allegory in Lyly's Endimion." <u>Modern Language Notes</u> **26**(1): 12-15.

Broussard, L. <u>American Drama; Contemporary Allegory From Eugene O'Neill to Tennessee Williams</u>. Norman, University of Oklahoma Press (1963>.

Brovarski, E. (1977). "An Allegory of Death." The Journal of Egyptian Archaeology **63**: 178.

Brower, R. A. (1972). "Visual and Verbal Translation of Myth: Neptune in Virgil, Rubens, Dryden." Daedalus **101**(1): 155-182.

Brown, D. A. (1990). "Leonardo and the Ladies with the Ermine and the Book." Artibus et Historiae **11**(22): 47-61.

Brown, E. A. R. (1999). "The Dinteville Family and the Allegory of Moses and Aaron before Pharaoh." Metropolitan Museum Journal **34**: 73-9.

Brown, E. C. (2002). "The Allegory of Small Things: Insect Eschatology in Spenser's "Muiopotmos"." Studies in Philology **99**(3): 247-267.

Brown, E. J. (1983). "Roman Osipovich Jakobson 1896-1982 the Unity of His Thought on Verbal Art." Russian Review **42**(1): 91-99.

Brown, J. (1995). "Schoenberg's Musical Prose as Allegory." Music Analysis **14**(2/3): 161-191.

Brown, J. K. (2006). The persistence of allegory : drama and neoclassicism from Shakespeare to Wagner. Philadelphia, Pa.
Bristol, University of Pennsylvania Press ;
University Presses Marketing [distributor].

Brown, R. E. (1962). "Parable and Allegory Reconsidered." Novum Testamentum **5**(1): 36-45.

Browne, G. J., S. P. Curley, et al. (1997). "Evoking Information in Probability Assessment: Knowledge Maps and Reasoning-Based Directed Questions." Management Science **43**(1): 1-14.
    To assess probabilities in decision analysis, and for decision making in general, decision makers must evoke and apply relevant information. Decision analysts have developed a variety of structuring tools to aid decision makers in these tasks, including influence diagrams and knowledge maps. However, despite their pervasive use in practice, there have been no reported empirical tests of these tools. One goal of the present research was to provide an empirical test of the evocative knowledge map methodology. Second, a theoretical analysis of probability assessment was used to develop a new prescriptive elicitation technique. This technique uses a theoretically-grounded set of directed questions to help decision makers evoke information for probability assessment. Experimental results showed that both the knowledge map and the new directed questions methodology elicited a higher quantity and quality of information from decision makers engaged in probability assessment tasks than did a control condition. Further, the information elicited by the two techniques was

qualitatively different, suggesting that the two methods might profitably be used as complementary elicitation techniques.

Brownlow, J. P. (1993). "Epochal Allegory in Galdos's Torquemada: The Ur-Text and the Episteme." PMLA **108**(2): 294-307.
    In the four-part novel Torquemada (1889-95), Galdos allegorizes the philosophical complexities of his age with a powerful negotiatory energy. Historical exigencies modify his miserly protagonist's figural force by submitting the venerable sin of avarice to a secular revision that appropriately reflects the nineteenth-century positivist episteme. Since Dante's Divine Comedy provides the structural framework and the typological authority for the protagonist's successful social ascent, a sense of cognitive disjunction is inevitable. Comte's synthetic Religion of Humanity crosses with the medieval value system implied by Dante's Christian allegory, leaving the capitalist moneylender in a state of mortal anxiety and moral confusion. The epistemological dimension of Galdos's macroallegory equals in scope and signifying intensity the most famous twentieth-century models for allegorizing modern history-the archaeological, the tropic, the dialectical, the deconstructive-and underscores the role of positivism as a precursor of these oracular practices.

Brugman, C. (1996). Mental spaces and constructional meaning. Spaces, Worlds, and Grammar. Chicago, University of Chicago Press.

Bruns, G. L. (1979). "Allegory and Satire: A Rhetorical Meditation." New Literary History **11**(1): 121-132.

Bruyn, S. T. (1964). "Rhetorical Devices in Sociological Analysis." The Sociological Quarterly **5**(2): 101-112.

Bryson, J. M. (2004). Visible thinking : unlocking causal mapping for practical business results. Chichester, West Sussex, England ; Hoboken, NJ, J. Wiley.

Buchan, A. M. (1944). "The Political Allegory of Book IV of the Faerie Queene." ELH **11**(4): 237-248.

Buci-Glucksmann, C. (1986). "Catastrophic Utopia: The Feminine as Allegory of the Modern." Representations(14): 220-229.

Bukofzer, M. (1939). "Allegory in Baroque Music." Journal of the Warburg and Courtauld Institutes **3**(1/2): 1-21.

Bullen, J. B. (1975). "George Eliot's Romola as a Positivist Allegory." The Review of English Studies **26**(104): 425-435.

Burbules, N. C., G. Schraw, et al. (1989). "Metaphor, Idiom, and Figuration." Metaphor and Symbol **4**(2): 93 - 110.

Metaphor, specifically, and figurative language, generally, have been of interest to philosophers and literary theorists since Aristotle's Poetics. Yet we still lack clear criteria for what it means for an expression to be figurative, and how this is to be distinguished from literal usage. We argue here that this question has remained unanswered, in part, because it has been misconceived. One important source of misunderstanding has been the almost universal tendency to view metaphors and other tropes as comprising two discrete meanings, one that is literal, and one that is figurative. Rather, we propose that metaphorical and literal phrases are both understood by drawing on denotative and connotative associations of their terms in an interactive fashion, and that assessments of adequacy for an interpretation--whether literal or figurative--refer to the same basic criteria. Metaphors are phrases with a high degree of tolerance for such interpretation, literals much less so, and idioms even less. Interpreting idioms depends more on the retrieval of a specific and conventional meaning. In this sense, idioms are hardly â€œfigurativeâ€ at all.

Burchell, S. C. (1953). "Tennyson's "Allegory in the Distance"." <u>PMLA</u> **68**(3): 418-424.

Burke, K. (1941). "Four Master Tropes." <u>The Kenyon Review</u> **3**(4): 421-438.

Burlinson, C. (2006). <u>Allegory, space and the material world in the writings of Edmund Spenser</u>. Cambridge, UK ; Rochester, NY, D.S. Brewer.

Burwick, F. (1999). "Lessing's "Laokoon" and the Rise of Visual Hermeneutics." <u>Poetics Today</u> **20**(2): 219-272.

Bush, L. (1989). "Feminine Narrative and the Law in Renoir's "Le Crime de M. Lange"." <u>Cinema Journal</u> **29**(1): 54-70.

Bye, A. E. (1923). ""An Allegory" in the Wilstach Collection." <u>Bulletin of the Pennsylvania Museum</u> **18**(73): 7-9.

Cacheiro, A. (1996). "El mundo alucinante: History and Ideology." <u>Hispania</u> **79**(4): 762-771.

Reinaldo Arenas's novels have been considered primarily self-referential rather than corresponding to an external historical reality. Yet, even when they seem to be escaping from history, they are recaptured by it, as the narrative structures that comprise these "escapes" become meaningful within the context of history. In El mundo alucinante the relationship of Servando to what is represented as reality takes place within circumscribed ideological limits, undermining an interpretation of the text from the point of view of historical relativism. No matter how many times Servando escapes from prison, he continues to find his image in the "mirror" of a dominant ideology in the imaginary dimension of his being. El mundo alucinante thus can be read as a symbolic structure that refers to the interrelationship between ideology, society, and the bourgeois revolutionary subject in Castro's Cuba.

Cailleux, J. (1960). "A Drawing by Gabriel de Saint-Aubin: An Allegory of the Birth of the Duc de Bourgogne." The Burlington Magazine **102**(686): iv-v.

Caldwell, M. L. (1977). "Allegory: The Renaissance Mode." ELH **44**(4): 580-600.

Calè, L. (2006). Fuseli's Milton gallery : 'turning readers into spectators'. Oxford ; New York
New York, Clarendon Press ;
Published in the United States by Oxford University Press.

Callan, E. (1965). "Allegory in Auden's The Age of Anxiety." Twentieth Century Literature **10**(4): 155-165.

Campbell, J. L. (2002). "Ideas, Politics, and Public Policy." Annual Review of Sociology **28**: 21-38.
> Scholars have become acutely interested in how behavior driven by ideas rather than self-interest determines policy-making outcomes. This review examines the literature on this subject. It differentiates among the types of ideas that may affect policy making (i.e., cognitive paradigms, world views, norms, frames, and policy programs) and identifies some of the persistent difficulties associated with studying how ideas shape policy. In particular, studies often do a poor job pinpointing the causal mechanisms that link ideas to policy-making outcomes. More attention needs to be paid to articulating the causal processes through which ideas exert effects. Suggestions for future scholarship that might improve this situation are offered. These include identifying the actors who seek to influence policy making with their ideas, ascertaining the institutional conditions under which these actors have more or less influence, and understanding how political discourse affects the degree to which policy ideas are communicated and translated into practice.

Campbell, M. (1966). "Medici Patronage and the Baroque: A Reappraisal." The Art Bulletin **48**(2): 133-146.

Campo, R. (1993). "Allegory." The Kenyon Review **15**(4): 101-102.

Cannon, C. K. (1962). "William Whitaker's "Disputatio de Sacra Scriptura": A Sixteenth-Century Theory of Allegory." The Huntington Library Quarterly **25**(2): 129-138.

Cannon-Brookes, P. (1977). "The Oil Paintings of Franz Anton Maulbertsch in the Light of the 1974 Exhibitions." The Burlington Magazine **119**(886): 19-31.

Cantarow, E. (1972). "A Wilderness of Opinions Confounded: Allegory and Ideology." College English **34**(2): 215-252.

Carey, G. S. (1785). Human life. A simile. [Salisbury, printed by Fowler**:** 1 sheet.

Carley, K. M. (1997). "Extracting Team Mental Models through Textual Analysis." Journal of Organizational Behavior **18**: 533-558.
        An approach, called map analysis, for extracting, analyzing and combining representations of individual's mental models as cognitive maps is presented. This textual analysis technique allows the researcher to extract cognitive maps, locate similarities across maps, and combine maps to generate a team map. Using map analysis the researcher can address questions about the nature of team mental models and the extent to which sharing is necessary for effective teamwork. This technique is illustrated using data drawn from a study of software engineering teams. The impact of critical coding choices on the resultant findings is examined. It is shown that various coding choices have systematic effects on the complexity of the coded maps and their similarity. Consequently, a thorough analysis requires analyzing the data several times under different coding choices. For example, re-analysis under different coding scenarios revealed that although members of successful teams tend to have more elaborate, more widely shared maps than members of non-successful teams, this difference is significant only when the data is unfiltered. Thus a better interpretation of this result is that all teams have comparable models, but successful teams are able to describe their models in more ways than are non-successful teams.

Carlson, L. A., E. v. d. Zee, et al. (2005). Functional features in language and space insights from perception, categorization, and development. [Oxford linguistics]. Oxford ; New York, Oxford University Press**:** xiv, 386 p.

Carlson, W. B. and M. E. Gorman (1992). "Socio-Technical Graphs and Cognitive Maps: A Response to Latour, Mauguin and Teil." Social Studies of Science **22**(1): 81-91.

Carravetta, P. (1991). Prefaces to the diaphora : rhetorics, allegory, and the interpretation of postmodernity. West Lafayette, Ind., Purdue University Press.

Carrier, D. (1987). "Naturalism and Allegory in Flemish Painting." The Journal of Aesthetics and Art Criticism **45**(3): 237-249.

Carroll, M. P. (2002). "The Debate over a Crypto-Jewish Presence in New Mexico: The Role of Ethnographic Allegory and Orientalism." Sociology of Religion **63**(1): 1-19.
        Since the 1970s, an increasing number of Hispanics in the Southwest have claimed descent from Sephardic crypto-Jews who settled in that area centuries ago to escape the Inquisition. Although these claims were generally received sympathetically by scholars and scholarly journals, serious doubts about these claims have now been raised in the popular media. One goal of the present article is to provide a balanced overview of the debate as it now stands, and, in particular, to assess the plausibility of the claims being made and the evidence

advanced in support of these claims. There are, however, certain patterns associated with the scholarly discourse on Southwestern "crypto-Judaism" which suggest that this discourse might have an appeal to educated publics that has little to do with "evidence" per se. Another goal of this article, then, is to provide a new perspective on the debate over Southwestern crypto-Judaism by relating it to (1) James Clifford's work on the functions of "ethnographic allegory" and (2) arguments put forward by a variety of scholars regarding the "orientalization" of New Mexico in Anglo (English-speaking) discourse.

Carter, M. (1990). "The Idea of Expertise: An Exploration of Cognitive and Social Dimensions of Writing." College Composition and Communication **41**(3): 265-286.

Castle, T. (1984). "The Carnivalization of Eighteenth-Century English Narrative." PMLA **99**(5): 903-916.
   Following the institutionalization of the public masquerade in England in the first decades of the eighteenth century, the masquerade set piece becomes a standard, though problematic, topos in English fiction, figuring prominently in novels by Defoe, Richardson, Fielding, Burney, Inchbald, and others. Though characteristically considered an allegory for the corrupt "Town," the masquerade "diversion" also serves crucial narrative and thematic functions. As a place of unexpected meetings and surprising assignations, it precipitates imbroglio and intrigue, the elaboration of plot itself; and its transgressive social and sexual reversals and exchanges intimate the collapse of ideological and didactic lucidity. Leaving in its wake a world upside down, it coincides with an incursion of mutability and ambiguity into the static world of eighteenth-century representation. Just as the real masquerade represented a carnivalesque disruption of the eighteenth-century symbolic order, the masquerade episode disturbs the prevailing decorum of eighteenth-century English fiction.

Cavallo, J. A. (1992). "Allegory of Education in the "Orlando Innamorato"." Modern Language Studies **22**(3): 84-97.

Caviglia, J. (1974). "The Tales of Borges: Language and the Private Eye." MLN **89**(2): 219-231.

Cervantes, F. (2005). "Cervantes in Italy: Christian Humanism and the Visual Impact of Renaissance Rome." Journal of the History of Ideas **66**(3): 325-350.

Chafe, E. T. (1991). Tonal allegory in the vocal music of J. S. Bach. Berkeley, University of California Press.

Chaitin, G. D. (1988). "Lacan's Letter." MLN **103**(5): 995-1011.

Chambers, I. M., H. Russell, et al. (1911). Satan or Christ? : an allegory representing the conflict now raging between evil and good. Philadelphia, Universal Book and Bible House.

Chamot, A. U. and J. M. O'Malley (1987). "The Cognitive Academic Language
Learning Approach: A Bridge to the Mainstream." TESOL Quarterly **21**(2): 227-249.
    The Cognitive Academic Language Learning Approach (CALLA) is designed for
    limited English proficient students who are being prepared to participate in
    mainstream content-area instruction. CALLA provides transitional instruction for
    upper elementary and secondary students at intermediate and advanced ESL
    levels. This approach furthers academic language development in English
    through content-area instruction in science, mathematics, and social studies. In
    CALLA, students are taught to use learning strategies derived from a cognitive
    model of learning to assist their comprehension and retention of both language
    skills and concepts in the content areas. This article first discusses the rationale
    for CALLA and the theoretical background on which the approach is based. This
    is followed by a description of the three components of CALLA: a curriculum
    correlated with mainstream content subjects, academic language development
    activities, and learning strategy instruction. Finally, a lesson plan model
    integrating these three components is briefly described.

Chang, H. C. (1955). Allegory and courtesy in Spenser ; a Chinese view. Edinburgh,
University Press.

Chang, R. (2001). Making Comparisons Count. New York, Routledge.

Chang, R. (2005). "Parity, Interval Value, and Choice." Ethics **115**(1): 331-50.

Chapman, H. P. (1986). "A Hollandse Pictura: Observations on the Title Page of
Philips Angel's "Lof der schilder-konst"." Simiolus: Netherlands Quarterly for the History
of Art **16**(4): 233-248.

Charland, L. C. (1997). "Reconciling Cognitive and Perceptual Theories of Emotion: A
Representational Proposal." Philosophy of Science **64**(4): 555-579.
    The distinction between cognitive and perceptual theories of emotion is
    entrenched in the literature on emotion and is openly used by individual emotion
    theorists when classifying their own theories and those of others. In this paper, I
    argue that the distinction between cognitive and perceptual theories of emotion
    is more pernicious than it is helpful, while at the same time insisting that there
    are nonetheless important perceptual and cognitive factors in emotion that need
    to be distinguished. A general representational metatheoretical framework for
    reconciling cognitive and perceptual theories is proposed. This is the
    Representational Theory of Emotion (RTE). A detailed case study of Antonio
    Damasio's important new contribution to emotion theory is presented in defense
    of the RTE. The paper is intended for readers interested in the foundations of
    emotion theory and cognitive science.

Chasson, R. T. (2003). "Prophetic Imagery and Lections at Passiontide: The Jeremiah
Illustrations in a Tuscan Romanesque Bible." Gesta **42**(2): 89-114.

This article concerns the significance and functions of illustrations accompanying books of the Hebrew prophets, particularly Jeremiah, in the most extensively illustrated lectern bible surviving from twelfth-century Italy (Biblioteca Medicea Laurenziana, MS Edili 125). Of the three scenes to be discussed, that affixed to its prologue will be the primary focus, since it has no parallel in extant Latin or Greek illustrated manuscripts and has not been previously understood. I argue that its extrabiblical source is to be found among the Christianized pseudepigrapha where Jeremiah is cast as a post-Mosaic savior and prophet-saint who leads the Israelites back to Jerusalem and whose "resurrection" from an apparent first death, before undergoing martyrdom, is assigned to Christ. It is probable that interest in such a narrative, where Jerusalem was reclaimed by the people of God, was stimulated by the recent conquest of the holy city in the First Crusade. I propose that the function of this visual prologue, in the context of Gospel lections for Passiontide, when the scriptural Jeremiah is read, was to demonstrate the often affirmed unity of revelation in the two Testaments and to enhance an informed reader's appreciation of the traditional typological understanding of the prophet. As a complement to the traditional Christian exegesis of lessions evoked through the Edili Bible's illustrations to Ezekiel and Daniel encountered just before Advent, the visual prologue to Jeremiah may be seen as an allegory of the spiritual progress made by the conscientious religious approaching Easter.

Chaucer, G. D. Lyric and Allegory. New York, Barnes & Noble (1971, C1970).

Chaudhuri, S. (1984). "Jason's Fleece: The Source of Sir Epicure Mammon's Allegory." The Review of English Studies **35**(137): 71-73.

Christensen, J. C. (1978). "The Symbol's Errant Allegory: Coleridge and His Critics." ELH **45**(4): 640-659.

Christiane von, B. (1989). "Vallejo's Venus de Milo and the Ruins of Language." PMLA **104**(1): 41-52.

The critical reception demanded by an avant-garde artwork recapitulates in intensified form the hermeneutical problem of literary study, the relation of criticizing to criticized text. Walter Benjamin's dialectical concept of allegory, rooted in the interpretive practice of "critical decomposition," provides a singularly productive model for analyzing the notorious difficulties inherent in an avant-garde text by the preeminent Peruvian poet, César Vallejo (1892-1938). In Trilce, Vallejo depicts Venus de Milo, the celebrated symbol of Romantic, symbolist, and modernista aesthetic perfection, but only to dismember the sculpture's self-sufficient totality and to propel it into a temporalizing linguistic fragmentation, into an allegorical mode of signifying.

Christout, M.-F. and F. Bassan (1995). "Ballet: Incarnation of Allegory." Dance Chronicle **18**(3): 427-435.

Churchland, P. S. and T. J. Sejnowski (1988). "Perspectives on Cognitive Neuroscience." Science **242**(4879): 741-745.
> How is it that we can perceive, learn and be aware of the world? The development of new techniques for studying large-scale brain activity, together with insights from computational modeling and a better understanding of cognitive processes, have opened the door for collaborative research that could lead to major advances in our understanding of ourselves.

Clark, T. (1991). Charles Olson : the allegory of a poet's life. New York, Norton.

Clark, W. B. (1982). "The Illustrated Medieval Aviary and the Lay-Brotherhood." Gesta **21**(1): 63-74.
> Hugh of Fouilloy's De avibus, written sometime after 1152, is a teaching text for monastic lay-brothers, using birds as the subjects of moral allegory. Copies were usually illustrated, and a standard program of miniatures can be followed, all or in part, through some forty-six of the seventy-eight extant manuscripts, produced mainly in the late twelfth and thirteenth centuries. In England, the text was often incorporated directly into the Bestiary, with or without the typical Aviary illustrations. The Aviary's formal parallels to the Bestiary, and its similar patronage and currency, suggest that the Bestiary, too, may have been used as a teaching text for lay-brothers.

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Cohen, R., L. M. Baldwin, et al. (1978). "Cognitive Maps of a Naturalistic Setting." <u>Child Development</u> **49**(4): 1216-1218.
>   Distance estimates of locations in a camp setting were obtained from 9- and 10-year-olds and adults. Each subject estimated distance on 2 tasks: magnitude estimation and reconstruction (tile placement onto a featureless board). Data were analyzed for the effects of certain environmental features-buildings, trees, and hills. Subjects at all ages seemed to judge distances on the basis of ease of travel (functional distance). The presence of environmental features which added to the effort necessary to move between locations led to overestimations of distance, while the absence of these features led to underestimations of these relatively less effortful distances. While the effect of hills was consistent, distortions of distance with intervening buildings and/or trees differed between tasks.

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Connolly, D. K. (1999). "Imagined Pilgrimage in the Itinerary Maps of Matthew Paris." <u>The Art Bulletin</u> **81**(4): 598-622.
>   Matthew Paris's itinerary maps preface his Chronica majora and have been understood as illustrations for that history. I scrutinize the dynamic designs of one of these maps and argue for its appreciation as a meditational aid in imagined pilgrimage to Jerusalem. Cooperative, interactive strategies in the map encourage the monk to participate in its movements to the Holy City as a fulfillment of his desire to access that sacred site's theological meanings. I describe contexts by which its St. Albans audience learned and understood practices whose manipulations of time and place were similar to the map's dynamic presentation of geography.

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    This article reviews cognitive neuroscience research on visual and language processing to suggest an analogy between the neural interpolation mechanisms in perceptual processing and the constructive processes that underlie meaning construction in language. Traditional models of language comprehension as a decoding process are argued to involve an overattribution of the import of linguistic information, and an overly narrow view of the role of background and contextual knowledge. A review of a number of event-related brain potential (ERP) studies of language comprehension reveals an early sensitivity in the brain response to global contextual factors. These findings are consistent with a view of linguistic information as prompting meaning construction processes such as the activation of frames, the establishment of mappings, and the integration or blending of information from different domains.

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    Critics conventionally turn to Jose Lezama Lima's essays to describe his poetic system. Relatively rare in Lezama criticism are readings of individual poems. Since Lezama is commonly described as a neo-baroque poet, the absence of studies of the intertextual relationships between Lezama's poetic language and that of his Golden Age precursors is surprising. Lezama's dialogue with the poetry of Golden Age Spain is especially intense in "Ah, que tu escapes." The poem, with its rich recasting of the poetic language of the Spanish baroque, is also an allegory of the reading experience.

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> Allegory is closely related to but importantly different from extended metaphor. Extended metaphors set up blended spaces. Mental spaces, of which blended spaces are a subset, are radically different kinds of things from possible worlds, having, unlike possible worlds, no definable metaphysical status. Extended metaphors set up blended spaces but allegories refer to and describe possible fictional situations. The distinction between possible situations and blended spaces accounts for important differences of imaginative effect between allegory and extended metaphor. Although allegorical scenes are not blended spaces, they do have their origin in such spaces. The differences revealed between allegory and extended metaphor emphasize the need for cognitive semantics to give a detailed account of the relations between mental spaces and questions of reference and truth.

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> The terms metaphor and metonymy, as defined by Roman Jakobson, produce important insights when applied to the novels of Fedor Dostoevskii and Lev Tolstoi. The oeuvre of each novelist constitutes a remarkably consistent whole because it emanates from the creative unconscious, rather than from conscious thought processes. In Jakobson's view, metaphor involves the "combination of heterogeneous elements"; such elements in Dostoevskii include contrasting styles, genres, and references to other art forms such as painting. Windows juxtapose interior and exterior space, as the reading of letters juxtaposes private to public communication. By contrast, metonymy involves the linking of similar elements. As a metonymical writer, Tolstoi tended to take the opposition between self and other that he inherited from the romantic tradition and transform it into a relationship between self and self. The purpose of his well-known device of estrangement is to create just such transformations. In courtship, the self-other relationship is that of man to woman; Tolstoi minimizes this relationship by avoiding all sincere expressions of desire that lead to marriage.

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    The question of allegory -- and, by implication, that of the symbol -- has been an important feature of art-historical debate in recent years, significant in disputes about, inter alia, modernism and postmodernism and in arguments about method. This article aims to reexplore some of the founding texts for these debates, specifically Walter Benjamin's book on the German "Trauerspiel" and the writings of Paul de Man. 'Allegory: Between Deconstruction and Dialectics' draws on a close reading of these texts to question the widespread tendency to treat the allegory-symbol distinction as a static dichotomy. The argument considers the claim -- common to both supporters and detractors -- that allegory is an 'unmediated construction' opposed to the symbol's 'immediacy'. In art-theoretical polemics, the opposition of symbol and allegory has often reproduced a methodological argument between, respectively, dialectics and deconstruction. This essay explores a different framing of the problem: how the conception of allegory itself seems torn between dialectical and deconstructive approaches.

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Delaney, S. (1995). "Lyric Dialogue in the "Ring" Poems of Pernette du Guillet and Maurice Scève." <u>The French Review</u> **68**(5): 822-829.

Lyric is a monologic genre whose goal is to establish dialogue with the beloved. Representation of the bien aimé through imagery, though a rhetorically "violent" procedure, constitutes the personal language through which communication can occur. The poetry of du Guillet and Scève provides a rare opportunity to measure the effectiveness of lyric figuration as a means of dialogue with an absent or indifferent loved one. This essay shows that Epigram 10 of the Rymes and Dizains 347 and 349 of Délie give evidence of exchange on the rhetorical level that confirms the dialogic potential of lyric poetry.

Delaney, S. J. (1977). "The Iconography of Giovanni Bellini's Sacred Allegory." The Art Bulletin **59**(3): 331-335.

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     This study suggests a link between Hieronymus Bosch and alchemy, the practical science of distillation whose laboratory procedures form the basis of modern chemistry. The study contends that the organization of the Garden of Delights triptych concurs with a popular 15th-century alchemical allegory which sees distillation as the four-part cyclical creation and destruction of the world and its inhabitants. Within the general scheme of Bosch's triptych are shapes and motifs that closely resemble illustrations in distillation texts written by authors whom Bosch could have known. In this light, Bosch emerges as a scholar who employed complex scientific imagery in his paintings.

Dixon, L. S. and P. t.-D. Chu (1989). "An Iconographical Riddle: Gerbrandt van den Eeckhout's Royal Repast in the Liechtenstein Princely Collections." The Art Bulletin **71**(4): 610-627.
     Gerbrandt van den Eeckhout's Royal Repast has been interpreted as King David mourning the death of his son by Bathsheba and as an allegory of Winter. Both explanations, however, overlook many puzzling elements, such as the setting within a cave, the unusual gifts presented to the king, and the presence of four winged figures in the background, one of whom is a haloed black boy. An alchemical interpretation brings these elements together within a coherent

iconographical framework. In this context, the king serves as an allegorical pivot, complementing and magnifying the figures and objects placed around him. Eeckhout's iconography comes from popular alchemical emblem books and from medieval sources that were reprinted in the seventeenth century in response to a renewed fascination with early alchemical imagery. The Royal Repast not only reflects the seventeenth-century perception of alchemy as a force for the public good, but also demonstrates that the history of chemistry is a relatively unexplored area for art-historical research in Dutch seventeenth-century painting.

Doherty, G. (1991). "One Vast Hermeneutic Sentence: The Total Lawrentian Text." PMLA **106**(5): 1134-1145.
While Lawrence's total novelistic production is generally conceived of as a loose aggregation of highly individual texts, each departing significantly from the norms that shape the traditional novel, the complete oeuvre conforms to the rules the single works violate: it approximates the discursive form Roland Barthes proposes for the classic realist plot. In the light of three powerful models-based on the sentence, the classic realist narrative, and a tropological paradigm that synthesizes the two-Lawrence's changing structures from the early to the late fiction emerge as one well-organized traditional text that displays the characteristic articulations of narrative beginnings, middles, and endings, especially in the unfolding of the erotic visions and wisdoms that the individual novels explore.

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In conversation, speakers occasionally use figurative expressions such as "had a good innings," "take with a pinch of salt," or "come to the end of her tether." This article investigates where in conversation such expressions are used, in terms of their sequential distribution. One clear distributional pattern is found: Figurative expressions occur regularly in topic transition sequences, and specifically in the turn where a topic is summarized, thereby initiating the closing of a topic. The paper discusses some of the distinctive features of the topic termination/transition sequences with which figurative closings are associated, particularly participants' orientation to their moving to new topics. Finally, the interactional use of figurative expressions is considered in the context of instances where their use fails to secure topical closure, manifesting some conflict (disaffiliation, etc.) between the participants. (Figurative expressions, idioms, conversation, topic)

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> The Tazza Farnese has been interpreted as an allegory of the Nile for the last 200 years. Recently R. Merkelbach has attempted to read the relief on the inside of the cup as an astronomical allegory of the constellations related to the inundation. It is proposed here that the figures on the inside of the cup represent an allegory of creation according to the Hermetic tractate known as the Poimandres. In giving visual form to philosophical and religious concepts expressed in that text, the designer of the Tazza has drawn primarily upon Greek, but also upon Egyptian, religion and religious iconography. The inundation of the Nile has been interpreted as a type (or archetype) of creation, corresponding to the creation of time, the planets, the elements, and human life. The composition of seven figures plus the sphinx is determined by the general patterns of the group of constellations that surround Orion in the Greek astronomical sphere. Among these constellations are the zodiacal signs of Taurus, Gemini, and Cancer. The seven planets, also represented by the seven figures in the Tazza, are distributed among the zodiacal signs according to the astrological doctrine of planetary decans. The matching of planets with "houses" thus corresponds with the Thema Mundi, or "Birthday of the Universe." The literary evidence, astronomical data, and the absence of specific allusion to Roma suggest that the Tazza is a product of Alexandrian court art ca. 100-31 B. C.

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Elliott, J. (2008). <u>Popular feminist fiction as American allegory : representing national time</u>. New York, NY, Palgrave Macmillan.

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     In his poem "'EpÃstola'", "NicolÃ¡s GuillÃ©n" applies his special poetic skills to convey strong nationalist sentiments accentuated by an exile-provoked nostalgia in which nature and food figure as prominent metonyms. The poem thus comes to be readable within the context of theories of "national identity in Spanish American literature." GuillÃ©n illustrates his approach to these theories by the way in which he makes his poem comparable to one of RubÃ©n DarÃo's epistles, thereby strengthening his previously unnoticed relations with the Nicaraguan poet, while he illustrates the capacity of the creative work itself to reveal its author's role as literary theorist and critic.

Emison, P. (1995). "The Paysage Moralise." <u>Artibus et Historiae</u> **16**(31): 125-137.
     Erwin Panofsky invented the term paysage moralise and applied it in the interpretation of three paintings: Raphael's "Allegory (Dream of a Knight)", Piero di Cosimo's "The Discovery of Honey", and Titian's "Sacred and Profane Love". He was mimicked to some degree by such authorities as Millard Meiss and Frederick Hartt ("Carpaccio's Meditation on the Passion"); Mantegna's "Madonna of the Rock". This type of interpretation -- although it has to recommend it an allowance for some admixture of moral doubt in the otherwise sunny world of Renaissance theories of virtue as they are usually reconstructed--reeks of ideological concerns (personal, philosophical, and political) of the 1930s-50s and 60s. Panofsky's interpretations have often been rejected piecemeal since, but the bi-polar model of Renaissance morality they implied remains largely unchallenged. A tension between, and potential for conflation of, the concepts of paysage moralise and disguised or concealed symbolism is also discussed.

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Ernst, W. (1993). "Frames at Work: Museological Imagination and Historical Discourse in Neoclassical Britain." The Art Bulletin **75**(3): 481-498.
> In Continental Europe, the rise of historical consciousness in 1750-1830 led to the evolutionary display of objects in museums. These categories can be applied only to a limited degree to Neoclassical Britain where Piranesi's visionary aesthetics seem to have had a significantly deeper impact on collecting and displaying antiquities than Winckelmann's writings on the antique. Private and public collections of antiquities in London around 1800 evoked a different discourse of the past than the syntagmatical logics of narrative texts. The English preference for a "picturesque" display of antiquities indicates the autopoetic features of visual media as a frame of Neoclassical imagination.

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Eubanks, P. (1999). "The Story of Conceptual Metaphor: What Motivates Metaphoric Mappings?" Poetics Today **20**(3): 419-442.
> Research into conceptual metaphor has improved our understanding of metaphoric mapping, but because researchers have largely ignored the concrete expressions that constitute metaphoric groupings, little or no heed has been paid to discursive and rhetorical influences that bear upon mapping processes. Because metaphors are always uttered by historically and culturally situated speakers, metaphoric mappings are subordinate to the speakers' political, philosophical, social, and individual commitments. These ideological commitments are often expressed as, and may be constituted as, stories. Presenting evidence from focus groups, this article shows that metaphors and metaphoric mappings are guided by "licensing stories."

Eubanks, P. (2001). "Understanding Metaphors for Writing: In Defense of the Conduit Metaphor." College Composition and Communication **53**(1): 92-118.
> The Conduit Metaphor has been roundly condemned by language scholars, including scholars in rhetoric and composition, but it is time to reevaluate its import and value. Rather than simply asserting a mistaken view of linguistic communication, the Conduit Metaphor combines with the metaphor Language Is Power to form a prudentially applied ethical measure of discourses, genres, and texts.

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Evans, O. (1964). "Allegory and Incest in "Rappaccini's Daughter"." Nineteenth-Century Fiction **19**(2): 185-195.

Evett, D. (1989). "Some Elizabethan Allegorical Paintings: A Preliminary Enquiry." Journal of the Warburg and Courtauld Institutes **52**: 140-166.

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Fergusson, F. (1977). <u>Trope and allegory : themes common to Dante and Shakespeare</u>. Athens, University of Georgia Press.

Fineman, J. (1980). "The Structure of Allegorical Desire." <u>October</u> **12**: 47-66.

Fleming, E. M. (1965). "The American Image as Indian Princess 1765-1783 " <u>Winterthur Portfolio</u> **2**: 65-81.
> From the moment when the New World first captured the European imagination, artists sought to personify the strange, portentious, new culture which came to be known as "America." Their efforts are well docu- mented in the graphic and decorative arts. These arts reflect five stages in the evolution of the allegorical figure used to represent "America" and that part of America which became the United States. (First paragraph of the article.)

Fleming, J. V. (1969). <u>The Roman de la Rose : a study in allegory and iconography</u>. Princeton, N.J, Princeton University Press.

Fletcher, A. (1965). <u>Allegory, the Theory of a Symbolic Mode</u>. Ithaca, NY, Cornell University Press.

Fletcher, R. P. (1998). "Visual Thinking and the Picture Story in The History of Henry Esmond." <u>PMLA</u> **113**(3): 379-394.

This essay argues that Thackeray's unillustrated three-volume novel The History of Henry Esmond is shaped by modes of perception and representation nascent in the visual culture of nineteenth-century England and epitomized in the comic strip. Through one of Thackeray's own picture stories, it first describes the ekphrastic basis of his narrative imagination and then contextualizes his visual thinking by relating his journalistic reflections on images in society to recent cultural histories of visual experience. Subsequently, the essay demonstrates that Henry Esmond, a seemingly monumental historical novel, is structured by the fractured syntax of the comic picture story and that the picture story's revisionist impulse decenters the autobiographical subject, Henry Esmond, and highlights the heuristic function of his narrative. The argument concludes by revisiting Thackeray's meditations on the picture story, the railroad, and modernity, suggesting that his texts-both picture stories and this bildungsroman-foreground a transformative vision and thus reveal the contingency of subjectivity.

Flores, R. (1996). <u>A study of allegory in its historical context and relationship to contemporary theory</u>. Lewiston N.Y., E. Mellen.

Fludernik, M., D. C. Freeman, et al. (1999). "Metaphor and Beyond: An Introduction." <u>Poetics Today</u> **20**(3, Metaphor and Beyond: New Cognitive Developments): 383-396.

Fowl, S. E. (c1997.). <u>The theological interpretation of Scripture : classic and contemporary readings</u>. Malden, Mass. :, Blackwell,.

Frake, C. O. (1985). "Cognitive Maps of Time and Tide Among Medieval Seafarers." <u>Man</u> **20**(2): 254-270.
    To predict the treacherous tides and currents of northern Europe, medieval sailors employed a schema for directions, the rose of the mariners' compass, as a cognitive device for correlating lunar with solar time and for memorising the lunar-tidal regimes of each port. It was a stratagem that enabled the medieval sailor to construct in his mind the information which the modern literate sailor must seek written down in his tide and current tables. This study addresses a basic issue in the investigation of human cognitive ability. There is a long, and still flourishing, line of argument claiming that certain socially-defined sets of persons have-as a group-minds of lesser quality than 'we' do-whoever 'we' might be. Like 'primitives', the inhabitants of the Middle Ages have frequently been attributed with lesser cognitive abilities. This study, by examining actual cognitive performances of individual human beings in the course of their daily lives, shows that thinking at the highest level, at Piaget's stage of formal operations, is not, as many have claimed, the hallmark of the modern, literate, scientific mind, but is, rather, the hallmark of the human mind when confronted with a task sufficiently necessary, sufficiently challenging, and sufficiently clear in outcome.

Francis, J. A. (2003). "Living Icons: Tracing a Motif in Verbal and Visual Representation from the Second to Fourth Centuries C.E." <u>The American Journal of Philology</u> **124**(4): 575-600.
> This paper traces the development of a deliberate and intense emphasis on visuality in literary representation of the second through fourth centuries C.E., resulting in a new cultural phenomenon: attributing the characteristics and functions of images to living persons. Calling on a range of sources from Lucian's Eikones to the Life of St. Daniel the Stylite and recent scholarship in art history and critical theory, the paper analyzes a series of interfaces between verbal and visual representation in terms of an active transaction between viewer and viewed to construct meaning and establish and communicate social power.

Frank, R. W., Jr. (1953). "The Art of Reading Medieval Personification-Allegory." <u>ELH</u> **20**(4): 237-250.

Freeman, L. G. (2005). "Vision, Metamorphosis, and the Poetics of Allegory in the "Mutabilitie Cantos"." <u>Studies in English Literature, 1500-1900</u> **45**(1): 65-93.
> The Mutabilitie Cantos treats the inability of allegory to image ideal truth. In the Faunus episode, Spenser critiques his own program of allegory by associating poetic invention with metamorphosis. Here Diana, who for Giordano Bruno represents unmediated truth, gains only Faunus's laughter because he sees the difference between what she should represent and what she is: a naked woman. Faunus becomes a paradoxical figure of liberation from the pursuit of ecstatic vision. Nature's veil in 7.7 stands as an image of allegory itself, always blinding the reader, keeping him or her at one remove from the truth.

Freeman, M. H. (2002). "Cognitive Mapping in Literary Analysis." <u>Style</u> **36**(3): 466-484.
> Literary analysis takes many forms, depending on the critical approach adopted. Critical theories vary in the ways they accommodate the three components of literature-the writer, the reader, and the text. At one extreme are those theories that focus almost exclusively on the text itself, such as formalist or structuralist approaches; at the other, those that focus on the writer (biographical, psychoanalytical) or the reader (reader response); and then there are approaches that fall somewhere between, adopting elements of more than one component (historical, cultural). Each approach has its strengths and weaknesses in illuminating the nature and role of literature in a given society.

A cognitive linguistic approach to literature provides a methodology by which the insights of these literary theories may be reconciled. Because cognitive linguistics is concerned with the conceptual workings of the embodied mind, all aspects of human experience and behavior, whether from the perspective of the writer, from the perspective of the reader, or from the perspective of the text itself, are relevant and are integrated into a cognitive understanding of the literary experience. In addition, cognitive linguistics further contributes to literary studies by revealing the extent to which the imaginative powers that both create

and comprehend literary works reflect the general workings of the human mind. (First two paragraphs of the article.)

Frueh, J. (1985). "Allegory, An-Other-World." Art Journal **45**(4): 323-329.

Fugelso, K. (2007). Memory and medievalism. Cambridge ; Rochester, NY, USA, D.S. Brewer.

Furbee, L. and R. A. Benfer (1983). "Cognitive and Geographic Maps: Study of Individual Variation among Tojolabal Mayans." American Anthropologist **85**(2): 305-334.
Disease and geography are related domains for Tojolabal-Maya. Using multidimensional methods, we compare two domains: (1) individual cognitive "maps" from disease terms and (2) hand-drawn maps, both with one another and with an official topographic map. Multivariate study of individual informant data demonstrates correspondence of the axes of maps. Least squares fitting of dimensional representations using a method specifically modified for ethnosemantic data allows meaningful comparisons both among and within informants, and with an aggregate from a related survey of 33 informants as well. These multivariate operations help integrate individual data, sampled simultaneously for several domains, tasks, and occasions, with aggregate data. For semantic domains, we achieved rapprochement between psychological and anthropological approaches

Gaffney, W. (1931). "The Allegory of the Christ-Knight in Piers Plowman." PMLA **46**(1): 155-168.

Gärdenfors, P. and P. Johansson (2005). Cognition, education, and communication technology. Mahwah, N.J., L. Erlbaum Associates, Publishers.

Gärling, T. (1995). Urban cognition. London ; San Diego, Academic Press.

Gattis, M. (2001). Spatial schemas and abstract thought. Cambridge, Mass., MIT Press.

Gavins, J. and G. Steen (2003). Cognitive poetics in practice. London ; New York, London ; New York : Routledge.

Gelley, A. (1980). "Metonymy, Schematism, and the Space of Literature." New Literary History **11**(3): 469-487.

George, K. M. (1993). "Lyric, History, and Allegory, or the End of Headhunting Ritual in Upland Sulawesi." American Ethnologist **20**(4): 696-716.
This article explores how a minority religious community in highland Sulawesi, Indonesia, brings meaning, history, and polity into being through the lyric discourse of headhunting ritual. The discussion shows how divergent interpretations of a single song work as tactical modes of understanding, as ways to "read with the polity." In one case, a villager reads the lyrics in such a

way as to link the ritual headhunt to the intercultural tensions of the past. In another case, however, a villager finds in the lyrics an allegory of local sexual politics. Both approaches connect ritual violence to the shaping of community. [headhunting, ritual song, textual analysis, tradition, social history, Sulawesi]

Gibbs, R. W., Jr. (1987). "Memory for Requests in Conversation Revisited." The American Journal of Psychology **100**(2): 179-191.

> Earlier research has indicated that people remember better the exact surface forms of nonconventional indirect requests, such as How about a hamburger? than they do conventional indirect requests, such as I'll have a hamburger. Such findings are taken as evidence that memory for conversation depends partially upon the conventionality of an utterance given some social context. The present study was conducted to examine the hypothesis that people best remember requests that do not specify the main projected reason for addressees not complying with the request. Results of a recognition memory experiment supported this idea when subjects heard requests stated in conversational contexts. Without context, however, there were no differences in subjects' memory for the different types of requests. These findings suggest that people's memory for requests in conversation is dependent on the assessments made by speakers and listeners of the particular plans and goals that each has in various social situations.

Gibbs, R. W., Jr. (1992). "When Is Metaphor? The Idea of Understanding in Theories of Metaphor." Poetics Today **13**(4): 575-606.

> My purpose in this article is to describe how and why theories of metaphor vary in the ways they do. I argue that theories of metaphor differ precisely because they emphasize different temporal stages in the process of understanding metaphorical expressions. The different temporal points at which theories propose that a metaphor has been understood, ranging from the first milliseconds of processing to extended, reflective analysis, distinguish rival accounts of metaphor. In this respect, metaphor theories do not necessarily compete with one another, but can best be evaluated through an appreciation of the specific time-course that underlies metaphor understanding. My discussion reviews some of the major theoretical approaches to metaphor and reveals their (mostly implicit) assumptions about the time-course of interpretation. I suggest that most theories of metaphor draw unjustified conclusions about the entire time-course of metaphor understanding because of the particular temporal stage of understanding that each attempts to describe. Thinking about metaphor in terms of the time-course of comprehension should permit much of the theoretical pluralism presently seen in the multidisciplinary study of metaphor.

Giere, R. N. (1986). "Cognitive Models in the Philosophy of Science." PSA: Proceedings of the Biennial Meeting of the Philosophy of Science Association **1986**: 319-328.

> This paper provides a general defense of the idea that the cognitive sciences provide models that are useful for exploring issues that have traditionally

occupied philosophers of science. Questions about the nature of theories, for example, are assimilated into studies of the nature of cognitive representations, while questions concerning the choice of theories fall under studies of human judgment and decision making. The implications of adopting "a cognitive approach" are explored, particularly the rejection of foundationist epistemologies which might provide a philosophical justification of science. Instead I suggest a scientific foundation provided by evolutionary biology and the scientific goal of explaining science as a human phenomenon.

Gillespie, C. A. (2005). The socialization of scale : geographic education and spatial cognition in the Old Order Amish classroom. [San Marcos, Tex., s.n.], Texas State University-San Marcos, 2005.**:** xii, 157 p.

Glicksohn, J. (1994). "Rotation, Orientation, and Cognitive Mapping." The American Journal of Psychology **107**(1): 39-51.
    Tversky (1981) has argued that when a map has a natural orientation that does not correspond to that of its frame of reference, conditions are ideal for invoking the heuristic of rotation in its representation as a cognitive map. In the two studies reported here, such a situation was exploited with respect to judgment of orientation to cities within Israel. In both Experiments 1 and 2, which employed a recall-and-production method, a 15Â° counter-clockwise rotation was predicted and found in orientation judgments.

Golden, S. n. (1981). "Familiars in a Ruinstrewn Land: "Endgame" as Political Allegory." Contemporary Literature **22**(4): 425-455.

Goldin, S. E., P. W. Thorndyke, et al. (1981). An analysis of cognitive mapping skill. Santa Monica, Calif., Rand.

Gollancz, I. S., A. W. Pollard, et al. (1931). Allegory and mysticism in Shakespeare ; a medievalist on "The merchant of Venice", reports of three lectures. London, Printed for private circulation by G. W. Jones.

Golston, M. (2001). "At Clark Coolidge: Allegory and the Early Works." American Literary History **13**(2): 295-316.

Gomel, E. (1995). "The Poetics of Censorship: Allegory as Form and Ideology in the Novels of Arkady and Boris Strugatsky." Science Fiction Studies **22**(1): 87-105.
    The article discusses the generic nature of the Strugatsky brothers' oeuvre in terms of two opposing generic modes: sf and allegory. Allegory is seen as striving to produce a total control of meaning and to direct the reader's hermeneutical activity to a specific end, while sf texts are open to multiple interpretations. Allegory is widespread in authoritarian societies as a strategy of protection against censorship; nevertheless, it is an itself an authoritarian form whose rigid structure often runs counter to its politically subversive meaning. In the Strugatsys' works allegory appears first as a subsidiary generic element but

its importance intensifies toward the end of their joint career. Their major novels are discussed as structured by the tension between allegory and sf.

Gordon, T. (1986). "From Allegory to Dialectic: Imagining Error in Spenser and Milton." PMLA **101**(1): 9-23.

> To disengage moral error from the structure of narrative in Paradise Lost, Milton had, on the one hand, to renounce allegory and, on the other hand, to redefine the probabilistic conception of truth in contemporary theories of the heroic poem. While Spenser associates error with the meanderings of narrative, Milton polarizes error and truth so that no ambiguous wandering can occur in the intervening space-precisely the space where allegorical narrative must occur. Milton sought to teach by direct statement, Spenser to form character by engaging the reader in an interpretative game.

Gordon, T. (1994). "Irony, Allegory, and Metaphysical Decay." PMLA **109**(3): 397-408.

> In classical rhetoric, irony is included in allegory ("other speaking") as one of its species: contradiction, or antiphrasis. Because contradiction is incompatible with the classical definition of allegory as "continued metaphor" and with the synecdochal and associative mode of thinking (polysemy) typical of complex allegorical works, irony was excluded from allegory in postclassical literary theory. Nevertheless, the conditions for allegorical expression are grounded in the systematic confrontation of antiphrasis and polysemy, as in a grid. For allegory to emerge from this scene of confrontation, polysemy must predominate, transforming the grid into a perspectival regress to an origin that remains out of sight. This transformation is accomplished by means of interpretation, to which irony, being confined to the realm of the subject, is inimical. Antiphrasis remains present throughout. But it is interpreted as the resonance of the origin that remains out of sight.

Goreau, E. K. (1974). Integrity of life: allegorical imagery in the plays of John Webster. Salzburg, Institut fuer Englische Sprache und Literatur, Universitaet Salzburg.

Gottfried, R. B. (1968). "Our New Poet: Archetypal Criticism and "The Faerie Queene"." PMLA **83**(5): 1362-1377.

> When the archetypal principles outlined by Northrop Frye in his Anatomy of Criticism have been applied to "The Faerie Queene," they have dangerously misrepresented its structure and meaning. The Anatomy subordinates a poet's intention in any given text to the symbolic patterns a critic can discover there; and so it arbitrarily describes Spenser's poem as a romance in six books, covering many of the six phases which make up the archetypal plot of that genre. In a later essay Frye amends his scheme to include the Mutabilitie Cantos as a completed seventh part in the unified imagery of the whole. But the reductive possibilities of his approach are far more fully realized in A. C. Hamilton's Structure of Allegory in The Faerie Queene. Around the poem Hamilton weaves a network of recurring "images": puns, sexual allusions, and mythological equivalents. He also forces it into various larger molds, asserting

that Book One consists of two five-act plays, a tragedy followed by a comedy; that Book One falls into four parts which outline the remaining books; and that the seven books which survive are patterned on the chronological development of human life. Thus, archetypal criticism has made Spenser over into another poet.

Gottlieb, S. (1989). "Herbert's Political Allegory of "Humilitie"." The Huntington Library Quarterly **52**(4): 469-480.

Gouis, C. L. (1993). "Narrative Technique in Tolstoy's "Sebastopol in December" and Butor's La Modification." Comparative Literature **45**(4): 346-360.

Greenberg, A. (1971). "Allegory." The Antioch Review **31**(2): 226.

Greenblatt, S. (1981). Allegory and representation. Baltimore, Johns Hopkins University Press.

Greene, H. E. (1889). "The Allegory as Employed by Spenser, Bunyan, and Swift." PMLA **4**(2): 145-193.

Greene, H. E. (1893). "A Grouping of Figures of Speech, Based upon the Principle of Their Effectiveness." PMLA **8**(4): 432-450.

Greenfield, S. N. (1998). The ends of allegory. Newark
London, University of Delaware Press ;
Associated University Presses.

Greenlaw, E. A. (1932). Studies in Spenser's historical allegory. Baltimore, Johns Hopkins Press.

Griffiths, J. G. (1967). "Allegory in Greece and Egypt." The Journal of Egyptian Archaeology **53**: 79-102.

Griffiths, L. (1985). Personification in Piers Plowman. Cambridge Cambridgeshire; Cambridge ; Dover, N.H., Cambridge Cambridgeshire : D.S. Brewer.

Groff, P. J. (1962). "Figures of Speech in Poems by Children." The Elementary School Journal **63**(3): 136-140.

Hacker, D. J., J. Dunlosky, et al. (1998). Metacognition in educational theory and practice. Mahwah, N.J., L. Erlbaum Associates.

Hadley, K. (2002). ""Back to the Future?": The Narrative of Allegory in Recent Critical Accounts of Romanticism." ELH **69**(4): 1029-1045.

Halloran, S. M. and A. N. Bradford (1984). Figures of Speech in the Rhetoric of Science and Technology. Classical Rhetoric and Modern Discourse. R. Connors, L. Ede and A. Lunsford. Carbondale, Southern Illinois University Press.
> 'In their article "Figures of Speech in the Rhetoric of Science and Technology," Halloran and Bradford identify as a principle of scientific popularization the importance of revealing to an audience the central tropes of a scientific field. Halloran and Bradford's purpose is to advocate the "judicious use of metaphor in the teaching of scientific and technical writing. In so doing, they call attention to different levels of metaphor by contrasting the rhetorical functions of "mere metaphor" and metaphor as a "central heuristic." Halloran and Bradford examine metaphors in genetic discourse, paying special attention to James Watson and Francis Crick's papers. ... Watson and Crick use the image of a zipper—a metaphor also on display at Pfizer's genome exhibit—provides the primary example for Halloran and Bradford's discussion of metaphors that are so obvious that they are unlikely to be taken literally. The zipper metaphor provides an accessible image of "how the two strands of the molecule might come apart during cell division.' (Quoted from Elizabeth Parthenia Shea , How the Gene Got Its Groove: Figurative Language, Science, and the Rhetoric of the Real, SUNY Press, 2008, 115).

Halmi, N. A. (1992). "From Hierarchy to Opposition: Allegory and the Sublime." Comparative Literature **44**(4): 337-360.

Hamilton, A. C. (1961). The structure of allegory in the Faerie queene. Oxford, Clarendon Press.

Hamilton, C. A. (2002). "Mapping the Mind and the Body: on W. H. Auden's Personifications." Style **36**(3): 408-427.
> Despite our traditional view of the body and mind as divided, one figurative way for representing the two in our thought and in our language is the unified method of metaphor. For example, because we have easier access to bodies than to minds, our everyday notion of body language means we "map" from the body to the mind to interpret the behavior of others. As Simon Baron-Cohen has argued, this normal psychological mapping provides us with a "theory of mind" that some autistic children appear to lack for successful social cognition. We may not be fully aware of such mappings, but they conceptually link the body to the mind, making the body indexical of the mind in a way that closely integrates them and nearly negates dualism. Apart from these non-verbal mappings, mappings from the body to the mind in language, according to Eve Sweetser, motivate how physical verbs like grasp take on mental meanings like "know" during a language's evolution. As we would imagine, these connections between mind and body, between the mental and physical, also appear in literature, particularly in bodily descriptions, the language of emotions, and the use of mind or body metaphors. W. H. Auden is one case in point since he was forever writing about the mind and the body in his poems. Usually, Auden depicts body and mind in general via metaphor and personification in particular. What makes

Auden's mind and body personifications strange, however, is that they are unlike the imaginary abstractions we often associate with personification. (Introductory paragraph of the article.)

Hamilton, C. A. (2005). "Cognitive poetics: An introduction." Cognitive Linguistics **16**(4): 743-747.

Hanford, J. H. and S. R. Watson (1934). "Personal Allegory in the "Arcadia": Philisides and Lelius." Modern Philology **32**(1): 1-10.

Hankins, J. E. (1971). Source and meaning in Spenser's allegory : a study of The faerie queene. Oxford, Clarendon Press.

Hanscom, E. D. (1893). "The Allegory of de Lorris' " Romance of the Rose."." Modern Language Notes **8**(5): 151-153.

Hansen, B. A. (2002). "The Fable of the Allegory: The Wizard of Oz in Economics." The Journal of Economic Education **33**(3): 254-264.
	L. Frank Baum's "The Wonderful Wizard of Oz" has become popular as a teaching tool in economics. It has been argued that it was written as an allegory of Populist demands for a bimetallic monetary system in the late 19th century. The author argues that Baum was not sympathetic to Populist views and did not write the story as a monetary allegory.

Hansen, J. (2004). "Formalism and Its Malcontents: Benjamin and de Man on the Function of Allegory." New Literary History **35**(4).
	Responding to recent critical discussions concerning a new or resurgent formalism, the essay questions the very distinction between formalism and historicism by exploring the widely divergent ways that Walter Benjamin and Paul de Man negotiate the dialectical problem of immanent critique in their respective meditations on allegory.

Hansen, O. (1990). Aesthetic individualism and practical intellect : American allegory in Emerson, Thoreau, Adams, and James. Princeton, N.J., Princeton University Press.

Hanson, R. P. C. (2002). Allegory and event : a study of the sources and significance of Origen's interpretation of Scripture. Louisville, Ky., Westminster John Knox Press.

Harder, P. (2005). "Blending and Polarization: Cognition Under Pressure." Journal of Pragmatics **37**(2005): 1636-1652.

Hardwick, D. A., C. W. McIntyre, et al. (1976). "The Content and Manipulation of Cognitive Maps in Children and Adults." Monographs of the Society for Research in Child Development **41**(3): 1-55.

Harris, C., K. Daniels, et al. (2002). "Using Cognitive Mapping for Psychosocial Risk Assessment." Risk Management **4**(3): 7-21.
>   A cognitive mapping method was used to elicit mental models of psychosocial hazards at work. First, an outline of the theoretical basis of a mental model approach to psychosocial risk assessment is presented. We then demonstrate how a cognitive mapping method was used as an assessment tool for representing mental models of psychosocial hazards at work. Using cognitive maps of individuals (n = 35) from eight organisations and a detailed example of one of the participating organisations, we show how understanding mental models of psychosocial hazards at work can aid the assessment of psychosocial risk and the development and implementation of intervention programmes to reduce psychosocial hazards and harms.

Harris, R. (1992). "Posterity as Exigence: Arthur Inman and His Audience." Rhetoric Society Quarterly **22**(2): 51-65.

Harris, R. A. (1998). "A Note on the Max Planck Effect." Rhetoric Society Quarterly **28**(4): 85-89.

Harris, R. A. (2005). Rhetoric and Incommensurability. West Lafayette, Parlor Press.

Harris, W. S. (1985). Mr. World and Miss Church-member : a twentieth century allegory. Rosenort, Man., PrairieView Press.

Hart, J. A. (1977). "Cognitive Maps of Three Latin American Policy Makers." World Politics **30**(1): 115-140.
>   Cognitive maps are representations of the causal beliefs or assertions of a specific individual. Maps of three Latin American policy makers (Carlos Andres Perez, Roberto de Oliveira Campos, and Aurelio de Lyra Tavares) suggest new hypotheses and ways of comparing maps across individuals: (1) individuals with broader political responsibility may have more complicated maps with respect to numbers of goals and policies, but less complicated maps with respect to linkages between policies and goals, than individuals with narrower responsibility; (2) maps of different individuals can and should be compared with respect to the degree to which they make (or fail to make) distinctions among related concepts; and (3) maps can be used to predict the future policies of individuals, and should be used in this way to test the theoretical potential of the approach.

Hart, P. R. (1997). "Metaphor, Metonymy and Myth in The Petty Demon." The Slavic and East European Journal **41**(3): 431-441.

Harth, P. (1976). "The Problem of Political Allegory in "Gulliver's Travels"." Modern Philology **73**(4): S40-S47.

Hartman, C. O. (1982). "Cognitive Metaphor." New Literary History **13**(2, Narrative Analysis and Interpretation): 327-339.

Haworth, K. R. (1980). Deified virtues, demonic vices, and descriptive allegory in Prudentius' Psychomachia. Amsterdam, A.M. Hakkert.

Haywood, L. M. (2000). ""La escura selva": Allegory in Early Sentimental Romance." Hispanic Review **68**(4): 415-428.

Heath, P. and Avicenna (1992). Allegory and philosophy in Avicenna (Ibn Sina) : with a translation of the Book of the Prophet Muhammad's ascent to heaven. Philadelphia, University of Pennsylvania Press.

Hedley, C. N., J. Houtz, et al. (1990). Cognition, curriculum, and literacy. Norwood, N.J., Ablex Pub. Corp.

Heffner, R. (1930). "Spenser's Allegory in Book I of the "Faerie Queene"." Studies in Philology **27**(2): 142-161.

Heidegger, M. and T. Sadler (2002). The essence of truth : on Plato's Cave allegory and Theaetetus. London ; New York, Continuum.

Heine, R. E. (1984). "Gregory of Nyssa's Apology for Allegory." Vigiliae Christianae **38**(4): 360-370.

Hen, Y. and M. Innes (2000). The Uses of the Past in the Early Middle Ages. Cambridge, Cambridge University Press.
    This volume investigates the ways in which people in the early middle ages used the past: to legitimate the present, to understand current events, and as a source of identity. Each essay examines the mechanisms by which ideas about the past were subtly (and sometimes not so subtly) reshaped for present purposes. As well as written histories, also discussed are saints' lives, law codes, buildings, Biblical commentary, monastic foundations, canon law and oral traditions. This is the first book to investigate systematically this important topic.
Contents: 1. Introduction: using the past, interpreting the present, influencing the future Matthew Innes; 2. Memory, identity and power in Lombard Italy Walter Pohl; 3. Memory and narrative in the cult of the early Anglo-Saxon saints Catherine Cubitt; 4. The uses of the Old Testament in early medieval canon law: the Collectio vetus gallica and the Collectio hiberniensis Rob Meens; 5. The transmission of tradition: Gregorian influence and innovation in eighth-century Italian monasticism Marios Costambeys; 6. The world and its past as Christian allegory in the early middle ages Dominic Janes; 7. The Franks as the new Israel? Education for an identity from Pippin to Charlemagne Mary Garrison; 8. Political ideology in Carolingian historiography Rosamond McKitterick; 9. The annals of Metz and the Merovingian past Yitzhak Hen; 10. The empire as

ecclesia: Hrabanus Maurus and Biblical historia for rulers Mayke de Jong; 11. Teutons or Trojans? The Carolingians and the Germanic past Matthew Innes; 12. A man for all seasons: Pacifus of Verona and the creation of a local Carolingian past Cristina La Rocca.

Heninger, S. K., Jr. (1957). "The Margarite-Pearl Allegory in Thomas Usk's Testament of Love." Speculum **32**(1): 92-98.

Henwood, D. (1997). "Christian Allegory and Subversive Poetics: Christina Rossetti's "Prince's Progress" Re- examined." Victorian Poetry **35**(1): 83-94.

Heracleous, L. (2003). "A Comment on the Role of Metaphor in Knowledge Generation." The Academy of Management Review **28**(2): 190-191.

Herman, D. (2002). "Narrative: A User's Manual [A review of Elinor Ochs and Lisa Capps. Living Narrative: Creating Lives in Everyday Storytelling. Cambridge, MA: Harvard University Press, 2001.]." Style **36**(3): 560-570.

Hernández-Guzmán, L. and R. García Mira (2005). Environmental perception and cognitive maps. Hove, Psychology Press.

Hillier, J. (2002). Shadows of power : an allegory of prudence in land-use planning. London ; New York, Routledge.

Hiraga, M. (2005). Metaphor and iconicity : a cognitive approach to analysing texts. Houndmills, Basingstoke, Hampshire ; New York, Palgrave Macmillan.

Hiraga, M. K. (1999). ""Blending" and an Interpretation of Haiku: A Cognitive Approach." Poetics Today **20**(3, Metaphor and Beyond: New Cognitive Developments): 461-481.

Hirsch, E. D., Jr. (1994). "Transhistorical Intentions and the Persistence of Allegory." New Literary History **25**(3): 549-567.

Hoey, A. (1988). "The Name on the Coin: Metaphor, Metonymy, and Money." Diacritics **18**(2): 26-37.

Hoffman, R. R. (1997). "The Poetics of Mind: Figurative Though, Language, and Understanding." Metaphor and Symbol **12**(1): 81 - 83.

Hogan, P. C. (2006). "'Kubla Khan' - Poetic structure, hypnotic quality, and cognitive style: A study in mental, vocal, and critical performance." Style **40**(4): 374-379.

Hollander, R. (1969). Allegory in Dante's Commedia. Princeton, N.J.,, Princeton University Press.

Honeck, R. P. (1988). "Metaphor and Parable: A Systematic Analysis of the Specific Structure and Cognitive Function of the Synoptic Similes and Parables qua Metaphors." Metaphor and Symbol **3**(1): 55 - 60.

Honig, E. (1957). "Re-Creating Authority in Allegory." The Journal of Aesthetics and Art Criticism **16**(2): 180-193.

Honig, E. (1958). "In Defense of Allegory." The Kenyon Review **20**(1): 1-19.

Honig, E. (1966). Dark conceit; the making of allegory. New York, Oxford University Press.

Horacek, H. (1996). "On Expressing Metonymic Relations in Multiple Languages." Machine Translation **11**(1/2/3): 109-158.
    Recently, the scientific interest in addressing metonymy phenomena from a computational perspective has increased significantly. Considerable effort is invested in this, but issues addressing metonymy in the context of natural language generation have been widely ignored so far, and also comparable multilingual analyses are rather sparse. Motivated by these shortcomings, we investigate methods for representing knowledge required to express metonymic relations in several ways and in multiple languages, and we present techniques for generating these alternative verbalizations. In particular, we demonstrate how mapping schemata that enable lexical expressions on the basis of conceptual specifications to be built are derived from the Qualia Structure of Pustejovsky's Generative Lexicon. Moreover, our enterprise has led to the exposition of interesting cross-language differences, notably the use of prefixed verbs and compound nouns in German, as opposed to widely equivalent expressions entailing implicit metonymic relations, as frequently found in English. A main achievement of our approach lies in bringing computational lexical semantics and natural language generation closer together, so that the linguistic foundations of lexical choice in natural language generation are strengthened.

Hougaard, A. (2005). "Conceptual Disintegration and Blending in Interactional Sequences: A Discussion of New Phenomenon, Process vs. Products and Methodology." Journal of Pragmatics **37**(2005): 1653-1685.

Hougaard, A. and T. Oakley (2008). Mental Spaces and Discourse Analysis. Mental Spaces in Discourse and Interaction. T. Oakley and A. Hougaard. Amsterdam, John Benjamins Publishing Company**:** 1-26.

Hughes, F. A. (1978). "Psychological Allegory in The Faerie Queene III. XI-XII." The Review of English Studies **29**(114): 129-146.

Hughes, M. Y. (1929). "Virgilian Allegory and the Faerie Queene." PMLA **44**(3): 696-705.

Hunter, L. (1989). Modern allegory and fantasy : rhetorical stances of contemporary writing. London, Macmillan Press.

Huot, S. (1992). "Visualization and Memory: The Illustration of Troubadour Lyric in a Thirteenth-Century Manuscript." Gesta **31**(1): 3-14.
    Pierpont Morgan Library, MS M.819 was made in northern Italy, probably Padua, in the late thirteenth century. Among other things, it contains a sizeable collection of troubadour lyric. In addition to historiated initials at the beginning of each troubadour's corpus providing conventional "portraits" of the poets, it contains a remarkable series of marginalia illustrating individual songs, executed at the time that the manuscript was copied or shortly thereafter. The marginalia give visual representation both to people and events alluded to within the songs, and to striking images and metaphors used to express such sentiments as love, fear, and grief. This article focuses primarily on the illustrations of the songs of the troubadour Folquet de Marseille. By representing the lyric persona, his lady, and his patrons in a variety of situations, the marginalia suggest a narrative context for the songs; at the same time, by giving visual form to poetic metaphors, they reflect an impulse toward an allegorical reading of the songs. The marginalia can be compared to contemporary literary forms, such as the novella and the erotic allegory, which similarly develop the narrative and allegorical potential of the love lyric; they indicate, further, the importance of the visual imagination for medieval readers.

Indurkhya, B. (1991). "Modes of Metaphor." Metaphor and Symbol **6**(1): 1 - 27.
    In spite of some revealing insights that interdisciplinary research on metaphor has obtained in recent years, the nature of metaphor, and how and why it pervades all aspects of cognition remains enigmatic. In particular, the ability of metaphor to create similarities where none existed before seems somewhat mystical, despite several attempts to explain it cognitively. Moreover, on the surface, this characteristic seems incompatible with the accounts of metaphor that explain it on the basis of the existing similarities-structural or otherwise-between the source and the target. An attempt is made in this article to present a unifying account of metaphor from which many of its characteristics can be explained cognitively. The account is based on introducing a distinction between an object and its representation, and on an interactive view of cognition in which both the cognitive agent and the external world have an equal role to play. In this framework, it is argued that there are three different modes of metaphor, and that there are different cognitive processes underlying each mode. Moreover, there are characteristic features of each process that are imparted to the metaphors generated in that mode, and that determine what role those metaphors play in cognition.

Innes, D. (1988). "Cicero on Tropes." Rhetorica **6**(3): 307-325.
    Cicero's theory of tropes in "De oratore" 3.149-70 is not original, and he is, as elsewhere, not interested in technical subdivisions. But he is an important early

source and repays detailed analysis and comparison with other surviving accounts. Particular attention is given to his examples: these are largely Roman, blend the traditional and the new, and support the argument that Cicero is concerned with the oratory of his own day. /// La théorie de Cicéron sur les tropes dans "De oratore" 3.149-70 n'est pas originale et ici, comme ailleurs, il ne s'intéresse pas aux subdivisions techniques. Mais, parmi les sources anciennes, Cicéron représente l'une des plus importantes, et l'analyse détaillée et la comparaison avec d'autres récits qui nous sont parvenus valent la peine d'être faites. On prête une attention particulière aux examples: ils sont pour la plupart romains, mêlent le traditionel et le nouveau et renforcent l'argument que Cicéron travaille sur la rhétorique de sa propre époque. /// Ciceros Theorie der Tropen in "De oratore" 3.149-70 ist nich neu, und er zeigt, wie anderswo auch, kein Interesse für technische Unterteilungen. Er ist hingegen eine wichtige frühe Quelle, so dass kritische Analyse und Vergleich zwischen anderen Uberlieferten Darstellungen gewinnbringend sind. Besondere Beachtung verschienen seine Beispielen: sie sind grössenteils romanisch, vereinigen Uberliefertes und Neues, und unterstützen das Argument, dass Cicero um die zeitgenössische Beredsamkeit bemüht ist. /// La teoria ciceroniana dei tropi nel "De oratore" 3.149-70 non è originale e qui, come altrove, Cicerone non si interessa delle ripartizioni tecniche. Tuttavia egli è una fonte importante per il periodo più antico e val la pena di condurre un'analisi dettagliata del testo per poi confrontarta con gli altri resoconti che abbiamo. Gli esempi vengono studiati con particolare attenzione; sono per lo più romani, uniscono il nuovo al tradizionale, e confermano che Cicerone tratta della oratorio del suo tempo.

Innes, M. (1998). "Memory, Orality and Literacy in an Early Medieval Society." Past & Present **158**(1): 3-36.
        Modern society places a high premium on literacy. The shock-
horror headlines which greet successive surveys of educational
performance are informed by the close links between literacy,
social stability and economic development in modern societies.
Such concerns have inevitably affected the academic agenda. The
past half-century has seen the growth of a 'literacy industry'.
Some scholars, primarily anthropologists and historians, have
attempted to assess the long-term results of literacy on cultural,
social and political organization. A range of shifts in human
capability have been linked to literacy; one particular claim has
been that literacy allows the growth of a deeper sense of the past,
the creation of a sphere of historical knowledge which does more
than simply reflect and legitimate current political and social
institutions, and exists independently of them. (First paragraph of article.)

International Symposium on, A., Performance, et al. (1981). Attention and Performance IX. Hillsdale, N.J. : L. Erlbaum Associates, 1981, Hillsdale, N.J. : L. Erlbaum Associates, 1981.

Jackman, G. (1995). "The Fear of Allegory: Benjaminian Elements in Christoph Hein's the Distant Lover." New German Critique(66): 164-192.

Jefferson, B. F. (1913). "The Allegory of the "Vita Nuova"." Modern Philology **11**(1): 19-37.

Jenckes, K. (2007). Reading Borges after Benjamin : allegory, afterlife, and the writing of history. Albany, State University of New York Press.

Jensen-Butler, C. (1979). Critique of Behavioural Geography: an Epistomological Analysis of Cognitive Mapping and of Hagerstrand's Time-Space. Aarhus, Aarhus University Geographical Institute.

Johnson, A. L. (1982). "Jakobsonian Theory and Literary Semiotics: Toward a Generative Typology of the Text." New Literary History **14**(1): 33-61.

Johnson, B. E. (2003). "Allegory and Psychoanalysis." The Journal of African American History **88**(1): 66-70.

Johnson, G. (2004). "The Presence of Allegory: The Case of Philip Roth's "American Pastoral"." Narrative **12**(3): 233-248.

Jon, G. (1999). "Once-Upon-a-Time in the Commodity World: An Unofficial Guide to Mall of America." Annals of the Association of American Geographers **89**(1): 45-75.
    This paper provides an account of the contemporary operation of the commodity aesthetic through a critical reading of Mall of America, the largest themed retail and entertainment complex in the U.S. Inspired by Walter Benjamin's analysis of nineteenth century arcades, I argue that the modern megamall is a dreamhouse of the collectivity, where fantasies of authentic life are displaced onto commodities that are fetishized in the spatial, anthropological, and psychological senses. Vital to these processes is the construction of temporal-spatial contexts, or chronotopes of consumption, which include the spatial archetypes of Public Space, Marketplace, and Festival Setting, and temporal archetypes of original Nature, Primitiveness, Childhood, and Heritage. Within these contexts, fetishism operates through themes of transport, both bodily in terms of motion and travel, and imaginatively in the form of memory and magic. Following a critique of a failure of dialectic thinking in existing literature on commodity consumption, I provide a dialectical "reading" of Mall of America, and outline its implications for a progressive political engagement with the contemporary retail built environment.

Jon, W. (1991). "From the Textual to the Temporal: Early Christian "Allegory" and Early Romantic "Symbol"." New Literary History **22**(1): 161-176.

Jones, B. F. and L. Idol (1990). Dimensions of thinking and cognitive instruction. Hillsdale, N.J., L. Erlbaum.

Jordan, N. (1963). "Cognitive Balance, Cognitive Organization, and Attitude Change: A Critique." The Public Opinion Quarterly **27**(1): 123-132.
> The special issue of the Public Opinion Quarterly devoted to Attitude Change has elicited great interest. In the article presented here it has drawn sharp criticism with respect to its treatment of Fritz Heider's concept of cognitive balance.

Joselit, D. (2003). "An Allegory of Criticism." October **103**: 3-13.

Joy, A., J. F. Sherry, et al. (2009). "Conceptual blending in advertising." Journal of Business Research **62**(1): 39-49.
> Conceptual blending occurs at the moment of perception and creates new meanings out of existing ways of thinking. Analysis of data collected in phenomenological interviews reveals the blending processes consumers use to "make sense" of advertisements. We recognize subtle similarities and differences between metaphor and blending, and examine their occurrence in three types of blending networks in ads. (C) 2008 Elsevier Inc. All rights reserved.

Kahrl, S. J. (1965). "Allegory in Practice: A Study of Narrative Styles in Medieval Exempla." Modern Philology **63**(2): 105-110.

Kane, S. (1989). Spenser's moral allegory. Toronto, University of Toronto Press.

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Katz, A. N. (1987). "A Cognitive Theory of Metaphor." Metaphor and Symbol **2**(4): 307 - 310.

Kearns, K. (1992). "A Tropology of Realism in Hard Times." ELH **59**(4): 857-881.

Kearns, M. (1996). "Reading Novels: Toward a Cognitive Rhetoric." Rhetoric Society Quarterly **26**(3): 17-30.

Kearns, M. (2001). "Relevance, Rhetoric, Narrative." Rhetoric Society Quarterly **31**(3): 73-92.

Relevance is a universal function of communication by which humans innately attempt to balance processing effort with the cognitive effect of an utterance. Relevance theory informs the cognitive and rhetorical dimensions of reading a narrative by (a) defining the conditions under which a text will initially be taken as a narrative (emphasizing context selection, display, and tellability) and (b) delimiting the unmarked cases of the ur-conventions for reading narrative (naturalization and progression). These ur-conventions and the Cognitive and Communicative Principles of Relevance also ground claims about the role played by narrative in humans' search for rationality and moral identity.

Keck, R. M. (1999). Love's dialectic : mimesis and allegory in the romances of Lope de Vega. Mississippi, Romance Monographs, Department of Modern Languages, University of Mississipi.

Keenoy, T., C. Oswick, et al. (2003). "The Edge of Metaphor." The Academy of Management Review **28**(2): 191-192.

Kehoe, A. B. (1973). "The Metonymic Pole and Social Roles." Journal of Anthropological Research **29**(4): 266-274.
Cognitive thinking uses key attributes to recognize phenomena. For both the Plains Cree and traditional Western (Euro-American) societies, the capacity for maternity is the key attribute for defining woman. This metonymic usage has stereotyped and restricted women's roles, specifically by preventing women from attaining the most prestigious healers' roles. Euro-American societies permitted females to become medical doctors only after the metonymic conceptualization was challenged by the modern legal definition of person.

Kelley, T. M. (1982). "Proteus and Romantic Allegory." ELH **49**(3): 623-652.

Kelley, T. M. (1991). "J. M. W. Turner, Napoleonic Caricature, and Romantic Allegory." ELH **58**(2): 351-382.

Kelley, T. M. (1997). Reinventing allegory. Cambridge, U.K., Cambridge University Press.

Kelly, C. (2008). "The Impossibility of Incommensurable Values." Philos Studies **137**: 369-82.

Kintgen, E. R. (1996). Reading in Tudor England. Pittsburgh, Pa., University of Pittsburgh Press.

Kirshner, D. and J. A. Whitson (1997). Situated cognition : social, semiotic, and psychological perspectives. Mahwah, N.J., L. Erlbaum.

Kitchin, R. and S. Freundschuh (2000). Cognitive mapping : past, present, and future. London ; New York, Routledge.

Klein, J. H. (1994). "Cognitive Processes and Operational Research: A Human Information Processing Perspective." The Journal of the Operational Research Society **45**(8): 855-866.

>   This paper discusses the practice and process of OR in the light of an understanding of human information processing as developed in the field of cognitive psychology. A picture of the OR process which sets the context of the discussion is presented. This picture identifies internal, mental, models possessed by participants in an OR study, and the external models which they build and use. A brief description of human information processing is provided. The implications of this aspect of humanity for the OR process are discussed, and tentative suggestions concerning the nature and context or OR modelling emerge in the course of this discussion.

Klein, J. H. (1995). "Over-Simplistic Cognitive Science: A Response." The Journal of the Operational Research Society **46**(2): 275-276.

Klein, J. H. and D. F. Cooper (1982). "Cognitive Maps of Decision-Makers in a Complex Game." The Journal of the Operational Research Society **33**(1): 63-71.

>   This paper illustrates the use of a cognitive mapping technique to examine the behaviour and perceptions of individual decision-makers. A cognitive map is a representation of the subjective decision-making environment of an individual. Seven military officers each played two scenarios in a research wargame. Analysis of their communications in the game showed that individual players were remarkably consistent over the two scenarios, but their perceptions of their common decision-making environment differed noticeably. Differences related to the size and complexity of their cognitive maps, the detailed interpretation of the maps, the players' confidence and anticipation of the future and the way in which the maps were altered as time progressed.

Koenig, F. W. and Morton B. King, Jr. (1962). "Cognitive Simplicity and Prejudice." Social Forces **40**(3): 220-222.

>   The hypothesis that cognitive simplicity is positively related to prejudice was tested indirectly with data on college students. The relation of tolerance (measured by questions regarding desegregation of the campus) to both accuracy and similarity in perceiving the attitudes of others (measured on Crespi thermometers) was evaluated by Student's t-test. Intolerant students were less accurate in predicting the responses of others and showed a greater tendency to perceive others' responses as like their own.

Kohn, L. (2008). "Objects and literary emotion: Memory and phenomena in cognitive poetics." Neohelicon **35**(1): 121-133.

>   This paper will explore recent developments in cognitive poetics' research and theorizing about how memory is triggered by provoking phenomena to induce emotions in literary reading and viewing of film and television. In short, cognitive research shows that objects, whether still or part of a narrative action, prime and

trigger personal experience which allows one to understand the situation and feel deeply for fictional characters and unfamiliar people in general. In terms of poetics or interpretation in general, this cognitive research into memory is important for a variety of reasons: First, it investigates how objects are acted upon by subjective memory to produce a response or "reading" of a situation, literary or otherwise. This perturbation of subjective memory through emotional objects conjures up issues crossing philosophy, cultural theory, and the social sciences. The phenomenology of twentieth-century philosophy (e.g. Husserl, Heidegger) moves toward the field of neurophenomenology and cognitive research into not only the emotions, but the relationships of objects and subjectivity, as well as cognitive focus and foregrounding in interpretative processes. Second, the study of cognitive poetics or cognitive linguistics in general must account for object, subjectivity, and emotion inside of narrative schemas, not just a frozen, object-driven world. Third, thy cognitive research into memory, selection, and triggered emotion complicates the notion of paratext and therein text by showing that focus/ foregrounding are selective, or at least variable, from person to person. Fourth, the differences between print-bound literature and filmic/visual literature call into play various notions of paratext, yet research proves that triggered memories function the same way for the subject whether the text is print-bound or filmic.

Konishi, S., T. Hayashi, et al. (2002). "Hemispheric Asymmetry in Human Lateral Prefrontal Cortex during Cognitive Set Shifting." Proceedings of the National Academy of Sciences of the United States of America **99**(11): 7803-7808.
>   Functional organization of human cerebral hemispheres is asymmetrically specialized, most typically along a verbal/nonverbal axis. In this event-related functional MRI study, we report another example of the asymmetrical specialization. Set-shifting paradigms derived from the Wisconsin card sorting test were used, where subjects update one behavior to another on the basis of environmental feedback. The cognitive requirements constituting the paradigms were decomposed into two components according to temporal stages of task events. Double dissociation of the component brain activity was found in the three bilateral pairs of regions in the lateral frontal cortex, the right regions being activated during exposure to negative feedback and the corresponding left regions being activated during updating of behavior, to suggest that both hemispheres contribute to cognitive set shifting but in different ways. The asymmetrical hemispheric specialization within the same paradigms further implies an interhemispheric interaction of these task components that achieve a common goal.

Kronegger, M., A.-T. Tymieniecka, et al. (1994). Allegory old and new : in literature, the fine arts, music and theatre, and its continuity in culture. Dordrecht ; Boston, Kluwer Academic.

Kulhavy, R. W. and W. A. Stock (1996). "How Cognitive Maps are Learned and Remembered." Annals of the Association of American Geographers **86**(1): 123-145.

This paper draws on research from geography and psychology to explain how people learn and remember both reference and thematic maps. The review describes how prior knowledge about maps interacts with task demands to produce mental representations that satisfy the constraints of the human information processing system. The paper then examines research that has used maps to assist people in answering questions about "What happened there" and concludes with some suggestions on directions for future research.

Kunze, D. (1983). "Commentary on "Metaphorical Vision: Changes in Western Attitudes to the Environment"." Annals of the Association of American Geographers **73**(1): 153-156.

Kyratzis, S. (2002). "Metaphor in Cognitive Linguistics." Metaphor and Symbol **17**(4): 317 - 323.

Lakoff, G. and M. Johnson (1980). Metaphors we Live by. Chicago: , University of Chicago Press.
> THE CLASSIC TEXT, highly instrumental in sparking cognitive linguistics, cognitive poetics/rhetoric, and the multidisciplinary interest in metaphors and other tropes. Here is a review by Peter Norvig, UC Berkeley (http://norvig.com mwlb.html):

Wayne Booth [Booth] has written that, judging from the recent jump in interest in metaphor, if we extrapolate to the year 2039, there will be more students of metaphor than people. Linguists, philosophers, and psychologists have been quick to jump on the metaphorical bandwagon, but so far AI researchers have not. Lakoff and Johnson's ``Metaphors We Live By'' (henceforth ``MWLB'') is an important contribution to the study of metaphor that presents a number of controversial points. Investigating these points provides a good backdrop for presenting the state-of-the-art of metaphor in AI work.

First of all, ``Metaphors We Live By'' is an accessible and thought-provoking source of examples demonstrating the range of metaphor in everyday language and thought. This is not a technical book; it is aimed at a general audience. There is very little terminology, nary a greek letter, and no lists of `starred' ungrammatical sentences. Instead, the arguments are stated simply, and are illustrated by examples which are usually phrases one has heard, or at least could imagine someone actually saying.

The examples show that metaphor is not just a rhetorical device of poets. It is metaphor to speak of arguments in terms of battles, as in ``I demolished his argument'' or ``his claims are indefensible.'' It is metaphor to use spatial prepositions to describe non-spatial relationships, as with ``Harry is in love'' or ``Harry is in the Elks'' or ``Harry is in trouble.'' It is metaphor to personify, as when we say ``Cancer finally caught up with him.''

After demonstrating the pervasiveness of metaphor, the second contribution of Lakoff and Johnson is in showing a small number of highly productive metaphor schemata that underly much of language understanding. As an example, one particularly pervasive and productive metaphor is Michael Reddy's conduit metaphor, which underlies the understanding of communication. The conduit metaphor has three constituent metaphors: IDEAS ARE OBJECTS, LINGUISTIC EXPRESSIONS ARE CONTAINERS, and COMMUNICATING IS SENDING. The metaphor is expressed in phrases like ``it's hard to get that idea across,'' ``it's difficult to put my ideas into words,'' or ``his words carry little meaning.'' Another example of a systematic metaphor schema is MORE IS UP, which leads to expressions like ``the deficit is soaring'' or ``his income fell.'' Such schemata are motivated, but not predicted. It is easy to see why MORE IS UP is a better metaphor than MORE IS DOWN, but one still has to learn which of the many reasonable metaphors are actually used within a culture. Once the metaphor schema is learned, it is easy to generate new instances of it. Lakoff and Johnson present about fifty basic metaphor schemata, with many examples of each.

To Lakoff and Johnson, metaphors are not just matters of language, but are used extensively in reasoning and understanding. Typically, an abstract domain is understood metaphorically in terms of a more concrete domain. To a large degree, they argue, the human conceptual system is metaphorical. This is very different from the classical model of metaphor, which claims that metaphors are artifacts of language use, and have nothing to do with meaning or understanding. It is also very different from most AI models of knowledge representation and language understanding.

The classical theory of metaphor also says that metaphors arise from objective similarity. Thus, we can speak of `digesting an idea' because the mental action of attending to the expression of an idea, reasoning about it, and coming to understand it is objectively similar to the physical action of ingesting food, breaking it into nutrients, and absorbing them into the system. Lakoff and Johnson argue against the idea of a priori objective similarity. They claim metaphors do not just point out similarities that are objectively true; they create the similarities. The notion of digesting an idea is coherent only within the context of other metaphors, such as IDEAS ARE OBJECTS and THE MIND IS A CONTAINER. These basic metaphors both create similarities of their own and allow for the creation of further similarities in the IDEAS ARE FOOD metaphor. The second half of MWLB is not really about metaphors at all; it is a comparison of the traditional objectivist theory of semantics with a new view they call the experientialist theory of meaning.

AI Models of Metaphors

While little has actually been done with metaphor in existing AI systems, it has been recognized as a problem. Wilks [Wilks] calls metaphor ``central to our language capabilities,'' Hobbs [Hobbs] states ``metaphor is pervasive in everyday

discourse,'' Carbonell [Carbonell] agrees that metaphors ``pervade commonly spoken English,'' and Rumelhart [Rumelhart] says ``metaphor is natural and widespread in our speech.''

There is some existing AI work on metaphor which could be greatly improved by an understanding of MWLB. For example, Winston's [Winston] Tranfer Frame system is primarily intended as a model of analogical reasoning, but Winston has used it to try to understand metaphors. The system interprets sentences such as ``Robbie is like a fox'' to mean `Robbie is clever.' It does this by adhering to the strict objectivist position that foxes really are clever (and have almost no other characteristics). There is no provision for metaphors that create similarities, only an algorithm for finding pre-defined similarities, which consists solely of counting the common features and relations. ones. A casual glance at the range of examples in MWLB shows that Winston's approach could never be extended to cover the full range of metaphorical usage.

A more interesting approach is that taken by Hobbs and by Rumelhart. They both argue that metaphor interpretation is not only basic to language understanding, it should be indistinguishable from literal language interpretation. This challenges the traditional view of semantics, in which meaning is derived by a simple composition of the meanings of the individual lexemes in the sentence. This literal meaning may differ from the conveyed meaning according to certain rules, such as Gricean maxims. Metaphor interpretation is treated as a secondary process that follows literal interpretation, in this view. Hobbs notes that an expression can pass from a novel metaphor to a frozen idiom to a tired cliche, but at each stage the interpretation process is much the same. Thus, he argues there is no sense having separate mechanisms for `literal' and `metaphorical' interpretations. Rumelhart considers the interpretation of sentences like ``The policeman raised his hand and stopped the car.'' This uses no metaphors, but it requires a complex interpretation process that must identify knowledge structures having to do with traffic cops, drivers, brakes, and cars. This interpretation goes well beyond a simple composition of the literal meanings present in the words, and is similar to the type of interpretation that is done in processing metaphors.

Jaime Carbonell has been the most accepting of Lakoff and Johnson's ideas of anyone in AI. He has been the only one to suggest that the existence of a small number of powerful metaphors means that a good strategy for a language understander would be to try to classify inputs as instances of one metaphor or another, rather than trying to interpret them on general principles. Carbonell presents the start of a process model for language comprehension [Carbonell], but unfortunately he retreats from Rumelhart and Hobbs' position and calls for a two-step process that does literal interpretation first, and metaphorical interpretation only if that fails. Carbonell's suggestion has not yet been implemented.

It is an open question whether the experientialist model of semantics is a good one for AI work. On the one hand, the model is grounded in bodily experiences. The metaphor schema HAPPY IS UP, according to Lakoff & Johnson, is motivated by the fact that people have more erect postures when happy. Other metaphors are based on similar perceptions, none of which can be handled directly with current AI technology. On the other hand, the model stresses a knowledge-rich approach, where much of the burden of understanding is handled by known metaphor schemata. This `strong method' approach seems more in line with current AI research, and more promising than the `weak method' of metaphor understanding based on general principles of similarity.

A weakness of MWLB in terms of AI is that they have no developed process model of understanding, and no theory that relates metaphor comprehension to other comprehension tasks. The AI researcher who is looking for a theory he can immediately implement will be disappointed. The book is useful for its examples and for its questions about the nature of truth and reality, but not for a complete set of answers to these questions. For example, MWLB will tell you that, given AN ARGUMENT IS A CONTAINER and that a container has a deepest part, one can conclude that an argument has a deepest part. We are not told why, given that AN ARGUMENT IS A CONTAINER, a container is a physical object, and a physical object has a color, it is not the case that an argument has a color.

Another problem with MWLB stems from one of its strengths: its non-technical approach makes it widely accessible, but also means that much detail is left out. For those who are skeptical of the approach, the remaining detail may be unconvincing. Similarly, those who are excited by the approach will wish for more references, an index, more formal arguments, and more detailed explication of fine points.

Lakoff, G. and M. Johnson (1987). "The metaphorical Logic of Rape." Metaphor and Symbolic Activity **2**: 73-79.

Lakoff, G. and M. Turner (1989). More than Cool Reason: A Field guide to Poetic Metaphor. Chicago, University of Chicago Press.
Promotional blurbs from the publishers website:

"The authors restore metaphor to our lives by showing us that it's never gone away. We've merely been taught to talk as if it had: as though weather maps were more 'real' than the breath of autumn; as though, for that matter, Reason was really 'cool.' What we're saying whenever we say is a theme this book illumines for anyone attentive." — Hugh Kenner, Johns Hopkins University

"In this bold and powerful book, Lakoff and Turner continue their use of metaphor to show how our minds get hold of the world. They have achieved nothing less than a postmodern Understanding Poetry, a new way of reading and teaching that makes poetry again important." — Norman Holland, University of Florida

Langacker, R. W. (1999). Grammar and Conceptualization. Berlin, Mouton de Gruyter.

Langfield-Smith, K. and A. Wirth (1992). "Measuring Differences between Cognitive Maps." The Journal of the Operational Research Society **43**(12): 1135-1150.
    A causal cognitive map is a directed network representation of an individual's beliefs concerning a particular domain at a point of time. The nodes and the arcs joining them indicate causal beliefs. There have been few attempts to develop quantitative measures for such maps. The measures could be used to compare the maps of different individuals and also to track the changes in the beliefs of a single individual over time. They would assist in providing a more objective basis for qualitative analysis. In this paper we review current cognitive mapping research and then propose some measures for computing the difference between two maps, illustrating this work with a managerial example.

Lascarides, A. and A. Copestake (1998). "Pragmatics and Word Meaning." Journal of Linguistics **34**(2): 387-414.
    In this paper, we explore the interaction between lexical semantics and pragmatics. We argue that linguistic processing is informationally encapsulated and utilizes relatively simple 'taxonomic' lexical semantic knowledge. On this basis, defeasible lexical generalisations deliver defeasible parts of logical form. In contrast, pragmatic inference is open-ended and involves arbitrary real-world knowledge. Two axioms specify when pragmatic defaults override lexical ones. We demonstrate that modelling this interaction allows us to achieve a more refined interpretation of words in a discourse context than either the lexicon or pragmatics could do on their own.

Laszlo, E. (1993). The Evolution of cognitive maps : new paradigms for the twenty-first century. Yverdon, Switzerland ; Langhorne, Pa., Gordon and Breach.

Laszlo, E. (1996). Changing visions : human cognitive maps : past, present, and future. Westport, Conn., Praeger.

Laukkanen, M. (1994). "Comparative Cause Mapping of Organizational Cognitions." Organization Science **5**(3): 322-343.
    Increasingly, thoughtful managers recognize the role of knowledge and learning in corporate action and performance. Concurrently, a new field, management

and organization cognition (MOC), has emerged producing useful insights and findings. Thus far, empirical studies have largely focused on single cases or actors, using often archival data and sometimes ambiguous methods. To advance the field will require pragmatic tools for eliciting data on thinking in real organizations and for conducting rigorous and more comparative studies of management and organization cognitions. This paper describes a method for comparatively studying real-life managerial thinking, defined here as the respective manager's beliefs about key phenomena and their efficacy links in their strategic and operative situation. The applicability of such a definition will depend on the requirements of research at hand. The payoff is that, thus defined, key elements in managerial and organizational cognitions can be usefully captured by cognitive mapping, an established approach in MOC research. The approach contains, first, a method for eliciting comparison-enabling interview data of several subjects. Then, using researcher-based, interpretive standardization of the individual natural discourses, databases of standard concepts and causal links, constituting the cause map elements, are distilled. This facilitates a text-oriented description of the thinking patterns of single actors like managers or organizational groups, which can be used in traditional-type mapping studies, which typically assume unitary or quasi-unitary actors. However, the method is intended for comparative analyses, e.g., for pinpointing the cognitive differences or similarities across organizational actors or for constructing and comparing groups, assumed cognitively homogenous. Also, it is applicable for longitudinal studies or aggregated, e.g., industry-level, descriptions of MOC. A PC application is available for the technique, although many of the processing tasks are amenable to general-purpose relational database software. The paper presents a study case comparing the cognitive structures of managers in two interrelated industries in terms of their concept bases and causal beliefs. The objective was to understand the substance of management thinking, as well as the formative logic behind how managers come to think in the shared ways. It is shown that patterns of industry-typical core causal thinking, manifestations of a dominant logic or recipe, can be located, operationalized and comparatively analyzed with this method. Substantively, the contents of management thinking are typically products of complex long-term mechanisms. These consist, first, of organizational problem-solving, recurrently facing a specific, adequately stable constellation of strategic tasks and environment elements, similar within industries and systematically different across them, and, second, of various social processes, which directly transfer and influence management thinking. The paper concludes with discussing the cause mapping method and suggests some options for further studies.

Leong, C. K. and B. S. Randhawa (1989). <u>Understanding literacy and cognition : theory, research, and application</u>. New York, Plenum Press.

Lewalski, B. K., A. Boesky, et al. (2000). Form and reform in Renaissance England : essays in honor of Barbara Kiefer Lewalski. Newark, DE : London, Newark, DE : University of Delaware Press ; London : Associated University Presses.

Lewin, P. (1992). "Affective Schemas in the Appropriation of Narrative Texts." Metaphor and Symbol **7**(1): 11 - 34.
    An argument is made that a knower's appropriation of a text takes place in relation to thematic images that the knower construes as epistemically salient. Texts offer a large but finite number of themes and images on which readers may focus. Readers come to texts, in turn, with a variety of â€œaffective schemas,â€ or modes of cognitive organization derived from their prior, personally meaningful experience. The reader's affective schemas are evoked by particular thematic images in the text. Around these chosen thematic images further reflective activity takes place. This dialectical epistemic process is discussed in terms of Piaget's model of reflective abstraction and is illustrated through examining student responses to Camus's The Stranger.

Lewis, C. S. (1938). The allegory of love : a study in medieval tradition. London, Oxford University Press.

Leyburn, E. D. (1948). "Notes on Satire and Allegory." The Journal of Aesthetics and Art Criticism **6**(4): 323-331.

Leyburn, E. D. (1956). Satiric allegory: mirror of man. New Haven, Yale University Press.

Liben, L. S. and C. A. Yekel (1996). "Preschoolers' Understanding of Plan and Oblique Maps: The Role of Geometric and Representational Correspondence." Child Development **67**(6): 2780-2796.
    To study conditions that affect preschoolers' understanding of maps, we asked 4- and 5-year-olds to place stickers on classroom maps to show locations of objects currently in view. Varied were vantage point (eye level vs. raised oblique), map form (plan vs. oblique), and item type (floor vs. furniture locations). Even though they were working with maps of a familiar referent space, preschoolers evidenced difficulty. While an oblique vantage point did not enhance performance, using the oblique map first aided subsequent performance on the plan map. As predicted, performance on floor locations was worse than on furniture locations. Findings are discussed in relation to performance by adults given the mapping task and preschoolers given a nonreferential sticker placement task. Data suggest the importance of (a) iconicity and (b) studying geometric as well as representational correspondences in map research.

Lichtenberk, F. (1991). "Semantic Change and Heterosemy in Grammaticalization." Language **67**(3): 475-509.

In Oceanic languages, elements that function or used to function as directional verbs of motion-'go', 'come', and 'return'-undergo a variety of grammaticalization processes. This study is an investigation of the semantic aspects of those developments, the factors that motivate the functional extensions, and the relations among the meanings/functions of the etyma. It is human conceptualization of phenomena (viz. metaphor and metonymy) that directly motivates the developments. Even though the various meanings/functions of an etymon are all historically related, synchronically there need not be any property exclusively shared by all of them. The nature of the motivations for the functional extensions provides support for the view of meaning as essentially subjective and open-ended.

Linton, C. F., A. K. Romney, et al. (1987). "Cognitive Structure and Informant Accuracy." <u>American Anthropologist</u> **89**(2): 310-325.
>   The problem of informant accuracy is examined in light of principles of memory organization from cognitive psychology. These principles turn out to be powerful, not only in explaining overall patterns of informant error, but in predicting details about the types of errors made. Predictions are made in terms both of different kinds of informants and different kinds of objects. All the predictions are strongly supported by the data. Finally, in the light of these results, two strategies are developed. The "best" informants, it seems, can be used to reveal long-range stable patterns of events, and the "worst" informants can be used to reveal the details of a particular event of special interest.

Lloyd, R. (1989). "Cognitive Maps: Encoding and Decoding Information." <u>Annals of the Association of American Geographers</u> **79**(1): 101-124.
>   The experiences of learning a city by direct experience or navigating through it and studying a map of it provide people with different types of spatial information. Navigation is thought to provide procedural knowledge, which is stored as verbal coding, and map reading is thought to provide survey knowledge, which is stored as imagery coding. Subjects who learned a city primarily through years of navigation and subjects who learned a city by studying a cartographic map for several minutes were asked to perform the simple experimental task of locating familiar landmarks relative to reference points. Distortions in the cognitive maps of subjects were analyzed to determine significant differences in patterns of distance and direction errors. Patterns of absolute distortion are explained by theories related to the use of alignment and rotation heuristics for encoding information and an implicit scaling process for decoding information. Subjects who learned the city from studying a cartographic map were significantly more accurate and faster at performing the experimental task than subjects who learned the city through direct experience or navigation. Both groups were significantly more accurate when making their judgments with centrally located reference points than with peripherally located reference points. These results provide knowledge of processes used in cognitive mapping and the distortions caused by these processes. Ultimately such studies lead to an understanding of spatial decision-making and behavior.

Lloyd, R. and C. Heivly (1987). "Systematic Distortions in Urban Cognitive Maps." Annals of the Association of American Geographers **77**(2): 191-207.

> Aggregate cognitive maps of urban areas differ from cartographic maps for reasons other than differences in the mobility and idiosyncratic experiences of individuals. Systematic distortions in aggregate urban cognitive maps may be caused by the cognitive processes used to code spatial information into memory or to retrieve it from memory and by the way these processes relate to a particular urban area. A purpose of this study was to determine the extent to which systematic distortions are present in aggregate urban cognitive maps and to investigate the causes of such distortions. Subjects from three neighborhoods were asked to provide estimates of distances and directions between 105 pairs of landmarks. We analyzed differences between these estimates and true distances and directions to determine if the patterns of distortions were significantly different among the three neighborhoods. Differences for the three samples appeared to be related to the scale and orientation of the aggregate cognitive maps. Regressions with aggregate data for the three neighborhoods using cognitive distance as the dependent variable and actual distance as the independent variable indicated a tendency to overestimate shorter distances more than longer distances. Using multidimensional scaling and Euclidean regression, we mapped subjects' cognitive locations for landmarks and the actual locations in the same space. The aggregate cognitive maps appeared to be rotated to align major transportation axes with canonical direction axes. We argue that systematic distortions are related to a rotation heuristic and to key reference points used by the subjects to code and access spatial information.

Lubac, H. d. (1997). Spiritual Understanding. *The theological interpretation of Scripture: classic and contemporary readings*. S. E. Fowl. Oxford, Blackwell,**:** 3-25.

Lubac, H. d. (1998). *Medieval Exegesis: The four senses of Scripture*. Grand Rapids, Eerdmans.

Luxon, T. H. (1993). ""Not I, But Christ": Allegory and the Puritan Self." ELH **60**(4): 899-937.

Luxon, T. H. (1995). Literal figures : Puritan allegory and the Reformation crisis in representation. Chicago, University of Chicago Press.

Maccaffrey, I. G. (1976). Spenser's Allegory : an Anatomy of Imagination. Princeton, NJ, Princeton University Press.

MacQueen, J. (1970). Allegory. London, Methuen [1976.

Madsen, D. L. (1994). Rereading allegory : a narrative approach to genre. New York, St. Martin's Press.

Madsen, D. L. (1996). Allegory in America : from puritanism to postmodernism.
Houndmills, Basingstoke, Hampshire
New York, Macmillan Press ;
St. Martin's Press.

Manier, E. (1986). "Problems in the Development of Cognitive Neuroscience, Effective
Communication between Scientific Domains." PSA: Proceedings of the Biennial
Meeting of the Philosophy of Science Association **1986**: 183-197.
      This is one of a series of reports of a case study of the convergence of
      molecular neurobiology and cognitive studies of Pavlovian conditioning. Here, I
      examine a fundamental disagreement between major centers of research
      representing each of these two domains and analyze it in terms of a hybrid
      historical, sociological, and philosophical concept of effective scientific
      communication. The specific example considered is found to fall short of the
      criteria for effective communication because of the absence of explicit,
      published reciprocity in the exchange of critical appraisal of results and in
      requests for reformulation of investigative priorities, research designs, and
      criteria of scientific adequacy. The situation is dramatized and a remedy
      proposed by means of an imaginary dialogue linking the two research centers.
      The paper raises a number of key issues. (1) means for appraising the
      epistemic status of explanations putatively linking domains in the absence of
      effective scientific communication; (2) the influence of socially contingent
      features of the cognitive perspectives of the relatively small number of scientific
      translators responsible for such communication between domains; and (3) the
      status of dialogues of the sort presented here, e.g., as idealized philosophical
      critique or conjectural history of the future of science.

Maoz, Z. and A. Allison (1992). "The Cognitive Structure of Peacemaking: Egypt and
Israel, 1970-1978." Political Psychology **13**(4): 647-662.
      This study examines the hypothesis that the structure of beliefs of political
      leaders is related to the degree of cooperation exhibited by their nation toward a
      traditional enemy. We examine this relationship by focusing on the association
      between cognitive complexity-measured by structural as opposed to
      content-based indices-and the proportion of cooperative behavior exchanged
      between Israel and Egypt over the period of 1970-1978. The findings indicate
      that measures of Sadat's cognitive complexity consistently and significantly
      affected the proportion of Egyptian cooperative behavior vis-a-vis Israel in
      subsequent periods. Specifically, the higher the level of cognitive complexity in
      Sadat's verbal expression, the higher the subsequent proportion of cooperative
      behavior exhibited by Egypt toward Israel. This relationship was not replicated in
      the Israeli case. We speculate that the cross-national differences are due to the
      different structures of the political systems of the two states. The implications of
      these findings are explored.

Maoz, Z. and A. Shayer (1987). "The Cognitive Structure of Peace and War Argumentation: Israeli Prime Ministers versus the Knesset." Political Psychology **8**(4): 575-604.

Margolin, U. (1986). "The Doer and the Deed: Action as a Basis for Characterization in Narrative." Poetics Today **7**(2): 205-225.

Margolin, U. (1990). "Individuals in Narrative Worlds: An Ontological Perspective." Poetics Today **11**(4): 843-871.

Margolin, U. (1991). "Reference, Coreference, Referring, and the Dual Structure of Literary Narrative." Poetics Today **12**(3): 517-542.

Martin, C. G. (1993). "Ithuriel's Spear: Purity, Danger, and Allegory at the Gates of Eden." Studies in English Literature, 1500-1900 **33**(1): 167-190.

Martin, C. G. (1998). The ruins of allegory : Paradise lost and the metamorphosis of epic convention. Durham [N.C.] ; London, Duke University Press.

Martin, J. (1981). "Metaphor Amongst Tropes." Religious Studies **17**(1): 55-66.

Martin, J. N. T. (2007). "Metaphors in Mind: Transformation Through Symbolic Modelling. James Lawley and Penny Tompkins, London: Developing Company Press, 2000, 336 pages, 0953875105, $29.95." Metaphor and Symbol **22**(2): 201 - 211.

Matthews, M. H. (1984). "Cognitive Maps: A Comparison of Graphic and Iconic Techniques." Area **16**(1): 33-40.
> The way in which young children are able to externalise about place and space using free-recall sketching, large-scale plans and aerial photographs is examined. The choice of technique is shown to have a considerable bearing upon children's imagery, suggesting that explanation is not independent of the initial stimuli.

Mattingly, C. (1998). Healing dramas and clinical plots : the narrative structure of experience. Cambridge, UK ; New York, NY, USA, Cambridge University Press.

McClennen, J. (1947). On the Meaning and Function of Allegory in the English Renaissance. Ann Arbor, University of Michigan Press.

McCracken, P. (1999). "The Poetics of Sacrifice: Allegory and Myth in the Grail Quest." Yale French Studies(95): 152-168.

Mennecke, B. E., M. D. Crossland, et al. (2000). "Is a Map More than a Picture? The Role of SDSS Technology, Subject Characteristics, and Problem Complexity on Map Reading and Problem Solving." MIS Quarterly **24**(4): 601-629.

Menon, M. (2003). ""Richard II" and the Taint of Metonymy." ELH **70**(3): 653-675.

Meyer, A. R. (2003). Medieval allegory and the building of the new Jerusalem. Cambridge, UK ; Rochester, N.Y., D.S. Brewer.

Middleton, A. (1972). "Two Infinites: Grammatical Metaphor in Piers Plowman." ELH **39**(2): 169-188.

Mileur, J.-P. (1986). "Allegory and Irony: "The Rhetoric of Temporality" Re-Examined." Comparative Literature **38**(4): 329-336.

Miller, J. T. (1991). "The Courtly Figure: Spenser's Anatomy of Allegory." Studies in English Literature, 1500-1900 **31**(1): 51-68.

Millward, J. (2005). "'On the shore of nothingness': A study in cognitive poetics." Style **39**(3): 370-373.

Molder, H. t. and J. Potter, Eds. (2005). Conversation and Cognition Cambridge, Cambridge University Press.
        What is the status of cognition in interaction? Are cognitive entities (thoughts, feelings, knowledge, and so on) primary and determinant of interaction, or talked into being in and through interaction? Or none of these things? What is cognition for members in interaction? What attention, if any, should we pay to the role of cognitive entities when analysing a spate of talk? And what are the implications of interaction research for cognitive science? The editors of this book – both discursive psychologists with a longstanding reputation for work in this field – note that 'these are complicated questions that raise fundamental issues about method, theory and the nature of psychology. The aim is to clarify them, underscore their significance, and show the way towards their answers' (p.4).
In many ways, a book which addresses these questions is long overdue. Indeed, it is rather surprising that where interaction researchers have embraced the structure-agency debate in sociology for some time, that the status of cognition and psychology in relation to this debate has been peculiarly neglected. (From a review by Ingrid Piller in Discourse Studies.)

Montgomery, T. (1991). "The Poema del Cid and the Potentialities of Metonymy." Hispanic Review **59**(4): 421-436.

Morrison, J. K. and M. Greenfield (2000). Edmund Spenser : essays on culture and allegory. Aldershot, England ; Burlington, Vt., Ashgate.

Morton, W. B. (1963). "A Grammatical Approach to Personification Allegory." Modern Philology **60**(3): 161-171.

Morton, W. B. (1972). "Allegory as Interpretation." New Literary History **3**(2): 301-317.

Muscari, P. G. (1992). "A PLEA FOR THE POETIC METAPHOR." <u>Journal of Mind and Behavior</u> **13**(3): 233-245.

> What is the future of the poetic figures in a technological and scientific world where a more restricted view appears to be emerging as to what is adequate and relevant about metaphors? What part should the radical trope play in a script where the figures that are heralded are usually those that are perceived as having practical importance, i.e., those that fill in the gaps of existing knowledge? It will be the intent of this paper to show that the current preoccupation of much of philosophy and psychology with structural explanation and cognitive theory has certainly contributed to establishing a coordinated and unified theory of metaphors, but left unto itself such a concern is severely limited and does not adequately explain the full potential of metaphorical expressions.

Muscatine, C. (1953). "The Emergence of Psychological Allegory in Old French Romance." <u>PMLA</u> **68**(5): 1160-1182.

Naeh, S. and M. P. Weitzman (1994). "Tīrōš: Wine or Grape? A Case of Metonymy." <u>Vetus Testamentum</u> **44**(1): 115-120.

> It has long been taken for granted that the familiar word tiros means "must" or "wine'". Inspection of the passages where the word occurs, however, shows that in many cases "wine" is not a suitable meaning. Most of the passages which speak of the growth and harvesting of the tiros are better suited by the meaning "grape". At Dt. xi 14 the people gather (Vxsp) their tiros, together with their corn. The verb "gather" hardly fits wine, which was liquid and needed processing; it is most easily applied to the grapes themselves. The many passages that describe the growth of the tiros likewise point to the grape rather than the wine produced from it. Thus God gives (/ntn) the ti-ros at Hos. ii 10, or sends (V/slh) it at Joel ii 19. At Hos. ii 24 it is part of the chain of natural growth, which is instigated by God and moves successively to the heaven, the earth and the tzros. Where tiros is called a blessing from God (Gen. xxvii 28, 37; Jer. xxxi 12), it is better interpreted as the fruit itself, rather than wine, which requires a contribution from man also.

Nellish, B. (1963). "The Allegory of Guyon's Voyage: An Interpretation." <u>ELH</u> **30**(2): 89-106.

Nelson, T. G. A. (1985). "Sir John Harington and the Renaissance Debate over Allegory." <u>Studies in Philology</u> **82**(3): 359-379.

> The critical apparatus which Sir John Harington attached to his translation of Orlando Furioso (1591) includes, among other things, an elaborate allegorical exegesis of Ariosto's poem, together with a theoretical explanation and justification of the allegorical method. In "A Preface, or rather a Briefe Apologie of Poetrie, and of the Author and Translator," Harington gives an example (taken without acknowledgement from the Dialoghi d'Amore of Leone Ebreo)l of the pluri significance of allegorical fictions, in the shape of a fivefold

interpretation of the myth of Perseus and the Gorgon. "Gorgon in Greeke," Harington reminds his readers, "signifieth earth." Accordingly, the Gorgon is interpreted in several different senses: historically, as "a tyrant in that countrey"; morally, as "sinne and vice, a thing base & earthly"; and allegorically in three different senses. Perseus is "a wise man, sonne of Iupiter, endewed with vertue from aboue," "the childe of God killing and vanquishing the earthlinesse of this Gorgonicall nature," "the angelicall nature, daughter [sic] of the most high God . . ., killing & ouercoming all bodily substance," and so on.

Neuse, R. (1991). <u>Chaucer's Dante : Allegory and Epic Theater in The Canterbury Tales</u>. Berkeley, University of California Press.
> Richard Neuse here explores the relationship between two great medieval epics, Dante's Divine Comedy and Chaucer's Canterbury Tales. He argues that Dante's attraction for Chaucer lay not so much in the spiritual dimension of the Divine Comedy as in the human. Borrowing Bertolt Brecht's phrase "epic theater," Neuse underscores the interest of both poets in presenting, as on a stage, flesh and blood characters in which readers would recognize the authors as well as themselves. As spiritual autobiography, both poems challenge the traditional medieval mode of allegory, with its tendency to separate body and soul, matter and spirit. Thus Neuse demonstrates that Chaucer and Dante embody a humanism not generally attributed to the fourteenth century.

Newman, R. D. (1985). "The Visual Nature of Skelton's "The Tunnyng of Elynour Rummyng"." <u>College Literature</u> **12**(2): 135-140.
> Until roughly a century ago, John Skelton was known primarily for one poem, "The Tunnyng of Elynour Rummyng," which was composed in 1517. It was the bawdy earthiness of this poem and its fixation on often unpleasant details that contributed to the poet's disrepute and caused Pope to refer to him as "beastly Skelton." The conditions surrounding the composition of the poem parallel those under which Boccacio's Decameron was created. The third outbreak of the sweating sickness, a mysterious disease that rivaled even the Plague in consequence, occurred in London in 1517 affecting, among others, Skelton's enemy, Cardinal Wolsey. Although it was obviously unwise to visit an un healthy location such as Elynour's tavern at Lederhead, Skelton captures the reckless attitude of his characters: "Now away the mare, And let us sley care!" As wyse as an hare! (11.110-112)1 The achieved effect of "Elynour Rummyng" is more spontaneous ribaldry than carefully wrought composition. However, Skelton's portrait of peasant life is not without its Medieval aspects and moral lessons. Vice and profligacy are ridiculed and images of animals, rank food, and disease proliferate to lend a horrific shudder to the initial comic reaction of the reader.

Newmark, K. (1991). "Ingesting the Mummy: Proust's Allegory of Memory." <u>Yale French Studies</u>(79): 150-177.

Nolan, M. B. and F. W. Maitland (2003). "Metaphoric History: Narrative and New Science in the Work of F. W. Maitland." <u>PMLA</u> **118**(3): 557-572.

This article reads the work of F. W. Maitland, a foundational figure in medieval legal scholarship, as an extended meditation on the theory and practice of writing history. Because Maitland's scholarship not only occupies a central place in two disciplines (law and history) but also negotiates the competing demands of an older, narrative form of historiography and the newer, scientific discourses of sociology and anthropology, his writing illustrates the persistence of certain epistemological and methodological questions. In particular, it reveals a deep interest in the modes through which history is figured. Recognizing that history is epistemologically constructed through and by tropes-metaphor, metonymy, analogy-each with its own conceptual and practical logic, Maitland turns to a notion of metaphoric history to productively sustain the tension between the abstract and the concrete, the whole and the part, that haunts nineteenth-century history writing.

Norman, J. S. (1988). <u>Metamorphoses of an Allegory : The Iconography of the Psychomachia in Medieval Art</u>. New York, P. Lang.

Nugent, S. G. (1985). <u>Allegory and Poetics : The Structure and Imagery of Prudentius' "Psychomachia"</u>. Frankfurt am Main, P. Lang.

Nunes, M. L. (1982). "Time and Allegory in Machado de Assis's "Esau and Jacob"." <u>Latin American Literary Review</u> **11**(21): 27-38.

Time in its subjective and chronometic dimensions of past, present and future and the changing of a political and social order, the end of the Brazilian Empire, are the thematic pillars of Esau and Jacob. The narrative process through which the story is told is of primary interest and impor tance to the major themes while the theme of love is closely linked to the human quest for perfection or fulfillment. Self-love is equivalent to non fulfillment and reflects itself in vanity, social climbing, avarice, ambition, and political unscrupulousness. My discussion will focus on Machado's use of time and its relevance to an interpretation of the only novel in which the Brazilian master experimented with the ancient form of allegory.

Nuttall, A. D. (1967). <u>Two Concepts of Allegory : A Study of Shakespeare's The Tempest and the Logic of Allegorical Expression</u>. London, Routledge & K. Paul.

The fundamental subject of A. D. Nuttall's bold and daring first book, Two Concepts of Allegory, is a particular habit of thought—the practice of thinking about universals as though they were concrete things. His study takes the form of an inquiry into certain conceptual questions raised, in the first place, by the allegorical critics of The Tempest, and, in the second place, by allegorical and quasi-allegorical poetry in general. The argument has the further consequence of suggesting that allegory and metaphysics are in practice more closely allied than is commonly supposed. This paperback reissue includes a new preface by the author.

Oakley, T. and S. Coulson (2008). Connecting the Dots: Mental Spaces and Metaphoric Language in Discourse. Mental Spaces in Discourse and Interaction. T. Oakley and A. Hougaard. Amsterdam, John Benjamins Publishing Company.
>   The cognitive theory of mental spaces and conceptual integration (MSCI) is a twenty-year-old, cross-disciplinary enterprise that presently unfolds in academic circles on many levels of reflection and research. One important area of inquiry where MSCI can be of immediate use is in the pragmatics of written and spoken discourse and interaction. At the same time, empirical insights from the fields of interaction and discourse provide a necessary fundament for the development of the cognitive theories of discourse. This collection of seven chapters and three commentaries aims at evaluating and developing MSCI as a theory of meaning construction in discourse and interaction. MSCI will benefit greatly not only from empirical support but also from clearer refinement of its methodology and philosophical foundations. This volume presents the latest work on discourse and interaction from a mental spaces perspective, surely to be of interest to a broad range of researchers in discourse analysis.

Oakley, T. V. (1997). ""The New Rhetoric" and the Construction of Value: Presence, the Universal Audience, and Beckett's "Three Dialogues"." Rhetoric Society Quarterly **27**(1): 47-68.
>   When placed side by side, two widely read appraisals of Chaim Perelman's and Lucie Olbrechts-Tyteca's "The New Rhetoric" stand in conflict: either their theory of argumentation is thought to offer no rational grounds of reason- ableness and is therefore epistemologically suspect, or it is thought to impose too rationalistic a standard of reasonableness and is therefore epistemologically suspect. Partisans of the first order include Hans van Eemeren and Rob Gootendorst, who, in their article "Perelman and the Fallacies," argue for a "pragma-dialectical" alternative to Perelman's and Olbrechts-Tyteca's rhetorical "relativism." They criticize their theory of argumentation as a mere "stock taking" of argumentative schemes which are neither "well defined" nor "mutually exclusive" (122). But even more troublesome to van Eemeren and Gootendorst is the concept of the universal audience. To them, the universal audience represents an "extremely relative" standard whereby "each individual is free to choose his or her own universal audience" (124). In short, the Dutch dialecticians regard the Belgian rhetoricians' theory as a failure, because it does not provide "unequivocal application... to the analysis of argumentation" (122).

O'Brien, R. V. (1999). "Astarte in the Temple of Venus: An Allegory of Idolatry." Studies in Philology **96**(2): 144-158.
>   Spenser scholars often notice the strange atmosphere of the Temple of Venus in book 4 of The Faerie Queene (4.10.37-56), an atmosphere that is at once sinister and delightful. One scholar points to the "wretched and frightened lovers" around the base of the statue and writes that "the whole dubious place has in it as much of menace and treachery as of delight."' Readers may find the joyous hymn for Venus Genetrix delightful, but this hymn is the plea of a "tormented" lover (44), which does little to lighten the temple's sinister

atmosphere. The Temple of Venus remains a "place of perill" (9) that tests Scudamor much as heroes are tested in medieval romances. As in the Bower of Bliss, then, the delights in the Temple of Venus are seductions to be resisted; but what, precisely, is being resisted? The allegory of the episode remains unclear. In the first half of this essay, I will argue that the temple's seductive atmosphere is specifically one of idolatry and that Spenser creates this atmosphere by alluding to the worship of Astarte, Venus's Semitic form. (There are differences between Astarte, Asherah and Ashtoreth, but they were often confused. I will use "Astarte" to refer to the goddess's conflated form.) In the last half of the essay, I will attempt to explain the episode's moral allegory by exploring the atmosphere of idolatry created through this allusion.

O'Connor, J. J. (1990). "Terwin, Trevisan, and Spenser's Historical Allegory." <u>Studies in Philology</u> **87**(3): 328-340.

> The Despair episode in Book I of The Faerie Queene can be, and has generally been, read as a personal psychological conflict. If Redcross is seen as an Everyman, a miles Christi, his confrontation with Despair represents a crucial moment in his struggle for personal salvation. Such a view works neatly into sixteenth-century religious and literary concerns. The Redcross-Despair debate con-tains biblical and theological overtones, many of them inevitably Lutheran or Calvinist or Roman Catholic. Moreover, the episode is closely linked with works by such major writers as Marlowe, Shakespeare, and Donne. Both Dr Faustus and Hamlet face the prospect of suicide, which is the central topic of Biathanatos. It is easy for modern readers of Spenser to see Redcross as a typical Renaissance Englishman tangled in a web of his own religious and psychological perplexities.

Ohnuki-Tierney, E. (1990). "Monkey as Metaphor? Transformations of a Polytropic Symbol in Japanese Culture." <u>Man</u> **25**(1): 89-107.

> Most symbols are polytropic as well as polysemic in that their multiple meanings in various contexts functions as different types ot trope. This article pursues the complex nature of polytropes through a formulation of synecdoche as an interstitial trope between metaphor and metonymy, and demonstrates how the two conceptual principles of analogy and contiguity, that define metaphor and metonymy respectively, are interdependent and interpenetrated, rather than of basically different natures as presented in the biaxial image of structural linguistics. The analogic thought expressed in methaphor involves movement and temporality, just as does the discursive thought of metonymy. The interpenetration of the two modes of thought is demostrated through an analysis of the process of objectification of what, throughout history, has been a dominant symbol of self in Japanese culture: the monkey. As a polysemic and polytropic symbol, the monkey takes on different meanings, and functions as different tropic types, sequentially or simultaneously, as actors use and/or interpret the symbol in varying historical and social contexts.

O'Neill, D. K. (1996). "Two-Year-Old Children's Sensitivity to a Parent's Knowledge State When Making Requests." <u>Child Development</u> **67**(2): 659-677.

These studies examined whether toddlers take their communicative partners' knowledge states into account when communicating with them. In Study 1, 16 2-year-old children (mean age 2-7) had to ask a parent for help in retrieving a toy. On each trial, a child was first introduced to a new toy that was then placed in 1 of 2 containers on a high shelf. The parent either witnessed these events along with the child or did not because she or he had left the room or had covered her or his eyes and ears. As predicted, when asking for help in retrieving the toy, children significantly more often named the toy, named its location, and gestured to its location when a parent had not witnessed these events than when she or he had. In Study 2, 16 2-year-old children (mean age 2-3) had to ask a parent for help in retrieving a sticker dropped into 1 of 2 identical containers placed out of reach in the far corners of a table. The parent either witnessed, along with the child, which container the sticker was dropped into or did not because her or his eyes were closed. In their requests for help, young 2-year-old children gestured to the sticker's location significantly more often when the parent did not know its location than when she or he did. The implications of these findings for current characterizations

O'Neill, D. K., J. W. Astington, et al. (1992). "Young Children's Understanding of the Role That Sensory Experiences Play in Knowledge Acquisition." Child Development 63(2): 474-490.

3 studies investigated whether young children understand that the acquisition of certain types of knowledge depends on the modality of the sensory experience involved. 3-, 4-, and 5-year-old children were exposed to pairs of objects that either looked the same but felt different, or that felt the same but looked different. In Study 1, 36 children were asked to state, when one of these objects was hidden inside a toy tunnel, whether they would need to see the object or feel it in order to determine its identity. In Study 2, 48 children were asked to state which of 2 puppets knew that an object hidden inside a tunnel possessed a given visual or tactile property, when one puppet was looking at the object and the other was feeling it. In Study 3, 72 children were asked, in a scenario similar to Study 2, to state for each puppet whether he could tell, just by looking or by feeling, that the hidden object possessed a certain visual or tactile property. Children were also asked what was the best way to find out whether a given object possessed a certain visual or tactile property. Results of all 3 studies suggest that an appreciation of the different types of knowledge our senses can provide (i.e., modality-specific knowledge) develops between the ages of 3 and 5. The results are discussed in relation to young children's developing understanding of the role that informational access plays in knowledge acquisition.

O'Neill, D. K. and S. C. F. Chong (2001). "Preschool Children's Difficulty Understanding the Types of Information Obtained Through the Five Senses." Child Development 72(3): 803-815.

Two studies explored 3- and 4-year-olds' (N = 60) understanding that the five senses can each lead to different types of knowledge. In Study 1, 40 children

engaged in five scenarios in which they could only perform one sensory action to identify the property of an object (e. g., color, scent). After performing the action, children were asked how they found out the property and to show the experimenter how they had found it out. Using a Mr. Potato Head doll, children were also asked to indicate the sensory organ the doll would need to use to identify the property. In Study 2, 20 children presented with five Mr. Potato Head dolls, each sporting only one sensory organ (e. g., a nose), were asked which Mr. Potato Head could find out the property in question. The 3-year-olds performed significantly poorer than the 4-year-olds on all tasks, suggesting a marked transition in children's ability to recognize the origin of their modality-specific knowledge during the time period between 3 and 4 years of age.

Orgel, S. (1977). "Inigo Jones: An Allegory Recovered." Journal of the Warburg and Courtauld Institutes **40**: 314.

Osgood, C. E. (1960). "Cognitive Dynamics in the Conduct of Human Affairs." The Public Opinion Quarterly **24**(2): 341-365.
    The various models of cognitive consistency are in agreement that changes in belief follow from the psychological stress created by inconsistencies and that the magnitude of stress toward modification increases with the degree of inconsistency. The model of congruity, employing the measurement technique of the semantic differential, differs from the other models in its more detailed specifications of the cognitive interaction occurring within the individual and its more precise quantitative predictions about the resolution of inconsistencies.

Osgood, C. G. (1931). "Comments on the Moral Allegory of the Faerie Queene." Modern Language Notes **46**(8): 502-507.

O'Toole, L. M. and A. Shukman, Eds. (1979). Dramatic Structure : Poetic & Cognitive Semantics. Oxford, Holdan Books.

Packman, Z. M. (1976). "Ethics and Allegory in the Proem of the Fifth Book of Lucretius' "De Rerum Natura"." The Classical Journal **71**(3): 206-212.

Padelford, F. M. (1923). "The Spiritual Allegory of The Faerie Queene, Book One." Journal of English and Germanic Philology **22**: 1-17.

Padelford, F. M. (1924). "The Allegory of Chastity in "The Faerie Queene"." Studies in Philology **21**(2): 367-381.

Padelford, F. M. (1970). The Political and Ecclesiastical Allegory of the First Book of The Faerie Queene. New York,, AMS Press.

Paradis, C. (2004). "Where Does Metonymy Stop? Senses, Facets, and Active Zones." Metaphor and Symbol **19**(4): 245 - 264.

The purpose of this article is to propose a constrained lexical semantic definition of referential metonymy within a model of meaning as ontology and construal. Due to their various types of lexical-referential pairings, 3 types of construals that are frequently referred to as metonymy in the cognitive literature are distinguished as metonymization, facetization, and zone activation. Metonymization involves the use of a lexical item to evoke the sense of something that is not conventionally linked to that particular lexical item. It is argued that metonymy is a contingent relation that stops at the sense level. Facetization and zone activation both involve the use of conventional pairings of lexical items and contextual readings. Facetization takes place within senses at the level of qualia structure and zone activation takes place within qualia structure. Zone activation is a ubiquitous phenomenon that concerns all readings, senses as well facets.

Parker, P. (1960). The Allegory of The Faerie Queene. Oxford, Clarendon Press.

Parnell, P. E. (1955). "Moral Allegory in Lyly's "Loves Metamorphosis"." Studies in Philology **52**(1): 1-16.

Patey, D. L. (1986). ""Love Deny'd": Pope and the Allegory of Despair." Eighteenth-Century Studies **20**(1): 34-55.

Paul, C. (1992). "Mariano Rossi's Camillus Fresco in the Borghese Gallery." The Art Bulletin **74**(2): 297-326.
    Mariano Rossi's fresco of the Roman hero Camillus, commissioned by Prince Marcantonio Borghese IV, is a late eighteenth-century example of the Baroque tradition in Italian ceiling decoration. Its iconography elegantly condenses a complicated historical narrative, enhancing the painting's moral message with carefully arranged allegory. A contemporary description permits a thorough reading of the work, while panegyrics link its content to a preeminent family ancestor, Pope Paul V, the former Camillo Borghese. At the same time, the fresco seems to have been intended as a Speculum principis for the patron's young heir, Prince Camillo.

Paxson, J. J. (1994). The Poetics of Personification. Cambridge England ; New York, Cambridge England ; New York : Cambridge University Press.
    Literary personification has long been taken for granted as an important aspect of Western narrative; Paul de Man had given it prominence as "the master trope of poetic discourse." James Paxson here offers a critical and theoretical appraisal of personification in the light of developments in poststructuralist thought. He reassesses early theories and examines the allegorical texts of Prudentius, Chaucer, Langland and Spenser to show how personification works as a complex artistic tool for revealing and advertising the problems and limits inherent in poetic or verbal creation.

Paxson, J. J. (1999). "Queering "Piers Plowman": The Copula(tion)s of Figures in Medieval Allegory." Rhetoric Society Quarterly **29**(3, The Erotics of Rhetorical Copulas, Archaic to Early Modern): 21-29.

Paxson, J. J. and J. P. Brownlow (1993). "Excavating Epochal Allegory." PMLA **108**(5): 1175-1176.

Paxson, J. J. and C. Gravlee (1998). Desiring Discourse : The Literature of Love, Ovid through Chaucer, Selinsgrove Pa. : Susquehanna University Press ; London : Associated University Presses.
     Desiring Discourse offers new essays that treat the reception and re-configuration of Ovidian themes, texts, and tropes in medieval Latin authors, in Old French literature, in Boccaccio, and in Chaucer's Canterbury Tales and Troilus and Criseyde. The contributors address the social and rhetorical constructedness of desire (and of embodiment) in amatory literature while they interrogate the role and value of contemporary critical theory in the study of this literature.

Pedrotti, L. (1986). "The Scandal of Countess Rostopčina's Polish-Russian Allegory " The Slavic and East European Journal **30**(2): 196-214.

Pembroke, A. C. H. C. o. and K. O. Acheson (1995). The Diary of Anne Clifford, 1616-1619 : A Critical Edition. New York, New York : Garland.

Pembroke, A. C. H. C. o. and K. O. Acheson (2007). The Memoir of 1603 and The Diary of 1616-1619. Peterborough, Ont., Broadview Press.

Pendergast, J. S. (1996). "Christian Allegory and Spenser's "General Intention"." Studies in Philology **93**(3): 267-287.
     The Faerie Queene must be read according to and against two distinct matrixes, the religious and the secular. When Spenser writes in the proem to Book I that he wishes to "moralize my song," he is affirming that his text is underdetermined and in need of stabilization by the subject of the song, Queen Elizabeth. To "moralize" is to bring into alignrnent with a system of understanding higher than and prior to that of the secular song which Spenser has written. The allegorical model needed for this stabilization requires substituting a supranatural Truth (the only type of Truth capable of "moralizing") for a secular, mortal truth, that is, the praise of Queen Elizabeth, the proposed subject of the poem.

Pendergast, J. S. (2006). Religion, Allegory, and Literacy in Early Modern England, 1560-1640 : The Control of the Word. Aldershot, England ; Burlington, VT, Ashgate.
     Using as a primary focus the manner in which Protestant and Catholic paradigms of the Word affect the understanding of how meaning manifests itself in material language, this book develops a history of literacy between the middle of the sixteenth century and the middle of the seventeenth century. The author emphasizes how literacy is defined according to changing concepts of

philological manifestation and embodiment, and how various social and political factors influence these concepts. The study looks at literary texts such as The Fairie Queene, early Shakespearean comedies, sermons and poems by John Donne, Latin textbooks and religious primers, and educational and religious treatises which illustrate how language could be used to perform spiritual functions. The cross section of texts serves to illustrate the pervasive applicability of the author's theories to early modern literature and culture, and their relationship to literature. The texts also illuminate two matrices that the author argues are central to the study of sixteenth- and seventeenth-century literature: Protestant reading and exegetical strategies in contrast with Catholic strategies, and secular versus spiritual literacies.

Pereira, F. C. (2007). Creativity and Artificial Intelligence : A Conceptual Blending Approach. Berlin ; New York, Mouton de Gruyter.
> Creativity and Artificial Intelligence: A Conceptual Blending Approach takes readers into a computationally plausible model of creativity. Inspired by a thorough analysis of work on creativity from the areas of philosophy, psychology, cognitive science, cognitive linguistics and artificial intelligence, the author deals with the various processes, principles and representations that lie underneath the act of creativity. Focusing on Arthur Koestler's Bisociations, which eventually lead to Turner and Fauconnier's conceptual blending framework, the book proposes a theoretical model that considers blends and their emergent structure as a fundamental cognitive mechanism. The author thus discusses the computational implementation of several aspects of conceptual blending theory, namely composition, completion, elaboration, frames and optimality constraints. Informal descriptions and examples are supplied to provide non-computer scientists as well as non-cognitive linguists with clear insights into these ideas. Several experiments are made, and their results are discussed, with particular emphasis on the validation of the creativity and conceptual blending aspects. Written by a researcher with a background in artificial intelligence, the book is the result of several years of exploration and discussion from different theoretical perspectives. As a result, the book echoes some of the criticism made on conceptual blending and creativity in artificial intelligence, and thus proposes improvements in both areas, with the aim of being a constructive contribution to these very intriguing, yet appealing, research orientations.

Peterfreund, S. (1994). "Scientific Models in Optics: From Metaphor to Metonymy and Back." Journal of the History of Ideas **55**(1): 59-73.

Peterson, T. E. (1996). "The Allegory of Repression from Teorema to Salò." Italica **73**(2): 215-232.
> The history of Pasolini's cinema, like his poetry, is full of upheavals and reversals of direction. The two films I discuss here, Teorema (1968) and Salo o le 120 giornate di Sodoma (1975), form a bridge of sorts over five other features-Porcile, Medea, and the "Trilogy of Life." And while both are what I call

allegories of repression, they are stylistically quite opposite (as one might expect given Pasolini's 1975 "abjuration" of his intervening "Trilogy") and thus recommend themselves to a comparative study. I use the term "repression" both in its political sense, as a putting down by force or censorship, and in its psychological sense, as "a process by which unacceptable desires are excluded from consciousness and left to operate in the unconscious." "Allegory" is understood as a narrative legible on two distinct levels and having a philosophical or didactic purpose: "it is what a text means to us when we turn its words, like a mirror, upon ourselves, how we understand it when we have domesticated it and made it our own, and that is the special quality of the memorative meditatio" (Carruthers 168). If, then, Teorema and Salo are allegories of repression, how do they compare structurally and in terms of their deeper message? And if repression seems to prevail in these films of deviance and domination, what space is left for freedom and hope, and for the proletarian and the youth, Pasolini's usual symbols of liberation and growth?

Petrolle, J. (2008). <u>Religion without Belief : Contemporary Allegory and The Search for Postmodern Faith</u>. Albany, State University of New York Press.
    Shows there is a strong religious impulse in postmodern literature and film.

Phelan, J. and P. J. Rabinowitz (2005). <u>A Companion to Narrative Theory</u>. Malden, MA, Blackwell PubWiley-Blackwell.
    The 35 original essays in A Companion to Narrative Theory constitute the best available introduction to this vital and contested field of humanistic enquiry.
  * Comprises 35 original essays written by leading figures in the field
  * Includes contributions from pioneers in the field such as Wayne C. Booth, Seymour Chatman, J. Hillis Miller and Gerald Prince
  * Represents all the major critical approaches to narrative and investigates and debates the relations between them
  * Considers narratives in different disciplines, such as law and medicine
  * Features analyses of a variety of media, including film, music, and painting
  * Designed to be of interest to specialists, yet accessible to readers with little prior knowledge of the field

Piccinini, G. (2008). "Some Neural Networks Compute, Others Don't." <u>Neural Networks</u> **21**(2-3): 311-321.

Piehler, P. (1971). <u>The Visionary Landscape: A Study in Medieval Allegory</u>. Montreal, McGill-Queen's University Press.

Piper, W. B. (1988). "Similitude as Satire in The Beggar's Opera." <u>Eighteenth-Century Studies</u> **21**(3): 334-351.

Plaks, A. H. (1976). <u>Archetype and Allegory in the Dream of the Red Chamber</u>. Princeton, N.J., Princeton University Press.

Plato and C. Biffle (1988). <u>A Guided Tour of Five Works by Plato : With Complete Translations of Euthyphro, Apology, Crito, Phaedo (Death Scene), and Allegory of the Cave</u>. Mountain View, Calif., Mayfield Pub. Co.
    This accessible supplement makes Plato's texts come alive for students by showing them how to read, think critically, and write about these key classic works. Engaging interactive devices draw students into an intimate philosophical encounter that they can model in later work in philosophy.

Plazzotta, C. and L. Keith (1999). "Bronzino's 'Allegory': New Evidence of the Artist's Revisions." <u>The Burlington Magazine</u> **141**(1151): 89-99.

Pocock, L. G. (1959). <u>Reality and Allegory in The Odyssey</u>. Amsterdam, A.M. Hakkert.
    A sequel to the author's The Sicilian origin of The Odyssey.

Poirion, D. and C. Weber (1999). "Mask and Allegorical Personification." <u>Yale French Studies</u>(95, Rereading Allegory: Essays in Memory of Daniel Poirion): 13-32.
    Allegory
Personification

Pomper, P. (1980). "Typologies and Cycles in Intellectual History." <u>History and Theory</u> **19**(4): 30-38.
    The introduction and conclusion of Metahistory by themselves present sufficient material for both an appreciation and critique of White's approach to intellectual history. The discussion which follows confines itself to them and pursues the following lines of analysis: It examines the problems of a largely formalistic analysis of the appearance and relative dominance of a given style of historical writing at a given moment in history; it asserts that without the help of implied synthetic and dynamic factors, White's formalism alone could neither account for the styles which he identifies nor explain their historical succession; and it suggests that White has introduced specifically psychological factors into his analysis, despite his professed eschewal of a psychological approach. As an appreciation of Metahistory my discussion emphasizes the heuristic value of White's systematic effort to find the best typologies for decoding, classifying, and relating complex cultural products; and his brilliant effort to organize into one coherent system - major cultural cycle - a considerable array of nineteenth-century cultural products. White's vigorous quest for "family characteristics" (in Wittgenstein's sense), his theoretical scope, and the synthetic power of his own imagination make Metahistory a singularly stimulating work of intellectual history.

Poole, F. J. P. (1986). "Metaphors and Maps: Towards Comparison in the Anthropology of Religion." <u>Journal of the American Academy of Religion</u> **54**(3): 411-457.
    Conversations between anthropology and other academic studies of religion have been marked historically by considerable ambivalence and avoidance. In the post-Malinowskian era of fieldwork- centered ethnography, the remarkable

subleties of newly emerging and unexpected orders of data have challenged the adequacy of traditional academic perspectives on religion, many of which seemed bound-implicitly or explicitly-to the epistemological conventions and cognitive lenses of Western religions. From an anthropological perspective, the restricted emphasis on the written, enshrined texts of literate traditions and the curious assumption that religion could be studied almost in vacuo became untenable in the midst of a newfound functionalist concern to see religious phenomena intricately suspended in broader webs of cultural significance and subtly embedded in wider arrays of social institutions.

Post, C. R. (1971). <u>Mediaeval Spanish Allegory</u>. Hildesheim, G. Olms.

Powell, F. Y. (1910). <u>Some Words on Allegory in England</u>. London, Bedford Press.

Prager, B. (2007). <u>Aesthetic Vision and German Romanticism : Writing Images</u>. Rochester, NY, Camden House.
> The work of the groundbreaking writers and artists of German Romanticism - including the writers Tieck, Brentano, and Eichendorff and the artists Caspar David Friedrich and Philipp Otto Runge - followed from the philosophical arguments of the German Idealists, who placed emphasis on exploring the subjective space of the imagination. The Romantic perspective was a form of engagement with Idealist discourses, especially Kant's Critique of Pure Reason and Fichte's Science of Knowledge. Through an aggressive, speculative reading of Kant, the Romantics abandoned the binary distinction between the palpable outer world and the ungraspable space of the mind's eye and were therefore compelled to develop new terms for understanding the distinction between "internal" and "external." In this light, Brad Prager urges a reassessment of some of Romanticism's major oppositional tropes, contending that binaries such as "self and other," "symbol and allegory," and "light and dark," should be understood as alternatives to Lessing's distinction between interior and exterior worlds. Prager thus crosses the boundaries between philosophy, literature, and art history to explore German Romantic writing about visual experience, examining the interplay of text and image in the formulation of Romantic epistemology. Brad Prager is associate professor of German at the University of Missouri, Columbia.

Presmeg, N. C. (1992). "Prototypes, Metaphors, Metonymies and Imaginative Rationality in High School Mathematics." <u>Educational Studies in Mathematics</u> **23**(6): 595-610.
> The growing recognition that imagination, far from being a peripheral adjunct plays a central role in reasoning has important implications for the teaching and learning of mathematics. This paper has two main parts. In the first part, examples from high school case studies are used to illustrate prototypical mathematical images and the use of imagery in metaphoric and metonymic ways in mathematics. In the second part, pattern imagery and other types of imagery are discussed as central components in a model of mathematical

reasoning. It is suggested that different forms of imagery may be used in ways that make abstraction and generalization possible in mathematics. The more abstract forms are idiosyncratically constructed by individuals. However, it is suggested that the activity of the imagination in the model presented here is central to meaning-making, and that the process makes shared meanings possible. Some social consequences for mathematics classrooms are explored briefly.

Pressley, M. and J. Burkell (1990). <u>Cognitive Strategy Instruction that Really Improves Children's Academic Performance</u>. Cambridge, MA, Brookline Books.
> This completely rewritten and updated second edition presents the cognitive strategies empirically shown to improve competence in the elementary and middle school skills and content areas - decoding, reading comprehension, vocabulary, spelling, writing, science and mathematics. The expanded coverage includes a new chapter on strategies related to teaching science, and strategies to learn specific, often unconnected facts. Each chapter succinctly describes current validated teaching and learning strategies in that particular skill or content area, and the logic behind these strategies. References are provided in each chapter for the teacher who wants more information. A final chapter, "Getting Started Teaching Strategies," offers specific suggestions for teachers to follow in teaching and supporting strategies among their students.

Price-Williams, D. (1999). "In Search of Mythopoetic Thought." <u>Ethos</u> **27**(1): 25-32.
> The beginning of my career in psychological anthropology was concerned with cognition. Later I turned to matters more in- volved with emotion, such as dreams, shamanism, and imagination. Throughout, I had given serious consideration to a kind of thinking that has been variously described in anthropology as "primitive mentality," "magical thought," and sometimes "mythopoetic thought." I gave limited attention to the subject first in the context of waking dreams (Price-Williams 1987) and later in the context of imagination (Price-Williams 1997). The subject extended beyond the confines of anthropology into the domains of psychology and linguistics, indeed being touched on also by philosophers, proving more complex to deal with than it seemed at first sight. My contribution to this issue of Ethos summarizes further reflections on this subject.

Purcell, W. M. (1987). "Transsumptio: A Rhetorical Doctrine of the Thirteenth Century." <u>Rhetorica</u> **5**(4): 369-410.
> Previous editions, translations, and analyses of the thirteenth century artes poetriae have ignored or obscured the significance of transsumptio, equating it to metaphor. A closer analysis of the treatises reveals that transsumptio is the organizing principle through which metaphor, synecdoche, metonymy, antonomasia, allegory, and catachresis are encoded and decoded. A transsumptio represents the middle term in a syllogistic operation wherein dissimilar phenomena are related. This study demonstrates that thirteenth century rhetorical theory offers a more insightful account of tropical language

than has previously been offered. Additionally, the study demonstrates that Humanist attempts to reestablish classical rhetorical doctrines served to diminish understanding of transsumptio and its relevance to rhetoric.

Quilligan, M. (1979). The Language of Allegory: Defining the Genre. Ithaca, Cornell University Press.
"Quilligan has a number of stimulating new insights into the nature of allegory both medieval and modern. Much of her discussion focuses on The Faerie Queen and Piers Plowman, but she does not neglect Hawthorne and Melville, while Nabokov and Pynchon receive two particularly astute readings. Along with valuable literary criticism, this book gives us an idea of a whole new revival of the theory of allegory."--Virginia Quarterly Review

Quilligan, M. (1991). The Allegory of Female Authority : Christine de Pizan's Cite des Dames. Ithaca, Cornell University Press.
The first professional female writer, Christine de Pizan (1363-1431) was widowed at age twenty-five and supported herself and her family by enlisting powerful patrons for her poetry. Her Livre de la Cit des Dames (1405) is the earliest European work on women's history by a woman. An allegorical poem that revises masculine traditions, it asserts and defends the authority of women in general and of its author in particular. In this generously illustrated book, Maureen Quilligan provides a persuasive and penetrating interpretation of the Cit.

Raabe, P. (1990). Imitating God : The Allegory of Faith in Piers Plowman B. Athens, University of Georgia Press.
The author offers a new reading of the B-text of "Piers Plowman" that challenges many of the prevailing critical assumptions about this enigmatic poem. In particular, she takes issue with the theory that Langland's paradoxical allegories reflect his religious skepticism and literary anxiety.

Radwanskawilliams, J. and M. K. Hiraga (1995). "Pragmatics and Poetics - Cognitive Metaphor and the Structure of the Poetic Text." Journal of Pragmatics 24(6): 579-584.

Rajan, T. (1998). "The Phenomenological Allegory: From "Death and the Labyrinth" to "The Order of Things"." Poetics Today 19(3): 439-466.

Ralphs, S. (1973). Dante's Journey to the Centre; Some Patterns in his Allegory. New York, Barnes & Noble.

Rampley, M. (1997). "From Symbol to Allegory: Aby Warburg's Theory of Art." The Art Bulletin 79(1): 41-55.
This paper argues for a reevaluation of Aby Warburg by attending to the theoretical concerns underpinning his study of the Renaissance. It argues that Warburg's oeuvre has an overarching perspective, namely, an engagement with the emergence of specifically "modern" culture based on rationalization and the

"disenchantment" of nature. This suggests parallels with Max Weber, Ferdinand TÃ¶nnies, and others. Consequently, Warburg appears as more than a gatherer of philological, historical, and art historical information. Instead, his work takes its place among the widespread and influential philosophical, anthropological, and cultural-theoretical analyses of modernity dominating early twentieth-century German intellectual life.

Randolph, A. W. B. (2002). Engaging Symbols : Gender, Politics, and Public Art in Fifteenth-Century Florence. New Haven, Yale University Press.
> In his study of art and politics in 15th-century Florence, Randolph (history, Dartmouth Coll.) focuses on the complexities of Renaissance symbolism, mainly through an exploration of the sculpture of Donatello (c.1383-1466). He shows how symbolism, like beauty, is in the eye of the beholder. For example, when Donatello's bronze "David" and "Judith and Holofernes" were in the courtyard of the Medici family's private villa, they were part of a statement of the mores and power of the Medici. However, when the Medici were exiled in 1494 and the statues were moved to a public square, they symbolized the republic's freedom from Medici rule. The statues themselves were full of ambiguities, and the author provides insight into the homoerotic aspects of "David" and gender implications of "Judith." Throughout, he discusses the nuances of each object in a variety of social contexts. This heavily referenced scholarly work is the size of an average textbook, but the illustrations, 22 in color and 82 in black and white, would have benefited from a larger format. This impeccable study is dense and solid and is best suited to academics and art historians, as well as artists and Renaissance specialists.

Rathborne, I. E. (1945). "The Political Allegory of the Florimell-Marinell Story." ELH 12(4): 279-289.

Rauser, A. (2002). "The Butcher-Kissing Duchess of Devonshire: Between Caricature and Allegory in 1784." Eighteenth-Century Studies 36(1): 23-46.
> Allegory

Raymond, J. W., III (1990). "Fowles's Allegory of Literary Invention: Mantissa and Contemporary Theory." Twentieth Century Literature 36(1): 61-72.
> Allegory

Reed, T. P. (2000). "Mary, the Maiden, and Metonymy in "Pearl"." South Atlantic Review 65(2): 134-162.
> On the most basic level, symbols surrounding the Holy Virgin attempt to name the unnameable. Mary becomes paradoxical in such attempts: metaphorically she is, for example, at once bride of her son, mother of her father, and sister and mother to all of humanity (cf. Brown, 16: 1-12).' Similarly, the inexpressibility topos in Pearlparadoxically expresses and foregrounds the gap between time- and space-bound human language and the total otherness of divinity. The poem's recapitulative formal qualities, embodying the central spherical metaphor of the poem, the eponymous jewel, heighten this feeling of difference between mundane things and the perfection of divine things,

even as the poem speaks of bridging this gap. The poem uses the pearl image and many other metaphorical figures, comparing the ineffable to worldly things, in order to represent this otherness.

Regalado, N. F. (1993). "Allegories of Power: The Tournament of Vices and Virtues in the Roman de Fauvel." Gesta **32**(2): 135-146.
    While mythological characters of ancient history and legend glorify the medieval prince, the female Figures of Classical personification allegory carry the weight of moral exhortation and political advice in medieval political discourse. The Tournament of Vices and Virtues staged by Chaillou de Pesstain in the expanded version of the Roman de Fauvel in Paris, Bibliothique Nationale MS fr. 146 (ca. 1317) is a showy political admonitio addressed to Philip V. Music, miniatures, and text are manipulated within the spatial values of a dynamic nine-folio page layout to represent a moral and political spectacle within a well-delineated framework of space and time. Details of jousting protocol and armor appealed to contemporary taste for chivalric feats while the armed female Virtues and Vices recall other representations of women knights. Inversion of gender roles, moreover, takes on moral meaning in the context of the Fauvel, where hybrid forms symbolize the opposition of right and wrong. Represented as despicable Figures in other sections of the Paris fr. 146 Fauvel through stock images of moral discourse, the Vices are recast in the tournament as impressive chivalric warriors to convey political counsel. Historical reference is suggested by selection of specific vices and contextualization of the Tournament of Vices and Virtues in Paris and in 1316; it is confirmed by compilation in Paris fr. 146 of the Fauvel with topical poems by Geoffroi de Paris and an anonymous metrical chronicle for the years 1300-1316. Personification allegory thus joins historical circumstance to moral generalization to display the legitimate foundations of political power.

Reichardt, R. and D. L. Cohen (1998). "Light against Darkness: The Visual Representations of a Central Enlightenment Concept." Representations(61): 95-148.

Reid, R. L. (1982). "Spenserian Psychology and the Structure of Allegory in Books 1 and 2 of "The Faerie Queene"." Modern Philology **79**(4): 359-375.

Reinke, D. R. (1973). "From Allegory to Metaphor: More Notes on Luther's Hermeneutical Shift." The Harvard Theological Review **66**(3): 386-395.

Reitinger, F. (1999). "Mapping Relationships: Allegory, Gender and the Cartographical Image in Eighteenth-Century France and England." Imago Mundi **51**: 106-130.
    Among the allegorical maps of early modern times, those relating to romantic attachments, sexual relationships and marriage have long excited curiosity among students of literature and the history of cartography. These maps describe states of married and non-married life, irrespective of social acceptability, and chart the course for the prospective matrimonial traveller. Profoundly allegorical, closely tied to contemporary social and literary trends,

and full of word play, the maps are not always easy to understand. The aim in this paper is to provide a comprehensive overview of the genre of 'sentimental' allegorical maps and an analysis of the literary and political situations which gave rise to them. Their key role in gender issues and in the promotion of new ideals of femininity in France and England from the seventeenth to the nineteenth century is examined.

Rhu, L. F. (1988). "From Aristotle to Allegory: Young Tasso's Evolving Vision of the Gerusalemme Liberata." Italica **65**(2): 111-130.

Rice, D. (1980). "Catastrop(h)es: The Morphogenesis of Metaphor, Metonymy, Synecdoche and Irony." SubStance **9**(1): 3-18.

Rice, M. (1990). "The Failure of Metaphor as an Historical Paradigm: Flaubert's "Salammbô"." Modern Language Studies **20**(1): 95-99.

Richard Hamilton, G. (1957). "Dante's "Allegory of Poets" and the Mediaeval Theory of Poetic Fiction." Comparative Literature **9**(2): 118-128.
> In recent years, Dante scholars and critics have shown fruitful interest in Dante's conception of the art of poetry. They have found in his theory and in his own practice a mode of figurative expression which demands and rewards interpretation based on the conventions and traditions of the poet's own period. What may once have seemed a limiting approach to this mediaeval poetry is now seen to be an indispensable one, if the reader wishes to possess as much as he can of what Dante, in the full and conscious control of his learning and art, intended to give. Because Dante is a mediaeval poet, and writes about poetry in the vocabulary of his age, the terms allegoria and allegorica interpretatio must be accepted, however complex their history in the Middle Ages and however confused and disparaging the term "allegory" has become in modern criticism. It is precisely because the mediaeval idea of alle- gorical interpretation has such a complex history, and was extended to such varied aspects of human experience, that its application now to works of mediaeval art and poetry involves the constant risk of over- simplification and confusion. Some of the best recent criticism of Dante's poetry raises questions about his allegorical method, and about figural representation in mediaeval poetry generally, which call for further study. I hope that one who is not a Dante scholar, but a student of the Latin Middle Ages and its theory of poetry, may without presump- tion speak usefully of Dante's terms as they apply to his and other poetry of that period.

Richardson, A. (2002). "Apostrophe in Life and in Romantic Art: Everyday Discourse, Overhearing, and Poetic Address." Style **36**(3): 363-386.
> If a zone of convergence is emerging between literary studies and the cognitive sciences, then a fundamentally new understanding of figurative language marks its epicenter.1 The study of rhetorical figures, especially metaphor, became a key research area for cognitive linguists, computer scientists, and cognitive psychologists soon after the cognitive revolution began in earnest.2 Their

interest was inspired in no small part by the notable failures of early artificial intelligence programs to handle figurative utterances that human speakers readily took in stride. One early text-processing program (called FRUMP), fed a news article beginning "The death of the Pope shook the world," issued the following summary: "There was an earthquake in Italy. One person died" (Abelson 39). Why was it so unlikely, almost unimaginable, for any native speaker to make such an error? What did the effortless and automatic interpretation of rhetorical figures say about the architecture of human cognition and the widespread, perhaps universal properties of natural languages? Once consigned largely to rhetoric, itself increasingly seen as a minor subdiscipline of literary scholarship, the study of figurative language suddenly became a topic of great moment for cognitive science. (Introductory paragraph of the article.)

Richardson, G. D. (1981). "Comparing Two Cognitive Mapping Methodologies." <u>Area</u> **13**(4): 325-331.
> Two methodologies for extracting and representing cognitive spatial information are examined. A map model and a paired comparison/nonmetric multidimensional scaling method were used to elicit cue-location information. The configuration of cues obtained from each method were found to be quite similar when compared using bi-dimensional correlation and a matrix matching procedure.

Riffaterre, M. (1982). "Trollope's Metonymies." <u>Nineteenth-Century Fiction</u> **37**(3): 272-292.

Rigby, S. H. (1996). <u>Chaucer in Context : Society, Allegory, and Gender</u>. Manchester, U.K. ; New York
New York, Manchester University Press ;
Distributed exclusively in the USA by St. Martin's Press.
> Everyone knows of the Canterbury Tales, acknowledged as one of the leading texts of the English Canon. Consensus about them ends there. Amongst the most written about works of English literature, they still defy categorisation. Was Chaucer a poet of profound religious piety or a sceptic who questioned all religious and moral certainties? Do his pilgrims reflect the actual society of his day, or were they a product of an already well-established literary tradition and convention? Was he a defender of women or a misogynist, who reproduced the antifeminism characteristic of his time? Did his writings present a challenge to the dominant social outlook of late Medieval England or reinforce the status quo? This stimulating new book surveys and assesses these competing critical approaches to Chaucer's work, emphasising the need to see Chaucer in historical context; the context of the social and political concerns of his own day. Writing as a historian, Rigby brings refreshing new insights to this contested old chestnut and Chaucer, and his Tales, are revealed to us as Chaucer's contemporaries would have seen them.

Rigolot, F. (1994). "Magdalen's Skull: Allegory and Iconography in Heptameron 32." Renaissance Quarterly **47**(1): 57-73.

Rimmon-Kenan, S. (2002). Narrative Fiction : Contemporary Poetics. London ; New York, Routledge.
> A synthesis of approaches to narrative fiction, considering Anglo-American New Criticism, Russian Formalism and French Structuralism that formulates the ways readers can, should, and do read narrative fiction.

Ritchie, D. (2004). "Common Ground in Metaphor Theory: Continuing the Conversation." Metaphor and Symbol **19**(3): 233 - 244.
> Although Vervaeke and Kennedy (this issue) made many useful and interesting points in this and previous articles, much of their response was based on a serious misunderstanding of my own writings. Rather than engage in a point-by-point clarification, I examine the origins of the misunderstanding in a difference between our respective approaches to theorizing and a consequent breakdown of common ground, the mutual cognitive representation of our shared knowledge and beliefs (Clark, 1996). Vervaeke and Kennedy seemed to favor a top-down, a priori approach to metaphor, in contrast to my preference for more of an inductive, bottom-up approach. I argue that metaphors must be analyzed in a cognitive and communicative context, which includes a detailed representation of the conversation and the participants' prior experience with both topic and vehicle, and that this cognitive context guides interpretation of metaphors, regardless of whether the interpreter has any prior knowledge of the topic.

Rollinson, P. B. (1981). Classical Theories of Allegory and Christian Culture. Pittsburgh, Pa., Duquesne University Press :London :Harvester Press.

Roman, Z. (2000). "Allegory, Symbolism, and Personification in Selected "Night Songs" by Liszt, Mahler, and Strauss." Studia Musicologica Academiae Scientiarum Hungaricae **41**(4): 407-439.

Ron, W. (1989). "Cognitive Mapping and the Origin of Language and Mind." Current Anthropology **30**(4): 518-526.

Roper, D. and G. Bird (1967). "Allegory and Novel in Golding's "The Spire"." Wisconsin Studies in Contemporary Literature **8**(1): 19-30.
> Despite high praise from a few, most critics have been disappointed by Golding's latest novel, The Spire. I share this view, but think the failure an instructive one and would like to examine it more closely than has so far been attempted. The allegory is complex, and some of the episodes are so elliptically presented that even the facts of the nar- rative are often misread.

Rose, H. J. (1947). "Horace and the Oath by the Stone." The Classical Quarterly **41**(3 4): 79-80.

'Lapidem silicem tenebant iuraturi per Iouem, haec uerba dicentes: Si sciens fallo, tur me Dispiter salua urbe arceque bonis eiciat ut ego hunc lapidem.' I do not propose to add to the mass of commentary and controversy which loads this passage of Paulus Diaconus (p. I02, II Lindsay), except to remind readers that it is a comparatively modem version (for the words are not archaic in form) of a very old formula. Under Dispiter lurks some early shape of the name of Iuppiter, certainly not of the Greek importation Dis, first worshipped in Rome, apparently, in 505/249.' I believe it to be older than the end of the regal period, probably much older, for it names the Arx as the important spot in Rome, not the Etruscanizing Capitol. However, this detail and my opinions concerning the oath and its takers matter little for my present purpose. It is enough if it be granted, as I think everyone will grant, that it is 'eine alte Fetialformel' as Fraenkel has it,2 at all events eine alte Formel, more ancient than the surviving literature.

Rosenberg, J. (1986). <u>King and Kin : Political Allegory in the Hebrew Bible</u>. Bloomington, Indiana University Press.
>   Joel Rosenberg explores the fundamental concepts and contradictions in the history of pre-exilic Israel, emphasizing the transition from tribal confederation to national kingdom. The result is a fascinating illumination of the role of compositional art in the analysis of the past and its consequent political implications.

Rosenberry, E. H. (1960). "Hawthorne's Allegory of Science: "Rappaccini's Daughter"." <u>American Literature</u> **32**(1): 39-46.

Rosengarten, D. (1977). ""The Lady from the Sea": Ibsen's Submerged Allegory." <u>Educational Theatre Journal</u> **29**(4): 463-476.
>   Ibsen's dramaturgy is virtual prestidigitation; ideas and themes serve as surrogates for rabbits and shells. Indeed, the case for Ibsen's literary longevity rests on the fact that the would-be interpreter of the plays must contend with carefully constructed ambiguities, subtle shifts in the author's point of view, and an annoying sense of always seeming to be on the verge of interpretive synthesis without ever arriving at it. Frustrating though these problems may be, lovers of Ibsen would hardly have it any other way. Boredom is often a chief by-product of lucidity; Ibsen's plays rarely lull us into soporific recognition of certainties. This explains, in part, the generally negative reaction to The Lady from the Sea by modern critics. Their position holds that the relative tidiness of the play's conclusion is a severe stumbling block in the path of appreciation. In addition, some critics feel that many elements of the play are strewn carelessly and uneconomically around the tidy and obvious main points.

Rosenthal, L. (2005). <u>Gender, Politics, and Allegory in the Art of Rubens</u>. Cambridge ; New York, Cambridge University Press.
>   Lisa Rosenthal examines the intertwined relationship between paintings of family and marriage, and of war, peace, and statehood by the Flemish master. Drawing extensively upon recent critical and gender theory, she alters our view

of Rubens' works and of the interpretive practices through which we engage them. Rosenthal's study offers new interpretations of canonical images, simultaneously bringing into view other powerful but less familiar works. Her focus on gender serves as a catalyst that creates an original way of reading visual allegory, and presents a dynamic multivalence undiscovered by traditional iconographic methods.

Roskill, M. (1987). "Van Dyck at the English Court: The Relations of Portraiture and Allegory." Critical Inquiry **14**(1): 173-199.
    Anthony van Dyck's period of service to the Stuart court stretches from 1632, when he was appointed "principalle Paynter in ordinary to their Majesties" and knighted, to his death at the end of 1641. After an earlier visit of a few months, beginning in December 1610, van Dyck had gone to Italy to improve himself; there he had defected from the service of James I. On his return to England this was forgiven, and in the early years he was mainly employed in making portraits of the royal family and household. Later he was again absent from England, spending an entire year beginning in July 1634 back in Antwerp. During the last six years van Dyck spent in England, his clientele widened further.

Ross, C. S. (1981). "Angelica and the Fata Morgana: Boiardo's Allegory of Love." MLN **96**(1): 12-22.

Ross, D. J. A. (1948). "Allegory and Romance on a Mediaeval French Marriage Casket." Journal of the Warburg and Courtauld Institutes **11**: 112-142.

Rudman, D. (2000). "The Commissioning Stories of Saul and David as Theological Allegory." Vetus Testamentum **50**(4): 519-530.
    There is a scholarly tendency to regard the stories of the commissioning of Saul and David as simply as folk traditions concerning Israel's first two kings. This article argues that by concentrating on the fairytale elements of these narratives, scholars have overlooked the allegorical function of Saul and David's occupations as reflections on the perceived situation between Yahweh and his people, and on the different purposes for which Saul and David were commissioned. Just as Saul is sent in search of his father's wandering donkeys, so he is intended as the one who will return a wandering Israel to Yahweh. Just as David cares for his father's sheep, protecting them from predators, so he is commissioned as the one who will protect Yahweh's people from the surrounding nations. Each story is carefully crafted for its context and serves a distinct literary-theological purpose.

Runkel, P. J. (1956). "Cognitive Similarity in Facilitating Communication." Sociometry **19**(3): 178-191.

Russell, J. (1967). "Allegory and "My Kinsman, Major Molineux"." The New England Quarterly **40**(3): 432-440.

> At five-year intervals, beginning in 1954, Professor Roy Harvey Pearce has encouraged Hawthorne critics to descend with the writer into history rather than pull away and judge his tales in psychological contexts where history is not given first importance. He has brought "My Kinsman, Major Molineux" forward as his chief example because of a recent, almost exclusive concentration on Robin, his dream-experience, and the initiation rites the boy apparently goes through. One of the contributors to that criticism, Seymour Gross, later summed it up rather interestingly by referring to an American Imago article written by a psychiatrist. This specialist felt that Robin at the end of the story was about to regress-to return to his woods-and as Gross remarks, "The psychiatrist stands alone; in the dozen or so other interpretations of the story . .. all agree that some rite de passage has been effected." This is a temperate way of disagreeing, and ought to be, for readers will remember that Hawthorne left the outcome debatable. Robin did express a wish to go home, but Hawthorne let the last words lie with the old gentleman who seemed to be acting as the boy's mentor. "Some few days hence, if you wish it," the man had said, "I will speed you on your journey. Or, if you prefer to remain with us, perhaps... you may rise in the world without the help of your kinsman, Major Molineux." The "if's" and "or's" show that neither regression nor psychological growth can be proved.

Russell, J. S. (1988). Allegoresis : The Craft of Allegory in Medieval Literature. New York, Garland Pub.

Sadler, J. D. (1980). "Metaphor and Metonymy." The Classical Journal **76**(2): 157-160.
> An excellent bunch of examples from classical literature.
The first paragraph:
The two figures of speech metaphor and metonymy are rather closely linked together.
> Metonymy is the use of one word for another, and metaphor is the use of a word in a transferred sense. The metaphorical word will normally be used in place of one which carries the meaning regularly. Both these figures abound in literature and may be thought of only in that connection, but they also figure prominently in language under the heading of semantic change.

Saintsbury, G. (1897). The Flourishing of Romance and the Rise of Allegory. London, William Blackwood & Sons.
> Summative Table of Contents:
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CHAPTER I.
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Reasons for not noticing the bulk of mediæval Latin literature. Excepted divisions.
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THE MATTER OF BRITAIN.

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THE MAKING OF ENGLISH AND THE SETTLEMENT OF EUROPEAN PROSODY.

Sampson, E. E. (1963). "Status Congruence and Cognitive Consistency." Sociometry **26**(2): 146-162.

> By employing the concept of expectancy and developing a theory of expectancy congruence, an attempt is made to understand the basic similarity between societal tendencies towards status congruence or equilibration and psychological tendencies towards cognitive consistency. The functional importance of the tendency towards expectancy congruence is examined, with particular emphasis being given to its consequences for interpersonal behavior. The implications of this expectancy model for reinterpreting the status congruence literature and for reexamining some aspects of the congnitive consistency literature are discussed.

Samson, M. (1995). "Towards a 'Friday' Model of International Trade: A Feminist Deconstruction of Race and Gender Bias in the Robinson Crusoe Trade Allegory." The Canadian Journal of Economics / Revue canadienne d'Economique **28**(1): 143-158.

Sanders, M. (2001). "Poetic Agency: Metonymy and Metaphor in Chartist Poetry 1838-1852." Victorian Poetry **39**(2): 111-136.

> Reflecting on the first National Convention, the original historian of Chartism, R. C. Gammage, commented wryly, "It did not turn out to be a perfectly harmonious body."   According to Gammage, the major source of discord was the disagreement between the advocates of "moral" and "physical force" (pp. 106-111). While subsequent Chartist historiography has offered a more nuanced account of the range of opinion within Chartism, it has also confirmed Gammage's assessment that the related questions of strategy and agency bedevilled the Chartist movement throughout its existence.   The intention of this article is to demonstrate the extent to which Chartist poetics participate in this central problematic--that of identifying and representing a social force capable of securing the Charter.

Broadly speaking, the article will argue that Chartist poetry represents agency through one of two poetic strategies. The first uses metonymy and metaphor to invoke and evoke agency respectively, whilst the second identifies specific concrete groups which it seeks to interpellate as the agents of change. It will argue that these changes in poetic strategy are symptomatic of changes in political understanding. The displacement of metonymy by metaphors of natural force, and the increasingly self-conscious and sophisticated use of these metaphors combined with the emergence of a strategy of interpellation is, it will be argued, the poetic analogue of the progressive, albeit uneven, development of Chartist political analysis. (--First two paragraphs of article.)

Sanders, R. A. and P. W. Porter (1974). "Shape in Revealed Mental Maps." <u>Annals of the Association of American Geographers</u> **64**(2): 258-267.

> Shape is an integral part of the spatial information contained in mental maps. A central problem in isolating shape representations in revealed mental maps is to expunge the measurement effects we incorporate into the data during analysis. Using two independent data sets derived from portrayed shapes of Africa, factor analytic tests indicate that we can separate measurement error from systematic misrepresentations of the African shape. Independently derived factor structures reflect the tendency for subjects to represent the shape of Africa as a regular geometric form.

Sandor, A. (1986). "Metaphor and Belief." <u>Journal of Anthropological Research</u> **42**(2): 101-122.

> Given statements can be metaphoric or literal according to a person's beliefs. Statements mean what they mean in terms of some world. One person's or culture's metaphor may be another person's or culture's metonymy, or indeed another person's or culture's literal truth. Anthropologists often try, as do people in general, to make metaphoric sense of statements which seem to make no sense literally. It may be more useful in such cases, however, to try to construe a world which allows a literal reading. The view that language is fundamentally metaphoric, and that truth can only be expressed metaphorically, is a recent one and is based on a certain view of the world. Seeing metaphors everywhere means assimilating other worlds to a particular world: it is ethnocentric and works against understanding strange worlds. Tribal societies are not 'poetic'; their creativity consists in producing a world different from other (tribal) worlds, not in transfiguring an objectively given reality.

Sandstroem, Y. L. (1990). "Marvell's "Nymph Complaining" as Historical Allegory." <u>Studies in English Literature, 1500-1900</u> **30**(1): 93-114.

> Andrew Marvell's "The Nymph Complaining for the Death of Her Faun" has received considerable critical attention from modern critics, especially after the publication of T.S. Eliot's article in 1921. Critical perplexity finds apposite expression in Anthony Low's comment: "The poem as a whole has a good claim to be called devotional, but the object of its devotion and its position on the sacred-secular axis have not been established. One cannot even be certain whether it is primarily a love poem, a political allegory, an ironic psychological analysis, or a religious devotion." Two popular avenues for establishing the "position" of the poem, acquitting Marvell of lack of decorum and imbuing the poem with greater significance, have been genre and source studies and allegorical interpretations. Kenneth Muir, Edward LeComte, and Nicholas Guild have pointed out the similarities of the Nymph's fawn to Silvia's deer in Book VII of The Aeneid; no one has challenged them. The allegorical interpretations, on the other hand, have met with strong opposition: identification of the fawn with the Anglican church, Christ, and the Holy Ghost have all been refuted, some more than once and all, I think, convincingly.

Given this background, it may seem brazen to persist in the view that an allegorical reading still offers the most promising avenue for solving the problem of decorum in the poem. Two things, however, suggest that the issue of allegory in "The Nymph Complaining" deserves further consideration: the fact that allegory and pastoral are often used for political purposes and the similarity between Marvell's poem and an allegorical passage in Spenser's Daphnaida.' (First two paragraphs of the article.)

Sandy, A. Z. (2007). <u>Seventeenth-century English romance : Allegory, Ethics, and Politics</u>. New York, Palgrave Macmillan.

> Overturning the common characterization of seventeenth-century English prose romance as an exhausted, imitative genre with little bearing on the evolution of the novel, this book argues for the centrality of seventeenth-century romance in key political and moral philosophical debates of its time. Concentrating especially on the intersection between romance and the late humanist problem of self-interest, the book discerns the deeply moral philosophical aspect of prose romances from Sidney's Arcadia, through Wroth's Urania and Barclay's Argenis, to the dozen or so now little-known Royalist romances from the mid-seventeenth century. The book will be of particular interest to scholars and students of the history of prose fiction and the novel, early modern women's writing, and those concerned with the political valences of genre and the intersections between literature and moral philosophy. (Publisher's blurb.)

Sanjek, R. (1977). "Cognitive Maps of the Ethnic Domain in Urban Ghana: Reflections on Variability and Change." <u>American Ethnologist</u> **4**(4): 603-622.

> Recent work on cognitive domains has stressed the themes of intracultural variability, "larger cultural informational systems," the relationships between cognition and behavioral performance, and diachronic change in cognitive organization. These themes are taken up in an analysis of the domain of ethnic identities ("tribes") among an urban Ghanaian population. It is shown that individual outlooks vary considerably; that few of the many ethnic terms have high salience; that alternative hierarchical and nonhierarchical modes of organization of the domain coexist; that a widely shared implicit structure of language groupings underlies surface diversity; that the domain "tribes" embraces a world-wide array of ethnic identities; that cognitive salience and structure correspond closely, but not perfectly, with behavioral experience; and that change in cognitive organization may arise both "on the ground" through changing patterns of interethnic relations, and "from above" in state-sponsored modes of organization of the ethnic domain. Twelve dimensions of cognitive variability that arise in the analysis are recapitulated in conclusion.

Scheper, G. L. (1974). "Reformation Attitudes toward Allegory and the Song of Songs." <u>PMLA</u> **89**(3): 551-562.

> Common generalizations about Reformation attitudes toward allegory are based on polemical denunciations by reformers of medieval "dialectical" exegesis. But Reformation definitions of the senses of Scripture are basically in accord with

the definitions of medieval theologians. The reformers' attempts to draw a radical distinction between typology and allegory never succeeded and Reformation commentaries continued to allegorize, as demonstrated in the numerous Protestant commentaries on the Song of Songs. The crucial difference between medieval and Protestant spirituality in the Song commentaries lies not in their attitude toward allegory but in their conception of the nuptial metaphor, wherein human love symbolizes the love between God and man. Some Protestant commentators deny there is any reference to carnal love at all; those that do not, regard the metaphor as too dangerous for explication. Generally, they see that the aptness of the metaphor lies in the moral, domestic virtues of the marriage contract. In contrast, the mystical tradition of the Song, epitomized in Bernard, sees that the metaphor's aptness lies precisely in the passionate nature of the sexual union: it is the union of two in one flesh that is the most perfect symbol of the love of God.

Schipper, M. (2000). "The Verbal and the Visual in a Globalizing Context: African and European Connections as an Ongoing Process." Research in African Literatures **31**(4): 139-154.
As a result of the history of colonization, a number of European and African intellectuals, artists and writers have been actively involved in processes of negotiating power, along the lines of their own imagination.

In the twentieth century painters, sculptors, poets, storytellers, novelists, singers, and their works went global. Artists and arts from all over the world and widely different origins started to meet and influence each other. In the fields of the arts and literature as well as in the domain of theory, this fact has been taken into account. In this paper I would like to connect some verbal and visual representations resulting from the contacts between Africa and Europe in both continents. Representation is understood here "as relationship, as process, as the relay mechanism in exchanges of power" (Mitchell 420). If we thus look at some verbal and visual aspects in combination, we should be able to gain some insight in their interconnectedness. As a result of the history of colonization, a number of European and African intellectuals, artists, and writers have been actively involved in processes of negotiating power, along the lines of their own imagination.

Schlauch, M. (1939). "The Allegory of Church and Synagogue." Speculum **14**(4): 448-464.
IN his very informing introduction to the text of the Old French Perlesvaus W. A. Nitze has quite justly stressed two important characteristics of this twelfthcentury Grail romance: the prevalence of a militant crusading spirit in the action of the story, and the frequent use of allegory in order to unite religious and romantic themes. Thus an incident borrowed from Wauchier-namely the joy of a hound at beholding his mistress again - becomes in Perlesvaus a 'mystical recognition of the Grail hero by an unknown animal.' Since the major interest of the romancer is a glorification of crusading chivalry - 'cele que l'on fait por la

loi Due essaucier,' in Perlesvaus' own words - it is not surprising that a number of the allegorical incidents are concerned with the relation of the Old Law to the New; with the contrast, that is, between Synagogue and Church, and the assured triumph of the latter over the former. This preoccupation of the author with apologetics in the form of a particular allegory has been duly pointed out by Nitze in brief notes and allusions. I believe, however, that further examples of the theme can be found in the text. Moreover, I should like to indicate the close connection between this literary motif and an important body of church literature on Synagogue and Church, which, although originating with the Fathers, received particularly elaborate and frequent treatment about 1200 A.D. - precisely during the period of composition of Perlesvaus. The material to be presented will establish an interesting relationship, I believe, between this Grail romance and some of the significant intellectual problems which absorbed the attention of leading churchmen of the time. These in their turn were brought into prominence (as one might expect) by the course of political history, particularly the enormously stimulating contact of East and West in the twelfth century through the Crusades and commercial traffic. (First paragraph of article.)

Schmidt, K. P. (1953). "Allegory within Allegory." The Scientific Monthly **76**(6): 341-343.
         Folklore at its best seems to be the product
of a characteristic environment that provides
atmosphere and background for the story.
The more intimately the dark forest, the robber
society, or the sea coast are involved in a given tale,
the greater will be its measure of poetic truths. In
the Story of the Fisherman and His Wife (in Low
German) the Brothers Grimm found an extraordinary
combination of moral allegory with Arabian
Nights fantasy, set forth against a background of
the moods of the North Sea. The lives and fortunes
of those who live by the sea and from it may depend
so intimately on even the faint nuances of the
relations of water and weather that it is appropriate
and meaningful that these relations should appear
in their regional folklore.
The story of the humble fisherman and his domineering
wife, beginning and ending in scenes of the
most abject poverty, often runs in Iny mind, as one
of my psychological familiars. In the allegorical
story of their rise and fall, told against the sea-coast
background, I now sense still deeper and more far-reaching
meanings. (First two paragraphs of the article.)

Schofer, P. (1974). "Dissolution into Darkness: Bresson's 'Un Condamné à mort s 'est échappé'." SubStance **3**(9): 59-66.

Rhetoric, like many architectural ruins, remains a vestige of Pagan antiquity. Gerard Genette (Figures III) has encapsulated its dismemberment and diminuation through the centuries: inventio, disposito and elocutio are reduced to one category, elocutio, the "ornaments of discourse", which in turn become two isolated monuments to the past: figures and tropes. Finally, figures disappear and tropes are compressed into a sole term, metaphor, by the beginning of the twentieth century. But the vestige has recently metamorphosed into avatar, as metonymy, synechdoche, antithesis, and ellipses are retrieved from nineteenth century manuals of rhetoric and redefined, re-formed. (First paragraph of the article.)

Schofield, W. H. (1909). "Symbolism, Allegory, and Autobiography in the Pearl." <u>PMLA</u> **24**(4): 585-675.

Schulenberg, D. (1995). ""Musical Allegory" Reconsidered: Representation and Imagination in the Baroque." <u>The Journal of Musicology</u> **13**(2): 203-239.
At a famous moment in Handel's the hero commands the sun to stand still above the city of which the Israelites are defending against the Canaanites (Example i).
The long held note of the violin part to use the familiar expression
of Manfred a "musical allegory" ofJoshua's command to the
sun-"Stop thy swift and over Gibeon stay!"-or, perhaps, of the
cessation of motion itself. The scene contains further tone associations,
as when the chorus sings an oscillating motive on the word
"scattered" the first time Handel had set the word thusly) and on
the sudden shift to the minor mode at the word "die." (First paragraph of article.)

Scott, J. A. (1960). "Allegory in the "Purgatorio"." <u>Italica</u> **37**(3): 167-184.
A discussion of allegory, as treated in Charles S. Singleton's Dante Studies II: Journey to Beatrice, Cambridge, Mass., Harvard University Press, 1958. Professor Singleton's first volume of Dante Studies was mainly concerned with clarifying certain basic concepts re- garding two elements in the structure of the Divine Comedy: allegory and symbolism. This second volume is permeated by the same faith that inspired its predecessor: that we have been reading Dante's poem in what amounts to an amputated version, for no commentary has hitherto attempted to give an exhaustive interpre- tation of that further dimension of the poet's vision which was dismissed by Croce as 'allotria'. Professor Singleton therefore tells us: "It is not that the text of the poem, as we have it, suffers from any serious lacunae. We would seem to have the work in its entirety as to text. The lacunae are rather in us, the readers, and reside in that deficient knowledge and lack of awareness which we continue to bring to our reading of the poem." The chapters of this book are thus concerned with a closer study of the allegory- in particular, with the allegory of the Purgatorio, the "Journey to Beatrice. "

Scott, L. M. (1994). "Images in Advertising: The Need for a Theory of Visual Rhetoric." <u>The Journal of Consumer Research</u> **21**(2): 252-273.

In this article, past consumer research dealing with advertising images is analyzed and critiqued for its underlying assumption: that pictures are reflections of reality. The case against this assumption is presented, and an alternative view, in which visuals are a convention-based symbolic system, is formulated. In this alternative view, pictures must be cognitively processed, rather than absorbed peripherally or automatically. The author argues that current conceptualizations of advertising images are incommensurate with what ads are really like, and that many images currently dismissed as affect laden or information devoid are, in fact, complex figurative arguments. A new theoretical framework for the study of images is advanced in which advertising images are a sophisticated form of visual rhetoric. The process of consumer response implied by the new framework differs radically from past concepts in many ways, but also suggests new ways to approach questions currently open in the literature on the nature and processing of imagery. A pluralistic program for studying advertising pictures as persuasion is outlined.

Scrivener, M. (2000). "John Thelwall and Popular Jacobin Allegory, 1793-95." ELH **67**(4): 951-971.

During a remarkable three-year period flanked on one end by the start of war between Britain and France and on the other end by the Two or "Gagging" Acts, between which were the sedition trials in Scotland and the treason trials in London for the leaders of Scottish and English Jacobinism, John Thelwall played a central role not just politically as leader and lecturer of the London Corresponding Society but culturally as allegorical satirist, song-writer, and poetic parodist. Thelwall's cultural production illustrates the unstable boundaries between discrete discourses (political, aesthetic, and legal), as his songs and allegories exist in both oral and print cultures. As legal evidence for Thelwall's and the London Corresponding Society's seditious and treasonous intentions, these poetic texts are sites for conflicting interpretations. The government's wish to punish what it perceives as symbolic violence in the various texts is not unconnected with the violence of the judicial system and of loyalist groups. In this explosive context, reformist politics appear to be revolutionary. Thelwall's speech at an ostensibly apolitical public forum--apolitical to conform with the strictures established by repressive legislation--gets published in a popular Jacobin periodical that is fiercely political. The periodical's editor is then put on trial and ultimately acquitted for publishing a seditious allegory. The acquittal, an invigorating triumph for London Jacobinism, inspires Thelwall to write yet another defiant allegory that is published only after his own acquittal for treason in 1794. The three songs he composed for the London Corresponding Society that were used as evidence against him at his treason trial Thelwall publishes in 1795 in his periodical, The Tribune, which, however, is forced to discontinue because of the repressive legislation passed at the end of 1795. At lectures during 1796 and 1797--necessarily apolitical because of the Gagging Acts--Thelwall is victimized by actual violence as loyalist mobs, sponsored or condoned by the government, force him to retire from political activism. The very condition within which the

transgressive articulation of popular Jacobinism existed, of which Thelwall's works are an important sample, was of political repression and violence, threatened or actual. First I will examine one of the Thelwall songs cited at his treason trial; then I will trace the trajectory from his speech on the allegorical gamecock, to the trial for its publication in Daniel Isaac Eaton's Politics for the People, to the post-acquittal satire and parody John Gilpin's Ghost.

Sedikides, C. and J. J. Skowronski (1991). "On the Law of Cognitive Structure Activation: Reply to Commentaries." <u>Psychological Inquiry</u> **2**(2): 211-219.
> Recent psychological research has provided abundant evidence that when a stimulus is ambiguous enough to be encodable as an instance of multiple cognitive structures (e.g., constructs, scripts, events, or specific objects) the stimulus will be encoded as an instance of the structure that is the most highly active in memory and the most semantically similar to the stimulus. We suggest that this robust phenomenon be labeled the law of cognitive structure activation. In the first part of the article, parameters of the law are discussed. In the second part, possible applications of the law to judgmental, personality, and behavioral processes that span cognitive, clinical, developmental, and social psychology are explored.

Seibert, M. A. (1983). "A Political and a Pictorial Tradition Used in Gustave Courbet's Real Allegory." <u>The Art Bulletin</u> **65**(2): 311-316.
> In his letter to Champfleury of January, 1855, Gustave Courbet wrote: "The critics who attempt to judge this work will have their hands full, they will have to make what they can of it."' Courbet was describing his most recent work, a canvas that was later given the paradoxical title: The Atelier of the Painter: A Real Allegory Summarizing a Period of Seven Years in My Life as an Artist.

Seidenspinner-Nunez, D. (1981). <u>The Allegory of Good Love : Parodic Perspectivism in the Libro de buen amor</u>. Berkeley, University of California Press.

Seifrid, T. (1998). "Gazing on Life's Page: Perspectival Vision in Tolstoy." <u>PMLA</u> **113**(3): 436-448.
> Abounding in visual metaphors and situations, Tolstoy's works are permeated with the conviction that it is the nature of truth to be seen. This attitude exemplifies the ocularcentrism that has characterized European thought since the Greeks, though the Tolstoyan corpus also displays some of the tension between ocularcentrism's eastern and western European recensions that obtains in the Russian context. The quintessential visual situation in Tolstoy is emphatically perspectival-despite the attractions of more "Russian" ways of seeing. The scenes constituting that situation work, in a way reminiscent of the camera obscura, to present life in an intellectually and morally apprehensible form by turning it into a planar visual surface. Ultimately Tolstoy's impulse can be linked with the material nature of books, which foster this very kind of experience when the eye is trained on the page, and this linkage has

implications for Russian culture as well as for the relation between the verbal and the visual in general.

Sellers, C. C. (1952). "Virginia's Great Allegory of William Pitt." <u>The William and Mary Quarterly</u> **9**(1): 58-66.
> The full-length allegorical portrait of William Pitt by Charles Willson Peale is the only painting that directly links colonial Virginia with the American Revolution. The portrait is also Peale's first commission of public importance. And so this enormous canvas, eight feet high and five feet wide, deserves attention from all who are interested in Peale as an artist, and from all who are interested in the revolutionary spirit as manifest in art. (First paragraph of article.)

Semino, E. and J. Culpeper (2002). <u>Cognitive Stylistics : Language and Cognition in Text Analysis</u>. Amsterdam ; Philadelphia, J. Benjamins Pub. Co.
> This book represents the state of the art in cognitive stylistics a rapidly expanding field at the interface between linguistics, literary studies and cognitive science. The twelve chapters combine linguistic analysis with insights from cognitive psychology and cognitive linguistics in order to arrive at innovative accounts of a range of literary and textual phenomena. The chapters cover a variety of literary texts, periods, and genres, including poetry, fictional and non-fictional narratives, and plays. Some of the chapters provide new approaches to phenomena that have a long tradition in literary and linguistic studies (such as humour, characterisation, figurative language, and metre), others focus on phenomena that have not yet received adequate attention (such as split-selves phenomena, mind style, and spatial language). This book is relevant to students and scholars in a wide range of areas within linguistics, literary studies and cognitive science. (Publisher's blurb.)

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Sensui, H. (2003). "On Cognitive Aspects of Rhetorical Time Reckoning: Metaphor and Image-Schema in Calendrical Divination in Okinawa." Asian Folklore Studies 62(2): 291-321.

> In calendrical divination in Okinawa, people appropriate a familiar spatial concept, including its social-relational implications, for creating a meaningful arrangement of days and years. The layout of a typical Okinawan hamlet is structured by descent relations: ancestors at the back and offspring in front. "A child nestling in the embrace of its parent" is an expression of such living space, where dwellers are said to receive spiritual protection from their forebears. My field observations reveal that the same structure is also related to the context of calendrical divination. The Chinese zodiac signs, which stand not only for cardinal directions but also for temporal units, enable this structural transfer and thereby facilitate analogies between space, time, and people. By applying a theory of image-schema, this article tries to illuminate the cognitive process

involved in the use of metaphor for interpreting days and years in Okinawan village life.

Shaw, S. (2008). Film Consciousness : from Phenomenology to Deleuze. Jefferson, N.C., McFarland & Co.
    The notion of film consciousness is one that has played around various film and philosophical discourses without ever really surfacing as a cogent theory. Representing the first major expression of film consciousness as a tangible concept, this critical study revisits notions of memory, retentional consciousness, narrative expectation, and spatio-temporal perception while also analyzing several major films.

The first half of the book focuses on understanding the elements of the film experience—and its associated consciousness—through the descriptive tools of phenomenology. The second part develops the idea of film consciousness as a unique vision of the world and as a large element in the human understanding of reality. Throughout the work, the author combines the ideas of philosophers and film theorists from phenomenology—such as Husserl, Merleau-Ponty, Bazin, and Kracauer—with the postmodernist work of Deleuze and transitional theorists Bergson and Benjamin.

(Publisher's blurb.)

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Shea, E. P. (2008). <u>How the Gene Got Its Groove: Figurative Language, Science, and the Rhetoric of the Real</u>. Albany, NY, SUNY Press.

> Against a backdrop of the history of the gene as a scientific and a cultural icon, How the Gene Got Its Groove examines how "genes" function as rhetorical objects. Returning to Wilhelm Johannsen's original argument for the term, Elizabeth Parthenia Shea maintains that the gene was, first and foremost, a rhetorical invention, designed to lay claim to a material reality and to dissociate itself from the problems of language, conjecture, and rhetorical uncertainty. She traces the rhetorical work of the gene through scientific and nonscientific arguments throughout the twentieth century. The gene's travels between scientific and popular texts challenge us to recognize the subtle powers of figurative language in creating a sense that matters of science stand outside the contingencies of language and the influences of rhetoric. (Publisher's blurb)

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Shen, Y. (1992). "Cognitive Aspects of Metaphor Comprehension: An Introduction."
Poetics Today **13**(4): 567-574.
        Introduction to a special issue on metaphor.

"The ubiquity of metaphor" is not just the title of a recent book on metaphors (Paprotte
        and Dirven 1985)-it is also a true statement about developments in the study of
        metaphor over the past decade. It is a true statement in two separate, though
        complementary, respects. First, metaphor has become a popular
        interdisciplinary topic of research in almost all disciplines comprising the
        "cognitive science" paradigm, namely, linguistics, philosophy, psychology,
        artificial intel- ligence, and literary theory, as well as related disciplines, such as
        edu- cation, psychotherapy, and so on. This (renewed) interest in metaphor and
        related phenomena (such as analogy, simile, etc.) has resulted in an impressive
        increase in the number of publications on metaphor during the past ten to fifteen
        years or so (Ortony 1979a, 1979b; Sacks 1979; Honeck and Hoffman 1980;
        Paprotte and Dirven 1985; Haskell 1987), as well as in the establishment of a
        new journal devoted to the study of metaphor (Metaphor and Symbolic Activity),
        books covering a variety of related areas, and numerous articles and papers.
        (First two paragraphs of the article.)

Sheriff, M. D. (1983). ""Au genie de Franklin": An Allegory by J.-H. Fragonard."
Proceedings of the American Philosophical Society **127**(3): 180-193.
        1788 the noted French painter Jean- Honore Fragonard invented an allegorical
        portrait of Benjamin Franklin which he dedicated "Au genie de Franklin" and
        distributed as a sepia etching. Taking his inspiration from Turgot's popular
        tribute to Franklin, "Eripuit coelo fulmen, sceptrumque tyrannis," Fragonard
        translated the epigram into a visual image which even today continues to reveal
        the magnitude of the statesman's reputation in France. Although the work has
        been widely exhib- ited in recent years, critical attention has been focused
        almost totally on the reputation of the sitter, and the achievement of the artist
        has been all but ignored. To the eighteenth-century observer, however, the work
        would have revealed not only the genius of the sitter, to which the print was
        dedicated, but also the genius of the artist, by which the allegory was invented.

The ability both to imagine and to invent new compositions by using traditional themes and symbols was a clear mark of artistic genius in eighteenth-century France, and in his Au genie de Franklin, Fragonard demonstrates these talents with facility and finesse. (First two paragraphs of the article.)

Sherman, C. (1984). "Voltaire's Zadig and the Allegory of (Mis)reading." The French Review **58**(1): 32-40.

By the time even the casual reader arrives at the end of Zadig, she has found little coherence in what has been offered as exemplary. The title, Zadig, ou la destinee, proposes a double reading, a fiction and a philosophy. The dedicatory epistle designates bad readers and good ones-among the latter are those willing to parler raison. Lesson-giving and lesson-seeking are performed and proposed by both the narrator and the protagonist who thus seem to be offering guidance in the quest for meaning. Rarely, however, is one allowed to feel confident of the instructions available; in many ways the text constantly undermines its own authority as guide, and frustrates rather than facilitates the search for meaning. It is against interpretation; it is also about interpretation, and I propose viewing it as an allegory of (mis)reading. (First paragraph of the article.)

Sherman, C. R. (1977). "Some Visual Definitions in the Illustrations of Aristotle's Nicomachean Ethics and Politics in the French Translations of Nicole Oresme." The Art Bulletin **59**(3): 320-330.

The intention of this study is to outline a method of interpreting two important cycles of secular imagery. These cycles of illustrations, dating from the 1370's, occur in manuscripts containing the French translations of Aristotle's Nicomachean Ethics and Politics. Although various avenues of approach-including investigations of pictorial sources and stylistic problems-are possible in analysing the meaning and significance of these texts, I emphasize here several relation- ships widening the scope of strictly art-historical analysis. My primary focus is on the texts and images of the two manuscripts as interdependent rather than as separate entities. It is my opinion that by viewing the illustrations as part of an integrated decorative, textual, and representational structure one can gauge more accurately how the miniatures served to aid their readers' understanding of the texts of the Ethics and the Politics. To evaluate those readers, this essay looks into the character of the patron and the audience for whom these works were destined. A second area of focus concerns both the translator and certain conceptual and linguistic features of his translations. Indeed, various verbal aids that he furnished to the reader related closely to the over-all programs of illustrations. The aim of this study, then, is to indicate several main lines of analysing the Ethics and Politics cycles in the light of their functions and structures. Several important miniatures have been selected from each text as specific examples of the workings of the entire programs. (First paragraph of article.)

Sherman, J. (1978). "The Pawns' Allegory in Middleton's A Game at Chesse." The Review of English Studies **29**(114): 147-159.

There is no doubt in most minds that A Game at Chesse is an allegory. The issues are how far it is allegorical, where it is allegorical, and whether its allegory is relevant to its status as literature. It is in relation to the substantial and time-consuming pawns' plots that there has been most controversy. Harper' says that the play's success is due to its being 'a transparent political allegory', while Moore points out that as a profes- sional writer of City pageants 'Middleton was expert in the use of allegorical designs which the popular mind would grasp'; but neither sees transparent meaning or allegorical design in the pawns' plots. Harper, re-viewing the conflicting theories of Morris and Bald, concludes that 'good allegory produces this sort of uncertainty ... its essence remains shifting and ambiguous'. Barker, taking the pawns' plots literally, is forced to criticize them as windy and irrelevant. Farr sees them as primarily moral, Bald as loosely symbolic, Morris as a detailed and specific political allegory. For particular characters both specific identities and broadly representative interpretations have been proposed. I am quite certain that the pawns' plots, as well as the main plot, are allegorical, and that their proper interpretation is most important to Middleton's reputation. (First paragraph of the article.)

Shiner, L. E. (2001). <u>The Invention of Art : A Cultural History</u>. Chicago, University of Chicago Press.

With The Invention of Art, Larry Shiner challenges our conventional understandings of art and asks us to reconsider its history entirely, arguing that the category of fine art is a modern invention—that the lines drawn between art and craft resulted from key social transformations in Europe during the long eighteenth century. (Publisher's blurb.)

Shortridge, J. R. (1985). "The Vernacular Middle West." <u>Annals of the Association of American Geographers</u> **75**(1): 48-57.

Contrary to the writings of academicians and journalists, college students from most sections of the country perceive the Middle West to have its core in Nebraska and Kansas. In a 1980 survey, Indiana, Michigan, and Ohio seldom were seen as part of the region except by their own residents. Business and organization names using the term Middle West also are at their greatest relative frequency in the plains states, matching the collegiate perceptions. Regional images provide an explanation for the cognitive map patterns. Americans view the Middle West overwhelmingly in rural, small town terms. Even residents of the industrialized states of the Old Northwest hold this view. Pastoralism apparently has been so much a part of the regional and national identity that people find the idea difficult to abandon. Rather than changing the regional image to fit urban-industrial reality, the public has shifted the regional core westward to the Great Plains where rural society is more dominant.

Shotwell, J. T. (1920). "Christianity and History: II. Allegory and the Contribution of Origen." <u>The Journal of Philosophy, Psychology and Scientific Methods</u> **17**(5): 113-120.

In spite of what has been said to the weakness of Christian historiography, it is possible to take a quite opposite point of view, and to maintain the thesis that,

among religions, Christianity is especially notable as resting essentially on a historical basis. In so far as Christianity was a historical religion, that was due, as has just been said, to the Messianic element in it. Indeed it can be said to have claimed from the beginning that it was a historical religion-a fulfilment of history, one fitting itself into the scheme of social and political evolution in a particular state. The apostles theniselves, in their earliest appeal, demanded that one "search the scriptures" -a demand unique in the founding of religions. There is a vast difference, however, between studying history and study- ing historically. That they did study it, the one fact that the Christians retained the old Testament is ample evidence. That they failed to deal with it adequately, the New Testament is also ample evidence. But since the Christian Messiah was offered to the whole world as well as to the Jews, Christian historiography had two main tasks before it: it had to place the life of Jesus in the history of the Jews, upon the one hand, and in the general history of antiquity, upon the other. The latter prohblem was not forced upon the church until the pagan world began to take the new religion seriously, and its answer is found in the works of the great apologists. The relation of Christianity to Judiaism, however, the, Messianic problem proper, was of vital importance from the beginning, for it involved the supreme question whether or not Jesus was the one in whom the prophecies were fulfilled. (First two paragraphs of article.)

Sicari, S. (1997). "Rereading Ulysses: "Ithaca" and Modernist Allegory." <u>Twentieth Century Literature</u> **43**(3): 264-290.
> Sicari discusses how James Joyce uses in "Ulysses" the kind of allegory Saint Paul established and medieval exegetes of the Bible used to understand the relation of the Old Testament with the New Testament. In the novel, Joyce returns to the mystery of the Incarnation to accomplish what he wanted to in the character of Leopold Bloom.

Sicari, S. (2001). <u>Joyce's Modernist Allegory : Ulysses and the History of the Novel</u>. Columbia, S.C., University of South Carolina Press.
> In Joyce's Modernist Allegory Stephen Sicari suggests that James Joyce's famous experiments with style and technique throughout Ulysses constitute a series of attempts to find a language adequate to his purposes -- a language capable of representing an ideal of behavior for the modern world. Addressing Joyce's use of lucid and powerful naturalistic prose in the opening episodes of Ulysses only to abandon such writing as insufficient to his aims, Sicari underlines Joyce's conviction that the novel, constrained by space and time, can end only in death. As a result Joyce begins to play with language, exposing the limitations of the novel as a genre and opening up new possibilities for prose fiction. In this volume Sicari shows how, episode by episode, Joyce tests style after style, voice after voice, in search of an effective way to present his Christian ideal of behavior.

Sicari traces the development of Joyce's writing from novel through epic to what Sicari calls "modernist allegory", a kind of writing based on ancient and medieval forms of allegory yet suited to modern concerns. He connects Joyce to the tradition of

Christian allegory, inaugurated by Saint Paul and developed by Dante, that sought to represent ideals as based on the Christ event. Sicari contends that Joyce's Christian allegory establishes a spiritual mode of thought for a harsh, literal-minded modern age.

Siegel, A. W., J. F. Herman, et al. (1979). "The Development of Cognitive Maps of Large- and Small-Scale Spaces." Child Development **50**(2): 582-585.
Kindergartners, second, and fifth graders made repeated trips through a large- or small-scale model town, and then constructed from memory the layout of buildings in either a large- or small-scale space. Accuracy of construction increased as a function of developmental level and repeated trips through the town. Children's constructions were most accurate when they were tested in the same-scale environment as that in which they developed their spatial knowledge; accuracy was impaired significantly only when children were exposed to a small space and then reconstructed in a large space. Results were interpreted in terms of a "competence-load trade-off."

Sillitoe, P. (1988). "From Head-Dresses to Head-Messages: The Art of Self-Decoration in the Highlands of Papua New Guinea." Man **23**(2): 298-318.
The Highlanders of Papua New Guinea are well-known for their colourful self-decoration. Why do they so ornament themselves? The Wola people of the Southern Highlands, the subject of this article, draw explicit parallels with birds when commenting on this question, notably the behaviour of certain birds of paradise. An attempt is made here to interpret their avicentric decoration as an allegory of their social world. The argument builds on their beliefs about the behaviour of these birds, notably their reproductive behaviour. They attribute their appearance, copied in their personal decoration, to this behaviour. The issue comes down to relations between men and women, which are closely constrained. Wola self-decoration, with its mimicry of the bird world, is interpreted as a commentary on relations between the sexes, pivotal to the stateless constitution of their society, and as one of the checks that ensures authority remains absent.

Silverstein, T. (1967). "Allegory and Literary Form." PMLA **82**(1): 28-32.
The trouble with allegory is that it has become a fashionable current preoccupation and people like to be for it or against it. Polemics always tend to vulgarize issues, critical problems get lost among the involvements with "positions," scholarship becomes a device for finding proofs in history for tightly held hypotheses, and argument becomes a form of rhetoric. But an even worse consequence of such controversial constriction is that it puts literary studies in a straightjacket. There is an important truth in that account of Western literary criticism in the Middle Ages which sees it primarily as a working out and extension of Augustinian doctrine, with the problems of Christian allegory at its center, and there is sufficient evidence in history to sup- port and enlighten that view. Those, on the other hand, who are uncomfortable with allegory and find this view somehow less than satisfactory for the reading of certain texts may

accept the allegorists' description of the tradition generally but at the same time justify their dissidence by pointing out (1) that there were other forms of allegory in the Middle Ages, which such a state- ment of tradition does not adequately consider, (2) that not all literary pieces were formed by their authors under the influence of that tradi- tion, whatever interpreters afterwards may have done in reading them, and (3) that, in any case, even the Christian doctors most learned in the allegorical art did not claim that it could operate uniformly in all its variety everywhere or in every piece. On the contrary, they were the first to warn against such an assumption. Yes, say the proponents of allegory in response, but we don't make so rigid a claim as you imply; we are aware that not every medieval poem can be read by all the kinds of interpretation at once; some pieces obviously intend no more than the simplest sort of old-fashioned moralizing. And so it goes, pro and con, in secula seculorum. (First paragraph of article.)

Simon Jan, R. (1991). "Under the Sign of Venus: Eichendorff's "Marmorbild" and the Erotics of Allegory." South Atlantic Review **56**(2): 59-71.
THIS PAPER PROPOSES A MODEL OF READING based on an analogy to erotic dalliance. To that extent it is clear that Roland Barthes and his Plaisir du texte must figure in the background. At the same time, however, the model of reading is articulated in the idiom of Walter Benjamin. I have indirectly indicated my debt to both with the title "Under the Sign of Venus." While I believe that this model is for the most part text-specific, the result of my engagement with Eichendorff, it also draws attention to an aspect of reading that is frequently denied, namely the playful dalliance that can characterize long hours spent with a text Certainly not every text engages the reader erotically, but some, like Das Marmorbild, definitely do.

Sinding, M. (2002). "Assembling Spaces: The Conceptual Structure of Allegory." Style **36**(3): 503-524.
Allegory is a Mount Everest for critics. It drives some to renounce theory and descend to particulars, while inspiring others to new heights. Northrop Frye's work on allegory "obstinately adhered to a much larger theoretical structure" (vii), and so became Anatomy of Criticism. Allegory was the paradigmatic figure for the semiological theory of rhetoric Paul de Man envisioned for deconstruction. I suggest we can assess aspiring frameworks by how they meet the challenge of allegory, and that cognitive rhetoric fares better than most.

Mark Turner calls Death is the Mother of Beauty a "modern rhetoric which makes use of insights from contemporary cognitive science and linguistics" to analyze the whole mind of the audience-"conceptual systems, social practices, commonplace knowledge, discourse genres, and every aspect of a common language, including syntax, semantics, morphology, and phonology" (3-4). Like Frye and de Man, he seeks to extend new discoveries about language, and trace out far-reaching ramifications for the understanding of the mind. Allegory has been a shaping force in the growth of blending theory, too. A typical

allegorical scene runs against the expectations of the conceptual theory of metaphor that was Turner's springboard in two related ways: abstract sources structure concrete targets, and many source-domains structure single scenes. (First two paragraphs of the article.)

Sinding, M. (2007). "Cognitive Poetics in Practice." <u>Cognitive Linguistics</u> **18**(3): 467-480.
Cognitive poetics is the most exciting recent turn in literary studies. It seems vital to adopt the best available models of thought, language and culture to study their artistic and literary products. Of course guiding principles should not devolve into dogma, or pseudo-science (cf. behav-iorism, structuralism). But the breadth, depth, and richness of cognitive science in our time holds great promise for invigorating humanities re-search. The three obvious audience fields for cognitive poetics —literary studies, psychology, and linguistics —have much to gain from the inter-disciplinary venture, challenging though it is. Poetics has engaged pio-neering cognitive linguists (Lakoff and Turner 1989, Turner 1987, 1991, 1996, Gibbs 1994), and already reciprocated with insights and guidance. Cognitive Poetics in Practice is a companion volume to Peter Stockwell's (2002) Cognitive Poetics: An Introduction, aiming ''to demonstrate at a more advanced level what cognitive poetics may look like in actual aca-demic practice'' (First paragraph of the review.)

Sinding-Larsen, S. (1956). "The Changes in the Iconography and Composition of Veronese's Allegory of the Battle of Lepanto in the Doge's Palace." <u>Journal of the Warburg and Courtauld Institutes</u> **19**(3/4): 298-302.
Francesco Sansovino, in his Venetia Cittdnobilissima . . . of 158I, gives the following description of Paolo Veronese's 'Allegory of the Battle ofLepanto' in the Sala del Collegio in the Doge's Palace, Venice: "In faccia del qual soffitto (of the Collegio) a puto al di sopra al Trono, vi efigurata per Venetia una bellissima Regina coronata, la qual corona col corno Ducale, Sebastiano Veniero, che l'e dinanzi in ginocchioni vestito di bianco ..." In other words, he describes Venier's coronation by Venice personified as a queen.. The painting as we see it today (Pl. 64a) In the Sala del Collegio, however, represents Sebastiano Venier, commander of the VenetIan ships which formed part of the fleet of the Holy League in the great victory over the Turks at Lepanto in 1571, kneeling before Saint Justine, accompanied by Fides and
Saint Mark while the figure of Venice holding the corn~ ducale is only seen in the background. (First paragraph of the article.)

Singleton, C. S. (1950). "Dante's Allegory." <u>Speculum</u> **25**(1): 78-86.
IN his Convi1Jio Dante recognizes two kinds of allegory: an 'allegory of poets' and an 'allegory of theologians.' And in the interpretation of his own poems in that work he declares that he intends to follow the allegory of poets, for the reason that the poems were composed after that manner of allegory.
One must recall that there is an unfortunate lacuna in the text of the Con'lJiuio at just this most interesting point, with the result that those words which defined

the literal sense as distinguished from the allegorical are missing. But no one who knows the general argument of the whole work will, I think, make serious objection to the way the editors of the accepted critical text have filled the lacuna. (First two paragraphs of the article.)

Skrine, P. (1969). "The Destination of the Ship of Fools: Religious Allegory in Brant's "Narrenschiff"." The Modern Language Review **64**(3): 576-596.
      In the course of his Narrenschiff
Brant appears to prove conclusively that virtually
all humanity is in some way, be it trivial or serious, guilty of folly: the human head seems made to fit the fool's cap. Thus every type of human being seems destined to be a passenger on the ship of fools; the complement is complete: the voyage may begin. But what is the destination towards which the fools and their ship are speeding? Who is at the helm? Here Brant, so confident and accurate in his diagnosis of the sickness of his fellow humans, leaves his readers in uncertainty. (First paragraph of article.)

Slaveva-Griffin, S. (2003). "Of Gods, Philosophers, and Charioteers: Content and Form in Parmenides' Proem and Plato's "Phaedrus"." Transactions of the American Philological Association (1974-) **133**(2): 227-253.
      This article examines the ways in which Parmenides and Plato avail themselves of the literary motif of the charioteer's journey for philosophical discourse. I argue that the "Phaedrus'" myth of the soul as a charioteer exemplifies Plato's literary and philosophic appropriation of the charioteer allegory in Parmenides' proem and of Parmenides' concept of being, showing how the literary study of intertexts can be applied to questions of both content and form in philosophy.

Slim, H. C. (1987). "Arcadelt's "Amor, tu sai" in an Anonymous Allegory." I Tatti Studies: Essays in the Renaissance **2**: 91-106.

Slim, H. C. (1990). "Dosso Dossi's Allegory at Florence about Music." Journal of the American Musicological Society **43**(1): 43-98.
      An examination of a dozen paintings and several woodcuts by the Ferrarese artist Dosso Dossi (ca. 1490-1542) suggests that he belongs to the select company of other doubly gifted painters of the sixteenth century who were also musicians. The evidence rests on the accuracy of Dosso's depictions of musical instruments, his knowledge of their symbolism, and above all, from his inclusion of two canons, one circular and the other triangular, in a painting (ca. 1524-1534) once at the Este castle in Ferrara, and now in the Museo Horne, Florence. Whereas the composer of the former canon remains unknown, that of the latter is Josquin Desprez. The work is Josquin's celebrated proportional canon from the Agnus Dei of his Mass, L'homme armé super voces musicales. Musical aspects of Dosso's complex allegory reside not only in the relationships of the two canons on the right side of the picture to three hammers belonging to a blacksmith on the left side, but also in the tablets of stone on which the canons are inscribed. A brief notice of the changing relationships

between music and painting at this period sets the stage for a more thorough examination of statements by Leonardo da Vinci concerning both arts, statements that help provide a conceptual framework for Dosso's allegory of music.

Small, S. G. P. (1949). "On Allegory in Homer." <u>The Classical Journal</u> **44**(7): 423-430. The Greeks began interpreting their national epics allegorically at an early date.' In the face of the intellectual assault upon Homer and the other poets which was launched by Xenophanes, Pythagoras, Heraclitus of Ephesus, and their compeers during the sixth century, certain Greeks, regarding the Iliad and Odyssey as almost sacred books and desiring to vindicate their author from the charges of immorality which were being lodged against him by the philosophers, had recourse to various types of allegorical interpretation of his works. Theagenes of Rhegium, for example, attempted to explain the battle of the gods in Iliad 20 as a veiled presentation of certain physical and ethical truths; Anaxagoras regarded the poems of Homer as handbooks of morality; and Metrodorus of Lampsacus, his pupil, interpreted them as texts in physiology and natural philosophy. According to Metrodorus, Demeter personified the liver, Apollo the gall, Dionysus the spleen; Helen was the air, Agamemnon the earth, Hector the moon, and Achilles the sun. Other philosophers, such as Diogenes of Apollonia and Democritus, attempted to justify Homer's ancient reputation for sophia by sundry other systems of symbolic interpretation. Now all these early allegorists have this, at least, in common: to a man, they view the Iliad and Odyssey as works which convey a other than and in addition to the literal, a meaning which, we need hardly add, was surely not present to the poet's mind when he wrote his epics. They have, in fact, "imposed" allegory upon Homer, just as certain mediaeval theologians-e.g. Bernard of Clairvaux-, out of their affection for the Scriptures, imposed allegory upon the Song of Solomon. But how did the notion of allegorical interpretation occur to Theagenes and his successors? Very likely it was suggested to them by the fact that the Iliad and the Odyssey, like Hesiod's Theogony and Works and Days, undoubtedly contain not a few genuine allegories, not imposed, not merely excogitated by the poet's over-zealous defenders, but intended by him and actually implicit in his own words. It is with the interpretation and evaluation of some of these genuine allegories that the present paper is concerned. (First two paragraps of article.)

Smith, C. G. (1934). "The Ethical Allegory of the Two Florimels." <u>Studies in Philology</u> **31**(2): 140-151.

Smith, G. (1984). "Bronzino's Allegory of Happiness." <u>The Art Bulletin</u> **66**(3): 390-399. This detailed iconographic study of Bronzino's tiny painting argues that its broad meaning is that a state of public happiness has been realised, in part through the vigilance of Justice and Prudence, and that the arbitrary forces of Chance and Fortune have been subdued and domesticated. It identifies this ideal state as Florence, and proposes that the picture celebrates Cosimo I's responsibility for this public well-being. Finally, it indicates parallels between the painting and

the program of marriage decorations for Francesco de' Medici and Joanna of Austria, and suggests that Bronzino's painting both commemorates Cosimo's benevolent government and looks forward to its perpetuation under Francesco I.

Smith, J. A. (1919). "Metonymy in Horace, Odes, Book I. xi." The Classical Review **33**(1/2): 27-28.
> Editors of Horace have amused themselves by speculating why the lady to whom this ode is addressed bears the name of Leuconoe. (It is assumed that the name is not the real name of a real person.) ... as if such a poem was addressed in English to ' Miss Wan-wit' or ' Miss Blankwit.

Smith, J. M. (1996). "Geographical Rhetoric: Modes and Tropes of Appeal." Annals of the Association of American Geographers **86**(1): 1-20.
> Geographers are frequently enjoined to identify and satisfy the interests of their audience, as performance of this service is the ultimate justification for the field's continued existence. There is, however, little agreement on how best to render this service, largely because there has been little thought about the nature of the audience, or about its role in shaping geographical discourse. Geographers must recognize the existence of multiple audiences, and understand that these audiences are not identical to existing institutional and epistemological categories. Audiences are constituted by rhetorical prejudices and preferences. To satisfy an audience, and earn its trust, the writer must confirm their prejudices and respect their preferences. I present two alternative maps of geographical audiences, using selected examples from twentieth-century Anglophone geography. First, I describe prejudices about the nature of action, which a writer must confirm if he or she is to be regarded as "good," and consequently re-map geographical discourse in terms of Northrop Frye's fictional modes (romance, tragedy, comedy, and irony). Second, I describe preferences for types of representation, which a writer must respect if he or she is to be regarded as "speaking well," and consequently re-map geographical discourse in terms of Kenneth Burke's master tropes (metaphor, metonymy, synecdoche, and irony). I conclude that geographical rhetoric is primarily shaped by the need to win the trust of an audience. The rhetorical cultivation of trust does not preclude the pursuit of truth as a goal of geographical writing, but it must be regarded as primary.

Smith, R. C. (1949). "A Philadelphia Allegory." The Art Bulletin **31**(4): 323-326.
> An allegorical painting entitled "Liberty displaying the Arts and Sciences" or "The Genius of America encouraging the Emancipation of the Blacks" was in- cluded in the recent distinguished exhibition "From Colony to Nation" held at the Art Institute of Chicago from April 21 to June I9, I949. The subject of this picture is so unusual and its history is so interesting that a longer treatment of the allegory and its author than that given in the exhibition catalogue seems justified. (First paragraph of article.)

Smith, R. C. (1965). "Liberty Displaying the Arts and Sciences: A Philadelphia Allegory by Samuel Jennings." Winterthur Portfolio **2**: 85-105.

> "Having lately received Information that an Elegant Building is now erecting for the Philadelphia Library, an Idea immediately struck me, that if it would not be thought presumptuous, I should esteem myself very happy to have the honor of presenting a Painting to the Company that would be applicable to so noble, and useful an Institution .... 1 With these respect- ful words Samuel Jennings, a Philadelphia painter residing in London at the close of the eighteenth century, began a correspondence which eventually brought to the Library Company in his native city an allegory he had painted in its honor. Some years ago I published a brief account of this picture (Fig. 1), which seems to have been the first antislavery painting by an American artist.2 Subsequently, the late Arthur J. Sussel of Philadelphia acquired a smaller version of the allegory, and this in turn was purchased for Winterthur at an auction sale held after Mr. Sussel's death in 1958 3 (Fig. 2). The two versions of the subject, which is entitled Liberty Displaying the Arts and Sciences, are almost identical, the only difference being the introduction in the small one of a British shield among the symbolic objects surrounding the figure of Liberty. (First paragraph-and-a-bit of the article.)

Sokoloff, N. B. (1984). "Metaphor and Metonymy in Agnon's "A Guest for the Night"." AJS Review (Association of Jewish Studies Review) **9**(1): 97-111.

> Roman Jakobson's now classic distinction between metaphor and metonymy defines two primary modes of linguistic thought: on the one hand relations of similarity and dissimilarity, and on the other relations of contiguity or, we might say, dependence and independence. Though they find their most condensed expression in the tropes metaphor and metonymy, these same principles govern phonemic, lexical, and phraseological levels of language, and they operate as well in larger segments of discourse. A piece of fiction or poetry, for example, may develop along lines of association by likeness or through links of sequence and consequence. (First paragraph of the article.)

Sokoloff, N. B. (1986). "The Discourse of Contradiction: Metaphor, Metonymy and "El reino de este mundo"." Modern Language Studies **16**(2): 39-53.

> As critics have quite rightly noted, Alejo Carpentier's El reino de este mundo relies more heavily on apposition than on succession as a principle of narrative organization.' The text recounts a series of social upheavals in Haiti from approximately 1764 to 1821, but it does not present history fundamentally in terms of sequence and consequence. Though events essentially follow a chronological trajectory, gaps in time, abrupt changes of perspective and a minimum of transitional narrative here lead to a juxtaposition of many disparate incidents, giving a first impression of chaotic disjunction. Emerging then from this disorder comes a schema of parallel actions and motifs that imposes cohesive design on the episodic events. The Blacks who instigate revolution against tyrannical, decadent White rulers soon discover that their own leader, Henri Christophe, displays the same shortcomings as his predecessors. He, too, fails to resist the corrupting influence of power and neglects to appreciate

popular beliefs and aspirations. The text implies that the Agrimensores, who later assume political control, will likewise fail in a position of leadership. A wealth of symmetries becomes apparent, indi- cating that comparable patterns of hope and despair accompany each shift of power. In this way the text allows the reader to understand the multiple incidents as various manifestations of a single phenomenon, and so we come to see history as a cyclical re-enactment of essentially unchanging human dilemmas

Sommer, D. (1991). "Allegory and Dialectics: A Match Made in Romance." boundary 2 **18**(1): 60-82.

Since Paul de Man's widely influential writings on allegory, we tend to approach this double figure at its inviolably empty core, that irreducible distance across which language seems to strain toward unachievable meaning. The distance is what keeps words and their referents in a parallel, allegorical suspension. In early essays and especially in the later Allegories of Reading,' de Man made no secret of his principal debt to Nietzsche for this formulation, but some of his readers probably found him rather less generous with respect to a closer and more immediately relevant master, Walter Benjamin. Who but Benjamin had bothered to dust off the notion of allegory and deploy it for modern criticism? For those of us who might not have guessed at the obvious answer, de Man himself provides it in the first footnote to "The Rhetoric of Temporality," an essay which begins as did Benjamin's "Allegory and Trauerspiel" by counterpoising "Allegory and Symbol." With such an evident debt, the footnoted mention (after mentioning Barthes, Genette, and Foucault) seemed too skimpy a recognition and raised a doubt as to whether de Man's essay was an unacknowledged revival of Benjamin's (not to say an indelicate plagiarism). The understated debt seemed calculated toward de Man's critical capitalization; the master was already at the feet of his disciple. A comparative reading of their essays will follow to show that de Man was indeed engaged in that subordinating effort, but far more aggressively than we imagined through a standard Oedipal drama of reduction and replacement. He was not merely changing the critical guard but declaring a polemic against the values Benjamin had guarded, namely, time and the dialectic time makes possible. (First paragraph of article.)

Spector, S. J. (1984). "Monsters of Metonymy: Hard Times and Knowing the Working Class." ELH **51**(2): 365-384.

Dickens bestows hardly a single spark of his vitalizing genius
upon Stephen Blackpool and Rachael, Hard Times's thwarted
working-class lovers. Like Victor Frankenstein's creation, a monstrous
assemblage with limbs and features ironically chosen for
their beauty, Stephen and Rachael are automatons compounded of
such Victorian middle-class virtues as industry, honesty, selfdenial,
chastity, and deference. Where Frankenstein's unattractive
child entertains, Dickens' beau ideal of the industrial worker
bores. Silhouetted against a vivid environment, the new industrial
landscape of Coketown, the textile workers' lifelessness stands out

in bold relief. Coketown continues to serve as a model of the grimy
factory town and as a demonstration of the power of Dickens' realism,
which, as his contemporaries were fond of repeating, rivalled
the photograph. Therefore, it is hardly surprising that as
early as 1856 the incommensurability of the stereotyped industrial
workers to their finely drawn environment should have been noticed.
In the Westminster Review George Eliot, in one sentence,
brought forth the classic indictment of Dickens: "We have one
great novelist who is gifted with the utmost power of rendering
the external traits of our town population; and if he could give us
their psychological character-their conception of life, and their
emotions-with the same truth as their idiom and manners, his
books would be the greatest contributions." (First paragraph of article.)

Spencer, C. and M. Weetman (1981). "The Microgenesis of Cognitive Maps: A
Longitudinal Study of New Residents of an Urban Area." <u>Transactions of the Institute
of British Geographers</u> **6**(3): 375-384.
> As thirty new residents of an urban area developed their cognitive maps over a
> period of three months, there was little evidence to support the Shemyakin,
> Appleyard, Moore hypothesis that the spatial city image develops out of a series
> of interrelated sequential maps, nor for Lynch's related hypothesis that paths
> and districts are the elements which predominate in the earlier maps, giving way
> later to local landmarks. Instead, it was found that neighbourhood maps were,
> from the first few days, drawn in spatial fashion, the journey to work as a
> sequential map, and that overall city maps might be drawn from the first few
> days as either spatial or sequential according to the individual's preferred style
> (as indicated in subjects' cognitive maps of their previous home area). Female
> subjects tended to use the sequential style, and males the spatial style in
> drawing city and home area maps.

Spencer, D. (1973). <u>An Evaluation of Cognitive Mapping in Neighbourhood Perception</u>.
Birmingham, Centre for Urban and Regional Studies, University of Birmingham.

Spencer, L. (1985). "Allegory in the World of the Commodity: The Importance of
Central Park." <u>New German Critique</u>(34): 59-77.
> Baudelaire's sonnet "Correspondences" (from which these lines are taken) plays
> a crucial role within the Fleurs du mal. It is not the first poem, but it occurs in the
> opening sequence. Its significance in directing our reading of the poems as a
> whole can hardly be side-stepped. Anyone who would understand and fully
> enjoy the power of Baudelaire's verse will take note of this disclosure by the
> poet of one of the vital sources of his poetic gift: his ability to provoke the
> imagination by evoking "correspondences" between sensations of apparently
> quite different orders. Benjamin himself, for instance, in his response to the
> kaleidoscopic disorder of the no-longer-fashionable arcades, shows that he has
> been schooled in Baudelaire's sensuous discipline. Benjamin's treatment of
> Baudelaire as an allegorist is, however, directed against a sympathetic

misreading of Baudelaire which allowed the doctrine of the correspondences to eclipse allegory as a less obvious, and less directly influential doctrine at work in the poetry. The statement of the doctrine of the correspondences in the sonnet is so succinct and eloquent, so illuminating of one's experience of the poetry, that Baudelaire's most ardent admirers, the Symbolists and the poets of the decadence, tended to approach the Fleurs du mal as a whole as if, in this one poem, the last critical and explanatory word had been said. As a result they not only obscured important counter-tendencies at work in Baudelaire's poems, they succeeded also in making of the doctrine of the correspondances something mystifying and indeed, almost holy.

Sperber, D. (1975). "Rudiments de rhe´torique cognitive." Po   etique: Revue de Th   eorie et d'Analyse Litt   eraire(23): 389-415.
> In "Rudiments of cognitive rhetoric," Sperber glosses rhetoric very loosely, as "the study of discourse," which he sees as comprising three knowledge bases: grammatical (knowledge of linguistic structure), encyclopedic (knowledge of the world), and symbolic (knowledge of the organization of the encyclopedia, in a quasi-structuralist sense). It becomes clear, however, that he associates rhetoric most closely with the symbolic component, and it is in this association that the cognitive dimensions of his approach are most evident.

Because of this association with the symbolic, and because of the more general purview of his approach, the phrase cognitive rhetoric fits his work rather more fully than it does the other research that takes this label. On the one hand, Sperber's use of the notion of cognitive environment overlaps substantially with the "task environment" of the Hayes and Flower model (1981, 369ff); on the other hand, his recurrent treatment of figuration as resolved by the symbolic knowledge base overlaps just as substantially with Turner's programme. Both hands point us in a direction that suggests cognitive rhetoric (widely construed) encompasses both cognitive poetics and cognitive writing theory, to which I would also add cognitive logic. (From my forward to the 2007 translation of this article. --Randy Harris)

Sperber, D. and S. C. (translator) (2007). "Rudiments of Cognitive Rhetoric." Rhetoric Society Quarterly(37): 361–400.
> In "Rudiments of cognitive rhetoric," Sperber glosses rhetoric very loosely, as "the study of discourse," which he sees as comprising three knowledge bases: grammatical (knowledge of linguistic structure), encyclopedic (knowledge of the world), and symbolic (knowledge of the organization of the encyclopedia, in a quasi-structuralist sense). It becomes clear, however, that he associates rhetoric most closely with the symbolic component, and it is in this association that the cognitive dimensions of his approach are most evident.

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Spivack, B. (1958). Shakespeare and the Allegory of Evil : The History of a Metaphor in Relation to his Major Villains. New York, Columbia University Press.

This interesting and substantial book might be described as a scholarly excursus to a critical discussion. That discussion, from which it starts and to 'which it returns, involves the characterization of certain Shakespearean villains, with particular reference to Iago. The excursus follows the slippery course of the Vice through the range of preShakespearean drama, surveying ground already familiar to students with a freshly sharpened awareness of continuities. Thus Professor Spivack is able to offer an historical answer to the psychological question posed when Coleridge spoke of' motiveless malignity'. The underlying assumption is that 'the family of Iago', which comprises Aaron the Moor, Richard III, and Don John, differs categorically from Shakespeare's 'intelligible criminals'. Whereas the latter seem to be plausibly motivated, the former delight in mischief for its own sake, have the habit of didactic commentary, and tend toward demonstration rather than participation in their relationships with other characters. These traits, it is argued, are survivals from the tradition of the morality, where the basic plot was a psychomachia and the instigator was evil personified. What seems unintelligible or implausible in Shakespeare need not be psychologized or rationalized; it may well be traced back to embedded convention or intractable material; and Mr. Spivack is merely acknowledging the debt of our generation when, at an early stage of his own inquiry, he cites with approval the work of Schlicking and Stoll. (from a review by Harry Levin (Renaissance News, Vol. 11, No. 4 (Winter, 1958), pp. 279-281.)

Contents: Iago -- The family of Iago -- The psychomachia -- The morality play -- Emergence of the vice -- Moral metaphor and dramatic image -- Change and decline in the morality convention -- The hybrid play -- The hybrid image in farce -- The hybrid image in serious drama -- The hybrid image in Shakespeare -- Iago revisited.

Stamm, R. and I. Xavier (1988). "Recent Brazilian Cinema: Allegory/Metacinema Carnival." Film Quarterly **41**(3): 15-30.
A new generation of Brazilian film-makers is emerging and films like Suzana Amaral's A Hora da Estrela (Hour of the Star), Sergio Resende's O Homen da Capa Preta (Man in the Black Cape), and Chico Botelho's Cidade Oculta (Hidden City) are attracting large popular audiences. Brazilian films are again winning international prizes ("Best Actress" for Hour of the Star at Berlin and for Eu Sei que Vou te Amar [I Know I'm Going to Love You] at Cannes). A

Brazil-based director, Hector Babenco, is directing Jack Nicholson and Meryl Streep in a big-budget film in the United States. The Pompidou Center in Paris has mounted a major retrospective featuring more than two hundred films. Two major book-length studies have appeared-Randal Johnson's Cinema Novo x 5 and Paulo Paraguna's collection Le Cinema Bresilien. So it is perhaps an appropriate moment to review some of the major developments in Brazilian cinema over the last decade and a half.' ... In a recent essay, Fredric Jameson has argued that all Third-World texts are "necessarily allegorical," in that "even those texts invested with an apparently private or libidinal dynamic . . . necessarily project a political dimension in the form of national allegory; the story of the private individual destiny is always an allegory of the embattled situation of the public third-world culture and society." A case could easily be made, in this vein, that Brazilian films, even the most frivolous, have always been allegorical. (Excerpted from the article.)

Starn, R. (1987). "The Republican Regime of the "Room of Peace" in Siena, 1338-40." Representations(18): 1-32.

IN THE DIVINE COMEDY a woman traditionally identified as Pia de' Tolomei declares, "Siena mi fe',"-"Siena made me" (Purgatorio 5.134). The city, preempting nature and family, calls the character into being and establishes her identity. But this Siena capable of making citizens was also made up of their individual differences and riven by social and political conflict. How could the ideal of civic unity be legitimated and reconciled with the fact of insistently particular identities and interests? This was a crucial question for all the city-republics of medieval Italy, but the Sienese response was played out in a series of artifacts that contend with the high tensions of a republican culture.

In this essay I want to show how these tensions come to light, if not to rest, in the fresco cycle painted by Ambrogio Lorenzetti in the "Room of Peace," the Sala dei Nove or meeting hall of the Nine, the chief citizens' council of the Sienese republic between 1287 and 1355. (The first paragraph-and-a-bit of the article.)

Steadman, J. M. (1962). "Milton's Haemony: Etymology and Allegory." PMLA **77**(3): 200-207.

Recent interpretations of Thyrsis' magic herb have usually employed one or more of several angles of approach: (1) the implications of its name, (2) its similarities with, or differences from, the herb moly, and (3) its function in a larger context—its relation to the theme, dramatic structure, and ethical allegory of Milton's masque. Though all three approaches are necessary for a valid solution of this crux, each has encountered certain inherent difficulties. The third has been especially vulnerable to subjective bias; reading into haemony whatever meaning has best fitted his own conception of the poem's overall structure and sense, the individual critic has been prone to find in the herb the particular concept he had wanted to find. The second has been complicated not only by the variety of meanings commentators have ascribed to moly, but also by critical disagreement as to how far the two plants represent similar or dissimilar ideas. The first approach has hitherto failed to establish a solid basis

for the allegory. The only etymology on which scholars are agreed—Keightley's suggestion that haemony was named after "Haemonia or Thessaly, the land of magic'"—tells one very little about its allegorical significance. Possible clues to the allegory have been discovered in several alternative etymologies, but these have not yet won general acceptance. (First paragraph of article.)

Steadman, J. M. (1963). "Allegory and Verisimilitude in Paradise Lost: The Problem of the "Impossible Credible"." PMLA **78**(1): 36-39.
> If much adverse criticism has been spent on [Milton's] allegorical figures of Sin and Death," the blame lies less with the poet or his critics than with time-with the evolution of poetic theory and its inevitable corollary, the relativity of critical standards. The principles underlying the composition of Paradise Lost are by no means identical with those by which the poem has been judged. In the case of much neo-classical criticism, this disparity is particu- larly significant, as its basic assumptions are often so close to Milton's that one overlooks their actual divergence. Whereas Milton's theory of the epic had been based, in large part, on the critical thought of the Italian Renaissance, the theory of his neo- classical successors bore the hallmark of seven- teenth-century France. This fundamental dif- ference is most glaring in the very point of greatest similarity between them-their common acknowledgement of classical authorities. Mil- ton's conception of Horace and Aristotle is strongly influenced by "the Italian commentaries of Castelvetro, Tasso, Mazzoni, and others," whereas Addison interprets the Poetics and Ars Poetica largely in the light of "the French critics" and Johnson in terms of Le Bossu. The "Rules of Epic Poetry" which Addison, following "Aristotle's method," applies to Paradise Lost are by no means identical with "the rules of Aristotle" as Milton had understood them. They are as dissimilar as the Arno and the Seine. (First two paragraphs of the article.)

Steadman, J. M. (1974). The Lamb and the Elephant : Ideal Imitation and the Context of Renaissance Allegory. San Marino, Calif, Huntington Library.
> The enigmatic title ofMr.. Steadman,'s book is taken from Boccaccio who, in his life ofDante, said of poetry, 'It possesses openly that by virtue of which it may nourish little children, and preserves in secret that whereby it holds rapt in admiration the minds of sublime thinkers. Thus it is like a river ... wherein the little lamb may wade, and the great elephant freely swim.' Those who had the good fortune to' be introduced in childhood to The Faerie Queene (perhaps the most acceptable to a child of all great English poems) may, as adults, without any tension to sublimity, assent; for, as C. S. Lewis observed, 'I never meet a man who says he used to like The Faerie Queene.' The English focus of Mr. Steadman's learned and at times difficult book must be The Faerie Queene, and indeed anyone unfamiliar with it would be well advised to read it before attempting The Lamb and the Elephant: Spenser will prepare him for Steadman, not vice versa. (From a review by John Buxton, in Renaissance Quarterly, Vol. 28, No. 3 (Autumn, 1975), pp. 399-401.)

Steen, G. (2005). "Metonymy goes Cognitive-Linguistic." Style **39**(1): 1-11.

To provide a context for the essays published here, this introduction to the special issue on metonymy highlights a number of aspects of the cognitive-linguistic discussion of metonymy of the past twenty-five years. It briefly sketches the development of metonymy studies in poetics, linguistics, and philosophy, emphasizing that the. cognitive-linguistic approach to metonymy of the past decades represents a return to the semantic views of metonymy advocated in structuralist semantics. This development was triggered by the extensive study of metaphor, but metonymy has now emancipated itself as an autonomous field of study that displays complex and unresolved relations with metaphor. This introduction also attends to the new insights added by cognitive linguistics to such a semantic approach to metonymy, suggesting that metonymy has indeed gone cognitive linguistic.

Steinman, L. M. (1978). "Shelley's Skepticism: Allegory in "Alastor"." ELH **45**(2): 255-269.
        Earl Wasserman, in his chapter on "Alastor," points out that the two irreconcilable viewpoints presented in that poem correspond to Shelley's own disparate aspirations, evidenced in other poems, prose, and letters of 1816. Wasserman argues convincingly that Shelley writes in the skeptical tradition, modifying the usual skeptical dialogue to use instead, in "Alastor," a biography related by a disapproving narrator. This technique allows Shelley to explore possible stances without reaching for conclusions.2 Looking in detail at the different perspectives shown in "Alastor," Wasserman sees the narrator, who mediates between the two "human categories" mentioned in the Preface of the poem, as a Wordsworthian poet invoking nature as his muse and serving as a norm against which the visionary is defined. The visionary poet, on the other hand, is one who yearns for a union of his finite self with his ideal, or divine, inner double, and who expresses the sehnsucht not only of Shelley, but of the age. (First paragraph of the article.)

Stephens, W. (1991). "Metaphor, Sacrament, and the Problem of Allegory in "Gerusalemme Liberata"." I Tatti Studies: Essays in the Renaissance **4**: 217-247.

Stern, B. B. (1988). "Medieval Allegory: Roots of Advertising Strategy for the Mass Market." The Journal of Marketing **52**(3): 84-94.
        The author examines the medieval literary tradition of allegory and relates it to contemporary advertising. Allegory is characterized by the use of metaphor, personification, and moral conflict. This tradition is the basis of advertisements that use fear to convey didactic instruction to mass audiences. The author describes the use of allegory in advertising strategy in terms of message appeal, product benefits, target audience, and media design. Five areas for future research are suggested: content analysis of allegorical advertisements, cross-cultural implications, fear and guilt appeals, taxonomy of personifications

as presenters, and effects of metaphors and symbols on advertising recall and comprehension.

Stern, B. B. (1990). "Other-Speak: Classical Allegory and Contemporary Advertising." Journal of Advertising **19**(3): 14-26.
    Literary concepts from genre studies of classical allegory are adapted to analysis of advertising formats. Two classical forms--reification and typology--are discussed, and their importance for advertising summarized. Four basic allegorical elements are described to distinguish the forms, and two advertisements are analyzed to reveal the function of each in relation to product class, message appeal, copy structure, and media selection. Advertising consequences are proposed in terms of brand strategy appropriate to message type (informational or transformational), executional appeal (nostalgia and bizarre), and desired response (attention or empathy). Future research issues are suggested.

Stern, B. B. (1992). ""Crafty Advertisers": Literary versus Literal Deceptiveness." Journal of Public Policy & Marketing **11**(1): 72-81.
    The purpose of this paper is to use literary theory to extend prior categorizations of message claims that are likely to result in deception by implication from the level of the individual claim to that of the advertisement's overall meaning. The paper will first summarize three literary forms that advertising has adapted--"metonymy, irony, and absurdity--"and discuss each in terms of how form and content interact to yield the whole verbal meaning of a text. These forms can be used to structure an ad so that the totality misleads the consumer by perverting meaning in three different ways. Metonymy can mislead by adding multiple meanings; irony, by hiding doubled meanings; and absurdism, by conveying subjectively ambiguous meanings. Advertising examples will be presented in the discussion. The paper will conclude with research suggestions for gaining greater understanding of how artistic creativity can be balanced with the public policy need to protect the consumer from deception by innuendo.

Stetkevych, J. (2002). "In Search of the Unicorn: The Onager and the Oryx in the Arabic Ode." Journal of Arabic Literature **33**(2): 79-130.
    In its raḥīl section the classical (pre-Islamic and Mukhaḍram) "qaṣīdah" may have images, or "stories" of quite specific animals, the wild ass/onager and the wild bull or cow/oryx, conforming always to very formalized appearance and behavior. Structurally, they are integrated into the "qaṣīdah" as similes of the journeying poet's she-camel/nāqah. The purpose of the present article is first of all to define the two animals, the onager and the oryx, as acting agents in the raḥīl structure and "story" and, once defined, to reach deeper, beyond their separateness, in order to uncover their implicit coalescence into a composite, syncretic imaginary, and ultimately symbolic, figura of the unicorn. The essential characteristic of this "revealed" Arabic unicorn is that it has no other existence than its existence in the poem/"qaṣīdah", within which, however, it simultaneously continues to be a simile, a metaphor, an allegory, and a

symbol--all this aside from being one of the fields of glory of Arabic descriptive poetic art.

Stewart, J. F. (1995). "Metaphor and Metonymy, Color and Space, in Lawrence's Sea and Sardinia." Twentieth Century Literature **41**(2): 208-223.
D. H. Lawrence's use of metaphors in "Sea and Sardinia" is examined. The metonymic mode modulates into the metaphoric as comparison and substitution are brought into play. (Abstract)

Structurally, the coordinate title Sea and Sardinia suggests metonymy and
synecdoche. As Lawrence remarks at the outset of a later book of travel sketches: "One says Mexico: one means, after all, one little town. . . . All it amounts to is one little individual looking at a bit of sky and trees, then looking down at the page of his exercise book" (Mornings 3). But through selection and combination, one moment can stand for many and one place for a country or ethos.
What Lawrence called "Spirit of Place" is born of a momentary interaction between the
writer's perspective powers, shaped by his experience, and external geography. In this encounter the strange and the familiar throw each other into relief; the traveler looks inward as well as outward and compares the scene before him with remembered scenes. The stimulus of unfamiliar landscapes can activate the deepest desires, dreams, and values (cf. Tracy 2-3). Mark Schorer affirms, "There is probably no other writer in literary history whose works responded so immediately to his geographical environment as Lawrence, and certainly there is no other modern writer to whose imagination 'place' made such a direct and intense appeal" (282). (First two paragraphs of article.)

Stich, S. P. (1991). "Evaluating Cognitive Strategies: A Reply to Cohen, Goldman, Harman, and Lycan." Philosophy and Phenomenological Research **51**(1): 207-213.
A response by the author to critiques (all contained in this issue of Philosophy and Phenomenological Research) of his book,
The Fragmentation of Reason.

Stockwell, P. (2002). Cognitive Poetics : An Introduction. London ; New York, Routledge.
Cognitive poetics is a new way of thinking about literature, involving the application of cognitive linguistics and psychology to literary texts. This book is the first introductory text to this growing field.
In Cognitive Poetics: An Introduction, the reader is encouraged to re-evaluate the
categories used to understand literary reading and analysis. Covering a wide range of literary genres and historical periods, the book encompasses both American and European approaches. Each chapter explores a different cognitive-poetic framework and relates it to a literary text. Including a range of activities, discussion points, suggestions for further reading and a glossarial index, the book is both interactive and highly accessible.

Cognitive Poetics: An Introduction is essential reading for students on stylistics and
     literary-linguistic courses, and will be of interest to all those involved in literary
     studies, critical theory and linguistics. (Publisher's blurb.)

Strohm, P. (1967). "The Allegory of the "Tale of Melibee"." The Chaucer Review **2**(1):
32-42.

Sugg, K. (2008). Gender and Allegory in Transamerican Fiction and Performance. New
York, NY, Palgrave Macmillan.
     By rethinking contemporary debates regarding the politics of aesthetic
     forms,Gender and Allegory in Transamerican Fiction and Performance explores
     how allegory can be used to resolve the "problem" of identity in both political
     theory and literary studies. Examining fiction and performance from Zoé Valdés
     and Cherríe Moraga to Def Poetry Jam and Carmelita Tropicana, Sugg
     suggests that the representational oscillations of allegory can reflect and
     illuminate the fraught dynamics of identity discourses and categories in the
     Americas. Using a wide array of theoretical and aesthetic sources from the
     United States, Latin America, and the Caribbean, this book argues for the
     crucial and potentially transformative role of feminist cultural production in
     transamerican public cultures. (Publisher's blurb.)

Sweetser, E. (1990). From Etymology to Pragmatics: The Mind-as-Body Metaphor in
Semantic Structure and Semantic Change. Cambridge, Cambridge University Press.
     This book offers a new approach to the analysis of the multiple meanings of
     English modals, conjunctions, conditionals and perception verbs. Although such
     ambiguities cannot easily be accounted for by feature-analyses of word
     meaning, Eve Sweetser's argument shows that they can be analysed both
     readily and systematically. Meaning relationships in general cannot be
     understood independently of human cognitive structure, including the
     metaphorical and cultural aspects of that structure. Sweetser shows that both
     lexical polysemy and pragmatic ambiguity are shaped by our metaphorical folk
     understanding of epistemic processes and of speech interaction. Similar
     regularities can be shown to structure the contrast between root, epistemic and
     'speech-act' uses of modal verbs, multiple uses of conjunctions and
     conditionals, and certain processes of historical change observed in
     Indo-European languages. Since polysemy is typically the intermediate step in
     semantic change, the same regularities observable in polysemy can be
     extended to an analysis of semantic change. This book will attract students and
     researchers in linguistics, philosophy, the cognitive sciences, and all those
     interested in metaphor. (Publisher's blurb.)

Sze, C. P. (1977). "Eikasia and Pistis in Plato's Cave Allegory." The Classical Quarterly
27(1): 127-138.
     This allegory (R. 514 a 1-517 a 6) is among the most well-traversed passages in
     Plato's dialogues and deservedly so. Its emotional impact is undeniable, yet it
     confronts the reader with several problems of interpretation. There is a strong

sense that it is of central importance to the crucial questions of the Platonic philosopher's education and his role in society, and it possibly holds one key to an understanding of the Republic as a whole. In this paper one area of persistent difficulty is re-examined, surrounding the interpretation of the details of the inner cave-in particular the distinction made between the shadows and their originals, and the description of the first attempt to turn the prisoner around to face the originals and the fire. A meaning will be suggested for the details of this part of Plato's account which is consistent with the interpretation of the allegory he himself offers and with his use of similar imagery elsewhere in the Republic. (First paragraph of article.)

Talbot, M. (1991). "An Emancipated Voice: Flora Tristan and Utopian Allegory." Feminist Studies **17**(2): 219-239.

On an October afternoon in 1848, a season after the decisive defeat of the Parisian proletariat, approximately eight thousand workers gathered in a cemetery outside Bordeaux to witness the unveiling of a white marble column and to listen in reverent silence to a poem entitled "Let Us Be United." They were there to honor the socialist and feminist Flora Tristan, mere-apotre, "lost star of the social army," who had died in Bordeaux four years earlier on the last leg of her tour of France. Her friend, Victor Considerant, an editor with Fourierist sympathies, invoked Tristan's "noble boldness, that rough mission ended by a martyr's death ... a strange anomaly in an egoistic century which does not understand the ardors of a generous faith." Three "worker-poets," a carpenter, a cooper, and a tailor, came forward to address their comrades, many of whom had contributed to the ambitious subscription drive that subsidized the monument. What they had purchased was a truncated column, heavily draped in garlands of evergreen oak, below which were inscribed the words: "To the memory of Madame Flora Tristan, author of the Worker's Union. The Grateful Workers. Liberty-Equality-Fraternity-Solidarity." Tristan had wanted her body donated for dissection, then buried simply, like a pauper's. Her followers envisioned her grave rather differently-as a shrine to which the faithful among the workers might return, weary pilgrims seeking spiritual renewal This posthumous demonstration of faith was an evocative distillation of Tristan's ambiguous legacy: an apotheosis that nearly eclipsed the humble graveside injunction to unite. My consideration of Tristan is primarily concerned with such tensions between the real and the allegorical in a social movement galvanized by a richly symbolic language of gender. This essay suggests that utopian socialism's preoccupation with particular symbols of social regeneration-especially that of the redeeming woman, or femme-messie-created a unique forum in which women like Tristan might speak and be heard. But although Tristan cast herself in the dynamic roles of union organizer and social investigator at least as often as that of femme-messie, her utopian brethren and workingclass following responded to her chiefly as an incarnation of the utopian allegory. (First two paragraphs of the article.)

Tate, J. (1927). "The Beginnings of Greek Allegory." The Classical Review **41**(6): 214-215.

>Was Theagenes of Rhegium really the first Homeric allegorist, as the historians of Greek allegorical interpretation habitually assert ? It is true that, according to Porphyry on the Theomachy (Iliad XX. 67), allegory as a mode of defending apparently blasphemous passages-dates from Theagenes, 'who was the Erst to write about Homer,' and who is referred by Tatian (ad Graec. 48) to the time of King Cambyses (529522 s.c.). (First paragraph of article.)

Taylor, J. H. (2006). Four Levels of Meaning in the York Cycle of Mystery Plays : A Study in Medieval Allegory. Lewiston, N.Y., Edwin Mellen Press.

>This study explores the four levels of medieval allegory (literal, typological, tropological, and anagogical) in the York Cycle, arguing that these epistemological perceptions were not merely scholastic tools but an integral part of social cosmology. This study applies current anthropological theories found in New Historicism while resisting the common tendency to use cultural localizing to negate generalized interpretations, which undermines the very purpose of these theories. Analysis of the literal level demonstrates that these plays were culturally evocative, refuting their common description as didactic impositions. The typology implied in the cycle's structure reveals the Boethian Time/Eternity contrast at the heart of medieval cosmology. Tropological analysis reveals a nominalist epistemology in the Fall and Redemption argument, aligning these productions with the fifteenth-century mystical nominalism of Nicholas of Cusa and the verisimilitude of the Flemish painters. Analysis of the cycle as an extended anagoge explores the ritual level of medieval York's self-defining discourse and the ritual compensation for the inability to directly possess God's Eternity and the cultural past, the central sources of contemporary cultural meanings. This work will appeal to all students of medieval culture and literature and students of drama. (Publisher' blurb.)

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Foreword by Alexandra Olsen
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3.   Fifteenth-Century Mystical Nominalism in the York Cycle
4.   Ritual Compensations

Taylor, M. A. (1973). Bottom, thou art Translated : Political Allegory in A midsummer Night's Dream and Related Literature. Amsterdam, Rodopi.

Tedlock, B. (1982). "Sound Texture and Metaphor in Quiche Maya Ritual Language." Current Anthropology **23**(3): 269-272.

>MOST SOCIOLINGUISTIC DESCRIPTIONS of the ways in which the speakers of a language use sound texture to change the meanings of words are to be found in accounts of games, jokes, and

other forms of play. When descriptions concern changes of
meaning accomplished through metaphor and other tropes,
they are more likely to enter the realm of myth and ritual.
Studies of speech play are likely to remain close to the nativelanguage
texts from which they start, while studies of myth and
ritual that center on metaphor move away from these texts
through reliance on translation. Students of play champion
"everyday interaction" (Kirshenblatt-Gimblett and Sherzer
1976: 1), while students of myth and ritual may declare their
intention to seek out what is "profound and revealing" (Sapir
1977: 32). Yet Kirshenblatt-Gimblett and Sherzer (1976: 1)
admit that instances of "speech play" can be found within
myths, while Sapir (1977: 32) admits the use of metaphor in
riddling games.'
What concerns us here is a Quiche Maya communicative
event in which words and phrases subject to interpretation
through metaphor and other tropes cannot even be arrived at
without a prior shift of meaning that requires plays on sound.
The event within which this dual movement occurs is calendrical
divination, which in some ways resembles a game of chance
but whose language repeatedly alludes or refers to religious
ritual. (First paragraph-and-a-bit of the article.)

Teskey, G. (1996). Allegory and Violence. Ithaca, NY, Cornell University Press.
    The only form of monumental artistic expression practiced from antiquity to the
    Enlightenment, allegory evolved to its fullest complexity in Dante's Commedia
    and Spenser's Faerie Queene. Drawing on a wide range of literary, visual, and
    critical works in the European tradition, Gordon Teskey provides both a literary
    history of allegory and a theoretical account of the genre which confronts
    fundamental questions about the violence inherent in cultural forms.

Approaching allegory as the site of intense ideological struggle, Teskey argues that the
    desire to raise temporal experience to ever higher levels of abstraction cannot
    be realized fully but rather creates a "rift" that allegory attempts to conceal. After
    examining the emergence of allegorical violence from the gendered metaphors
    of classical idealism, Teskey describes its amplification when an essentially
    theological form of expression was politicized in the Renaissance by the
    introduction of the classical gods, a process leading to the replacement of
    allegory by political satire and cartoons. He explores the relationship between
    rhetorical voice and forms of indirect speech (such as irony) and investigates the
    corporeal emblematics of violence in authors as different as Machiavelli and
    Yeats. He considers the large organizing theories of culture, particularly those of
    Eliot and Frye, which take the place in the modern world of earlier allegorical
    visions.

Concluding with a discussion of the Mutabilitie Cantos, Teskey describes Spenser's
metaphysical allegory, which is deconstructed by its own invocation of
genealogical struggle, as a prophetic vision and a form of warning.

(Publisher's blurb.)

Tetlock, P. E. and A. Tyler (1996). "Churchill's Cognitive and Rhetorical Style: The
Debates over Nazi Intentions and Self-Government for India." Political Psychology
17(1): 149-170.
Many scholars view integratively complex reasoning as either cognitively or
morally superior to integratively simple reasoning. This value judgment is,
however, too simple to capture the complex, subtle, and even paradoxical
linkages between integrative complexity and "good judgment" in historical
context. Our case studies add to the growing literature on this topic by assessing
the integrative and cognitive complexity of policy statements that Winston
Churchill and his political adversaries made during two key foreign policy
debates of the 1930s-the appeasement of Nazi Germany (where contemporary
opinion overwhelmingly favors Churchill) and the granting of self-government to
India (where contemporary opinion overwhelmingly favors Churchill's
opponents). In both private and public, Churchill expressed less integratively
complex but more cognitively complex opinions than did his opponents on both
Nazi Germany and self-government for India. The results illustrate (a)
impressive consistency in Churchill's integrative but not cognitive complexity in
both private and public communications over time and issue domains, and (b)
the dependence of normative judgments of styles of thinking on speculative
counterfactual reconstructions of history and on moral-political values. We close
by arguing that, although integrative complexity can be maladaptive in specific
decision-making settings, it can still be highly adaptive at the
meta-decision-making level where leaders "decide how to decide." Good
judgment requires the ability to shift from simple to complex modes of
processing in timely and appropriate ways.

Thagard, P. (1982). "Hegel, Science, and Set Theory." Erkenntnis **18**(3): 397-410.
Much recent work in the philosophy of science has been concerned with the
problem of the growth of scientific knowledge. This work has provided an
important corrective to positivist philosophy of science and analytic
epistemology, which have concentrated on describing the structure of
knowledge. Through the efforts of Kuhn and other historically oriented
philosophers, it has become increasingly clear that any acccount of the structure
of knowledge must be sufficiently rich to accommodate a complex account of
how knowledge grows. The enterprise of developing an integrated description of
the growth and structure of knowledge might be termed "historical
epistemology". (First paragraph of article.)

Thagard, P. (1989). "Welcome to the Cognitive Revolution." <u>Social Studies of Science</u> **19**(4): 653-657.

> After attempting to clarify Peter Slezak's challenge to the 'strong programme' in the sociology of science, this Response outlines a cognitive/historical sociological approach to understanding the development of scientific knowledge.

Thagard, P. (1991). "Philosophical and Computational Models of Explanation." <u>Philosophical Studies: An International Journal for Philosophy in the Analytic Tradition</u> **64**(1): 87-104.

> For several decades, the nature of explanation has been a central topic in the philosophy of science. Much more recently, the concept of explanation has become important in the field of artificial intelligence (AI). This paper explores interrelations between philosophical and computational research on explanation. A comparison of the two lines of research which have proceeded in almost complete independence of each other will serve two purposes. First, the comparison makes clear the close conceptual connections between philosophy and artificial intelligence. Not only have researchers been concerned with some of the same problems, they have arrived at some similar solutions. Second, the comparison highlights the diversity of approaches to the nature of explanation, which reflects, I shall argue, the inherent diversity of explanations. This paper describes six different approaches to the topic of explanation that have found favor in philosophy, at least four of which have corresponding ideas in AI. My claim is that these approaches are best conceived, not as alternative theories of explanation, but as views of different aspects of explanation. (First paragraph-and-a-bit.)

Thagard, P. (1994). "Mind, Society, and the Growth of Knowledge." <u>Philosophy of Science</u> **61**(4): 629-645.

> Explanations of the growth of scientific knowledge can be characterized in terms of logical, cognitive, and social schemas. But cognitive and social schemas are complementary rather than competitive, and purely social explanations of scientific change are as inadequate as purely cognitive explanations. For example, cognitive explanations of the chemical revolution must be supplemented by and combined with social explanations, and social explanations of the rise of the mechanical worldview must be supplemented by and combined with cognitive explanations. Rational appraisal of cognitive and social strategies for improving knowledge should appreciate the interdependence of mind and society.

Thagard, P. (1997). "Collaborative Knowledge." <u>Noüs</u> **31**(2): 242-261.

> Collaboration is ubiquitous in the natural and social sciences. How collaboration contributes to the development of scientific knowledge can be assessed by considering four different kinds of collaboration in the light of Alvin Goldman's five standards for appraising epistemic practices. A sixth standard is proposed to help understand the impor tance of theoretical collaborations in cognitive science and other fields. I illustrate the application of these six standards by describing two recent

scientific developments in which collaboration has been important, the bacterial theory of ulcers and the multiconstraint theory of analogy, and by arguing that philosophy should become more collaborative.

Thagard, P. (2005). "Testimony, Credibility, and Explanatory Coherence." Erkenntnis **63**(3): 295-316.

> This paper develops a descriptive and normative account of how people respond to testimony. It postulates a default pathway in which people more or less automatically respond to a claim by accepting it, as long as the claim made is consistent with their beliefs and the source is credible. Otherwise, people enter a reflective pathway in which they evaluate the claim based on its explanatory coherence with everything else they believe. Computer simulations show how explanatory coherence can be maximized in real-life cases, taking into account all the relevant evidence including the credibility of whoever is making a claim. The explanatory-coherence account is more plausible both descriptively and normatively than a Bayesian account.

Thagard, P. R. (1978). "The Best Explanation: Criteria for Theory Choice." The Journal of Philosophy **75**(2): 76-92.

> Gilbert Harman and others have argued that inductive inference is inference to the best explanation. The major weakness of this claim is the lack of specification of how we determine what hypothesis or theory is the best explanation. By what criteria is one hypothesis judged to provide a better explanation than another hypothesis? Except for some very brief remarks about choosing a hypothesis that is simpler, is more plausible, explains more, and is less ad hoc, Gilbert Harman addresses the problem only as it concerns statistical inference. In later work, Harman talks rather vaguely of maximizing explanatory coherence while minimizing change. Keith Lehrer has even remarked upon the "hopelessness" of obtaining a useful analysis of the notion of a better explanation. However, I shall show that actual cases of scientific reasoning exhibit a set of criteria for evaluating explanatory theories. Besides filling in a crucial gap in Harman's account of inference to the best explanation, the criteria furnish a comprehensive account of the justification of scientific theories. I shall argue that this account has many advantages over the hypothetico-deductive model of theory confirmation. (First paragraph of article.)

Thiébaux, M. (1965). "An Unpublished Allegory of the Hunt of Love: "Li dis dou cerf amoreus"." Studies in Philology **62**(4): 531-545.

Thiele, L. P. (2006). The Heart of Judgment: Practical Wisdom, Neuroscience, and Narrative. Cambridge, Cambridge University Press.

> In The Heart of Judgment, Leslie Paul Thiele explores the historical significance and present-day relevance of practical wisdom. Though primarily a work in moral and political philosophy, the book relies extensively on the latest research in cognitive neuroscience to confirm and extend its original insights. While giving credit to the roles played by reason and deliberation in the exercise of judgment,

Thiele underscores the central importance of intuition, emotion, and worldly experience. In turn, he argues that narrative constitutes a form of ersatz experience, and as such is crucial to the development of the faculty of judgment.

Ever since the ancient Greeks first discussed the virtue of phronesis, practical wisdom has been an important topic for philosophers and political theorists. Thiele observes that it remains one of the qualities most demanded of public officials and that the welfare of democratic regimes rests on the cultivation of good judgment among citizens. The Heart of Judgment offers a new understanding of an ancient virtue while providing an innovative assessment of the salience of practical wisdom in contemporary society. (Publisher's blurb.)

Contents:
Introduction
An Intellectual History of Judgment
The Indispensability of Experience
The Power of the Unconscious
The Imperative of Affect
The Riches of Narrative

Thiele's book is superb on almost every count, and provides the best account of the cognitive dimensions of narrative I have read. (Randy Harris)

Thompson, C. (1983). "Cosmic Allegory and Cosmic Error in the Frame of "The Canterbury Tales"." Pacific Coast Philology **18**(1/2): 77-83.

Three times in the frame of The Canterbury Tales Chaucer uses the positions of the heavens to establish the time. And in each case, his data present some minor inaccuracy or suggests a time incompatible with a simple chronology for his mid-April pilgrimage. Sigmund Eisner has explored two of these passages and concludes that Chaucer's astronomical references do not serve arty consistent time scheme but that time is probably used for symbolic purposes. A medieval audience might well have reached the same conclusion but for different reasons. The medieval Christian was habituated to interpreting natural phenomena allegorically. For him, nature was a text, a huge allegory written by the Holy Author, which man was expected to explicate. Of all the passages in nature's allegory, perhaps the most enigmatic were provided by the heavenly bodies, which were made "for signs, and for seasons, and for days, and years" (Gen. 1.14). While the most pedestrian function of the stars was to mark the time, a venerable tradition also regarded them as mystical symbols: the mysterious writings of God. From such biblical examples as the heavens which declare the glory of God (Ps. 19.1-3), or the star of the east which led the Magi, the early fathers derived the idea of the stars as a language of heaven, and of the heavens as a celestial Scripture in which God had written His wisdom, veiled in starry hieroglyphs. And so Bernard Silvestris' Noys can read the epic of history in the constellations, and Alanus de Insulis' Prudence can discern in the stars the hidden purposes of God. No one, therefore, should be too surprised if

Chaucer the Maker should choose to plant a few cryptical ciphers in the heavens above his own fictional universe. (First paragraph of the article.)

Thornton, P. M. (2002). "Framing Dissent in Contemporary China: Irony, Ambiguity and Metonymy." The China Quarterly(171): 661-681.

Social movement theorists have posited that it is not simply the existence of grievances but the manner in which they are interpreted and transmitted that contributes to the mobilization of dissent. Research conducted largely in liberal Western polities suggests that successful social movement "frames" clearly define problems, assign blame to a specific agent and suggest courses for remedial action. Yet dissenters in repressive authoritarian or totalitarian regimes face very different risks and political opportunity structures. Two popular contentious practices in contemporary China - ironic or ambiguous doorway hangings, and the body cultivation techniques of the recently outlawed sectarian group falun gong - demonstrate that ironic, ambiguous or metonymic frames represent adaptive strategies for the articulation of dissenting views in the face of repressive state power.

Thornton, S. G. (1925). "On Allegory in the Tempest." Modern Language Notes **40**(7): 396-399.

An interesting case of how the allegorizers of Shakespeare refuse to give him credit for -common sense and an elementary knowledge of practical play-writing oecurs, I think, in Mr. Colin Still's recent Shakespeare's Mystery Play (1921). In the course of a lengthy ,comparison of the details of The Tempest with the ancient" mystery" or initiation, he pronounces it remarkable that the costumes of Gonzalo and other members of the court are not soiled by the "water into which they are cast by Prospero's magic. "In view of this explicit statement," writes Mr. Still (p. 18), "that these men plunged into the water, an especial importance must attach to the fact that Gonzalo, after landing upon the Island, calls attention no less than four times to the unblemished condition of his clothes. The Poet seems to be emphasizing some highly significant circumstance." "The fact is," continues Mr. Still (p. 19), "the immersion in the water is not understood in a strictly physical sense. Like baptism in the Christian Church and the' washings' in the pagan rites, it is represented as a physical occurrence; but its significance is entirely subjective." (First paragraph of article.)

Timmermann, A. (2001). "The Avenging Crucifix: Some Observations on the Iconography of the Living Cross." Gesta **40**(2): 141-160.

The so-called Living Cross is one of the most striking eucharistic allegories of the later Middle Ages. About three dozen examples survive, most of them wall paintings. This essay seeks to place the development of the image in its visual, historical, and cultural framework. When related to a particular kind of allegory of Justice known in Tuscany and the Veneto in the late Trecento and early Quattrocento, the Living Cross reads as a polemical gloss on two contemporary and very powerful narratives of Eucharist abuse. These narratives identify Jews and heretics (especially the Hussites) as the principal foes of the Corpus Christi

and, by extension, of the Roman Church itself. Reversing the roles of object and subject, of victim and executioner, the Living Cross transforms the Eucharist's archetypal enemies into impotent targets of divinely authorized violence, and the weapons it employs become emblems of eschatological justice.

Toal, C. (2006). ""Some Things Which Could Never Have Happened": Fiction, Identification, and "Benito Cereno"." Nineteenth-Century Literature **61**(1): 32-65.
	Observing that Herman Melville's most significant fictional addition to his source text for "Benito Cereno" (the San Dominick's skeleton figurehead) reverses the terms of a trope used in the "Agatha" letter to Nathaniel Hawthorne of 13 August 1852, this article proposes that the skeleton's role in the tale converts a perhaps frustrated attempt at professional identification with Hawthorne-detectable in the scheme of semi-collaboration broached by the letter-into a dismantling of the foundations of American identification, and of the identificatory lures involved in the processes of fiction-making and fiction-reading. Although there has been considerable focus on the narrative's manipulation of identification (particularly the snare of Delano's perspective), critics have not provided an account of the ways in which its total fictional structure, organized around the skeleton figurehead, systematically alters the meaning of its white protagonists'-and its readers'-potential affiliations. My essay attributes critical reluctance to offer such an account to the persistence of a nineteenth-century faith in the autonomous value of "sympathy" as a political resource, and to a neglect, evident in more recent, historicist analyses, of the political work that fictional artifice performs. It traces the functions and implications of "Benito Cereno"'s skeleton through an exploration of the tale's reception history, showing this history to be comprised of a series of identificatory maneuvers which in seeking to complete or add "flesh" to the fiction, are parodied or compromised by its immanent "unbuilding" of plot and narrative teleology.

Tobisch, O. T. (1983). "Connections between the Geological Sciences and Visual Art: Historical Perspectives and Personal Expression in Artwork." Leonardo **16**(4): 280-287.
	Visual art and the geological sciences share common threads that are worthy of exploration. In the first part of this article. I give a brief and selective historical perspective of interaction between these two disciplines, beginning with the cave paintings of Lascaux some 15,000 years ago, in aspects of Chinese art, in Leonardo da Vinci's work, in nineteenth-century landscape painting, and in various features of twentieth-century art. In the second part, I briefly consider how aesthetics entered into my scientific work and give examples of my current photography, painting, and constructivist sculpture. Most of these works contain conceptual or physical components of rock at some level. I discuss the potential for using geological concepts and materials as metaphors of the human condition, the human transformation, and inner exploration directed toward self-knowledge.

Toles, G. E. (1989). "Alfred Hitchcock's Rear Window as Critical Allegory." boundary 2 **16**(2/3): 225-245.

The most suggestive early readings of Rear Window focussed on two major thematic clusters. The first of these has to do with the relation between Jeffries, the photo-journalist protagonist of the film who is temporarily confined to a wheelchair, and the spectator in the cinema. The tenement windows facing Jeffries's own apartment resemble movie screens, and the stylized action they exhibit corresponds to miniature movie narratives, conflating different plots, moods, and genres and offering us illicit voyeuristic pleasures of precisely the sort that typical movie experiences give us. Discussions of this issue stress Hitchcock's complex anatomy of the act of movie-watching, dwelling on the odd mixture of passivity, emotional complicity, and the gratification of potent dream-desires that defines our involvement with screen events. The spectator, having chosen a secure, hidden position in the theatre, is spatially removed from the experience he or she observes, which frequently encourages the illusion that one is free to participate or remain disengaged. The principal consequence of this illusion is that the spectator sees the film image as under his authority. Because the film presents itself as there for his benefit, "submitting" to his desires while posing no recognizable demands of its own, the imagination assumes, as in a dream, that it is in control of the film's workings. Hitchcock demonstrates how the movie experience is calculated to persuade viewers (Jeffries's surrogates) that the story belongs to them, and that they can manipulate it for their own ends. The more viewers surrender to this fantasy of control, however, the more completely, and unconsciously, they can be manipulated themselves.

Tonkin, H. (1973). "Some Notes on Myth and Allegory in the "Faerie Queene"." <u>Modern Philology</u> **70**(4): 291-301.

One of the most fascinating, and difficult, questions confronting the student of Spenser concerns the nature of his fiction and the manner in which he articulates his argument. In a sense it is unfortunate that the poet himself, and hence his critics, should choose to label his work an allegory, since there is a temptation merely to define the term, as though a definition of what allegory is will necessarily do double duty as a definition of what Spenser does in his poem. This is not entirely true: Spenserian allegory is a rather special category, and most general theories of allegory somehow miss the point of what Spenser achieves in the Faerie Queene. Certainly Spenser's statement that his poem is "a continued Allegory, or darke conceit" has led to the construction of formidable edifices of criticism, countercriticism, scholarship, and counter-scholarship: the defining of terms is always profitable for the scholarly building trades. Writers on allegory have appropriated whole books to define the word, while responsible writers on Spenserian allegory have shouldered the double burden of explaining the term in general and then redefining it in terms of their poet. Is allegory best understood through a definition wide enough to embrace modern authors, like Lawrence and Kafka; or should it be restricted to some concept peculiarly Spenserian or peculiarly Renaissance? Is Spenserian allegory best approached through the medieval tradition? Can contemporary phenomena such as emblem books or conceits offer fruitful insight? Can the tradition of rhetoriprovide an

answer? Perhaps allegory is merely the exaggeration of a trait common to all imaginative literature, or perhaps it can be clearly separated from symbolism or from metaphor. As in so many areas of literary scholarship, the conclusions which men reach about the nature of allegory are a lot less interesting than the paths they follow to arrive at their conclusions. Such are the difficulties, and rewards, of the relativist approach to literature. (First two paragraphs of the article.)

Traver, H. (1907). <u>The Four Daughters of God : A Study of the Versions of this Allegory with Special Reference to those In Latin, French and English</u>. Bryn Mawr, Pa., Bryn Mawr College.

> The allegory of the Four Daughters of God, founded upon Ps. 74'. I I, "Misericordia et Veritas obviaverunt sibi; Justitia et iax osculatae suut," enjoyed extraordinary popularity throughout the Middle Ages. It appears in every language and in many forms of literature, and it even became a favorite device for the illuminations of manuscripts, not merely of those which contained the allegory, but also of others more general in character. So well known, indeed, was this allegory that it became almost a medieval commonplace, so that a mere allusion to it was sufficient to recall the whole story. In the hymns and homilies such allusions are frequent enough: but these, with one or two exceptions, I have hot noticed, since they are too slight to affect the development of the allegory. Their only value for my purpose is to attest the widespread popularity of the story. The most systematic attempt which has hitherto been made to trace the growth of this allegory appears in an excellent comparative study of a few of the versions by the late Professor Heinzel. 1 This, in a general way, I have used as the basis for my own work. He divides his material into four classes. In the first and third classes is treated the strife of the Four Daughters arrayed two against two, concerning the redemption of man, a strife which is appeased when the Son of God offers to take man's place and surfer in his stead. In the second class, which be calls the "Processus Belial," is introduced the additional motive of a dispute with the Devil. Tbe fourth class differs from the others in making the Four Daughters engage in controversy over the question of man's creation, hot of his redemption. (From the introduction.)

Travis, R. (1999). <u>Allegory and the Tragic Chorus in Sophocles' Oedipus at Colonus</u>. Lanham, Md., Rowman & Littlefield Publishers.

> In Allegory and the Tragic Chorus, Roger Travis combines literary theory and Lacanian as well as object-relations psychoanalytic methodologies to study the chorus in Oedipus at Colonus. Travis's main argument is that there is an allegory, an extended metaphor that pervades the play, "the allegorical performance of the self's fantasy-contents" (10). This allegory connects the play to both Oedipus and the Athenian audience and further reveals, through the chorus, "the self's relation to the maternal body" (3), in this case the body of Jocasta. (From a review by Kiki Gounaridou in Comparative Drama.

Tregear, P. J. (2001). "Musical Style and Political Allegory in Krenek's "Karl V"." Cambridge Opera Journal **13**(1): 55-80.

> Ernst Krenek's opera "Karl V" presents an ingenious interpretation of the life of the sixteenth-century Holy Roman Emperor, which argues not only dramatically but also musically for the contemporary political significance of the Emperor's life. This was no forced pairing of music and politics, for Krenek had found that the historical and theological problems raised by the Emperor's 'justification' at the end of his life bore a striking resemblance both to the aesthetic dilemmas he was then having to face as a composer and issues common to the wider struggle for national identity and political legitimacy in Austria after World War I. This essay introduces these themes in the work, and Krenek's rationalisations of the way he presents them. It considers their implications for our understanding of the history of serialism in music more generally, and for an aspect of Krenek's compositional development that has perplexed later commentators: the apparent stylistic gulf between this opera and Jonny spielt auf.

Tsur, R. (2008). Toward a Theory of Cognitive Poetics. Brighton England, Sussex Academic Press.

> "In one of the founding studies of cognitive literary criticism, Tsur combines earlier theoretical approaches (such as Russian formalism) with methods from cognitive psychology and other fields within cognitive science, resulting in a capacious and suggestive survey of many aspects of literary form in light of their perceived effects on readers." Literary Theory and Criticism: An Oxford Guide□□"Tsur's cognitive poetics is of a more general kind than the one developed in relation to cognitive linguistics, as may be gleaned from his seminal overview Toward a Theory of Cognitive Poetics (Tsur 1992)." From the Introduction, in Joanna Gavins and Gerard Steen (eds.), Cognitive Poetics in Practice□□"Tsur synthesizes his thinking over 25 years that led to the notion of cognitive poetics. He discusses such aspects as the sound stratum of poetry, regulative concepts, and poetry of altered states of consciousness. This edition includes responses to critics of the first edition." Reference & Research Book News

This book has three distinctive characteristics:
1. It offers a widely interdisciplinary perspective.
2. It provides a comprehensive view of poetry, with groups of chapters on the Sound Stratum of Poetry (rhyme patterns and gestalt theory; metre and rhythm; expressiveness and musicality of speech sounds); the Units-of-Meaning Stratum (semantic representation and information processing, metaphor, rhyme and meaning, literary synaesthesia); the World Stratum; Regulative Concepts (genre, period style, archetypal patterns); the Poetry of Orientation & Disorientation (experiential and mystic poetry versus poetry of emotional disorientation; and the grotesque); the Poetry of Altered States of Consciousness (hypnotic and ecstatic poetry); Critics and Criticism; and Cognitive Poetics vs. Cognitive Linguistics.
3. It goes into minute details of poetic texts, so as to account for subtle intuitions

of readers. Updating from the first edition consists of samples from the author's later instrumental study of the rhythmical performance of poetry and the expressiveness of speech sounds; and in three chapters responding to the later work of three cognitive linguists.
(Publisher's blurb.)

Tsur, R. and C. L. Heavy (2006). "Kubla Khan"--Poetic Structure, Hypnotic Quality, and Cognitive Style : A Study In Mental, Vocal, and Critical Performance. Amsterdam, John Benjamins Pub. Co.
This book endorses Coleridge's statement: "nothing can permanently please which does not contain in itself the reason why it is so". It conceives 'Kubla Khan' as of a hypnotic poem, in which the "obtrusive rhythms" produce a hypnotic, emotionally heightened response, giving false security to the "Platonic Censor", so that our imagination is left free to explore higher levels of uncertainty. Critics intolerant of uncertainty tend to account for the poem's effect by extraneous background information. The book consists of three parts employing different research methods. Part One is speculative, and discusses three aspects of a complex aesthetic event: the verbal structure of 'Kubla Khan', validity in interpretation, and the influence of the critic's decision style on his critical decisions. The other two parts are empirical. Part Two explores reader response to gestalt qualities of rhyme patterns and hypnotic poems in perspective of decision style and professional training. Part Three submits four recordings of the poem by leading British actors to instrumental investigation. (Publisher's blurb)

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Tuan, Y.-F. (1975). "Images and Mental Maps." Annals of the Association of American Geographers **65**(2): 205-213.
"Image" and "mental map" appear frequently in the literature of environmental perception, often in an abstract or metaphorical sense. As psychological

phenomena mental images do not play any essential role in spatial behavior, nor in abstract thinking. To account for spatial ability we need to postulate "schemata," rather than images and mental maps. The mental map, a special kind of image, does have its functions: for example, it is a mnemonic device; it allows mental practice which promotes assurance in subsequent physical performance; it is, like the real map, a way to organize data; it is an imaginary world, complex and attractive enough to tempt people out of their habitual rounds. To generate images focal attention seems necessary. In an inattentive state, skillful behavior in space is still possible under the guidance of somatic intelligence or schemata.

Turner, D. (1995). Eros and allegory : medieval exegesis of the Song of Songs. Kalamazoo, MI, Cistercian Publications.
> This latest addition to the growing literature about the Song of Songs in the Middle Ages presents an original interpretation of a rich tradition of interpretation. Turner argues that one important medieval understanding of the Song is a consequence of the meeting and intermingling in the monastic setting of Neoplatonic metaphysical eroticism and ascetic eschatology. This came about through the influence of Greek authors who managed to strike an accommodation between Christian speculative theology and the eros theory of the ancient Greek world. From a review by Ann Matter, in Theological Studies.)

Turner, H. S. (1992). "Metaphor and Metonymy in Galdós and Tolstoy." Hispania **75**(4): 884-896.

Turner, M. (1991). Reading Minds : The Study of English in the Age of Cognitive Science. Princeton, N.J., Princeton University Press.
> The great adventure of modern cognitive science, the discovery of the human mind, will fundamentally revise our concept of what it means to be human. Drawing together the classical conception of the language arts, the Renaissance sense of scientific discovery, and the modern study of the mind, Mark Turner offers a vision of the central role that language and the arts of language can play in that adventure.

Reviews:

"Works such as [this] form the vanguard of our understanding; from the research front, they signal the presence of new and more fruitful relationships between the sciences and rhetorical and literary studies."--Alan G. Gross, College English

"The author demonstrates how a new revolution in critical thought demands an understanding of how humans think; this is more than knowing about neurons and synapses, however. A thoughtful book for those of us tired of trying to find the humanity in postmodern criticism."--The Bloomsbury Review

"A philosophically sophisticated work that goes a long way toward an empirically responsible account of the bodily and imaginative bases of concepts, meaning, reasoning, and language."--Mark L. Johnson, Review of Metaphysics

(From the publisher's website.)

Turner, M. (1997). <u>The Literary Mind: The Origins of Thought and Language</u>. New York, Oxford University Press.

> We usually consider literary thinking to be peripheral and dispensable, an activity for specialists: poets, prophets, lunatics, and babysitters. Certainly we do not think it is the basis of the mind. We think of stories and parables from Aesop's Fables or The Thousand and One Nights, for example, as exotic tales set in strange lands, with spectacular images, talking animals, and fantastic plots - wonderful entertainments, often insightful, but well removed from logic and science, and entirely foreign to the world of everyday thought. But Mark Turner argues that this common wisdom is wrong. The literary mind - the mind of stories and parables - is not peripheral but basic to thought. Story is the central principle of our experience and knowledge. Parable - the projection of story to give meaning to new encounters - is the indispensable tool of everyday reason. Literary thought makes everyday thought possible. This book makes the revolutionary claim that the basic issue for cognitive science is the nature of literary thinking.

In The Literary Mind, Turner ranges from the tools of modern linguistics, to the recent work of neuroscientists such as Antonio Damasio and Gerald Edelman, to literary masterpieces by Homer, Dante, Shakespeare, and Proust, as he explains how story and projection - and their powerful combination in parable - are fundamental to everyday thought. In simple and traditional English, he reveals how we use parable to understand space and time, to grasp what it means to be located in space and time, and to conceive of ourselves, other selves, other lives, and other viewpoints. He explains the role of parable in reasoning, in categorizing, and in solving problems. He develops a powerful model of conceptual construction and, in a far-reaching final chapter, extends it to a new conception of the origin of language that contradicts proposals by such thinkers as Noam Chomsky and Steven Pinker. Turner argues that story, projection, and parable precede grammar, that language follows from these mental capacities as a consequence. Language, he concludes, is the child of the literary mind.

Offering major revisions to our understanding of thought, conceptual activity, and the origin and nature of language, The Literary Mind presents a unified theory of central problems in cognitive science, linguistics, neuroscience, psychology, and philosophy. It gives new and unexpected answers to classic questions about knowledge, creativity, understanding, reason, and invention.

(The jacket blurb.)

Turner, M. (2002). "The Cognitive Study of Art, Language, and Literature." Poetics Today **23**(1, Literature and the Cognitive Revolution).
> The cognitive turn in the humanities is an aspect of a more general cognitive turn taking place in the contemporary study of human beings. Because it interacts with cognitive neuroscience, it can seem unfamiliar to students of the humanities, but in fact it draws much of its content, many of its central research questions, and many of its methods from traditions of the humanities as old as classical rhetoric. Its purpose in combining old and new, the humanities and the sciences, poetics and cognitive neurobiology is not to create an academic hybrid but instead to invent a practical, sustainable, intelligible, intellectually coherent paradigm for answering basic and recurring questions about the cognitive instruments of art, language, and literature.

Turner, M. and G. Fauconnier (1998). Conceptual Integration in Counterfactuals. Discourse and Cognition. J.-P. Koenig. Stanford, CSLI Publications.

Tuve, R. (1966). Allegorical Imagery; Some Mediaeval Books and their Posterity. Princeton, N.J, Princeton University Press.
> Miss Tuve's Allegorical Imagery is a quite different kind of posthumous publication—a massive study of a single theme, which the author had completed in manuscript at the time of her death. ... The full title of the book suggests the two interests which prevail in it: interest in the workings of allegory as a literary mode, and interest in the medieval heritage of early modern (and particularly Elizabethan) England. These converge on the figure of Spenser, whose Faerie Queene is Miss Tuve's chief subject. (From a review by John Burrow in Essays in Criticism.)

Tweedie, J. (2000). "Caliban's Books: The Hybrid Text in Peter Greenaway's "Prospero's Books"." Cinema Journal **40**(1): 104-126.
> This essay discusses Peter Greenaway's "Prospero's Books" as an allegory of the adaptation of canonical literature to cinema, with "The Tempest"'s colonial concerns refigured as a confrontation between a "masterful" original and an "unfaithful" follower. The essay then situates the film's meditation on the literary artifact and neobaroque aesthetics in opposition to the discourses of heritage circulating in Thatcherite Britain.

Tyler, S. A. (1993). "In Other Words: The Other as Inventio, Allegory, and Symbol." Human Studies **16**(1/2): 19-32.
> The narrative of the symbol is the account of the object's impassioned upward flight from the outer world through the pathemata of the senses to the phantasms of of the imaginatio to the symbols of the nous and beyond t into the realm of the anagogic, and it is simultaneously the poem of the object's journey from expression to impression to representation (repression) to expression. In the beginning was the object emanating outwards from itself, seeking the subject, striking its impression on the wax tablet and causing a pathic response

in its mind, not unlike pain, the first sign of the other and of its 20 firstness. Out of these sensations comes a second other, a substitute for the sensation of the object, a phantasm of the sensations, a representation which is the imaginatio of the sensation of the object, a non-sensate, incorporeal representation of the initial sensational representations, or as we say, a perception. Rising (it is always an upward movement from lower to higher centers or faculties) from these perceptions are their signs, the representations of the representations of the representations, the synthesis of the multitude, the sensus communis of the significatio, or as we like to say, the concept or symbol or bildung. This conception, this mimesis, this begetting is created in the sexual union of paschein (kinesthai) and poiein (kinesis). This narrative of the symbol is the dialectic of substance becoming spirit in the transformation of the outer object by a sequence of three inner processes or stages, which we like to call sensation, perception, and conception. It is the story as told by realism, empiricism, and pragmatism. Its inverse is the story of materialization, of the reality of spirit or idea manifesting itself in the real-as-material, the tale told by rationalism and idealism as the journey from inner to outer, from conception to representation to outer expression, which is also part of the larger story of the movement from impression to expression, the communicative movement from outer through inner to outer, or as we might say if inspired by computer imagery, it is both "topdown" and "bottom-up." These two tales, geometrized as vertical and horizontal respectively, may be told as relative inverses of one another or as a single dialogical movement from expression to expression which unites the narrative of representation with the allegory of communication. In either case, the inner is always a geometry of points in time, a sequence of moments and a structure of levels serving to locate different functions, processes, or stages of formation and transformation. Reason always inhabits the celestial, the higher, more evolved stratum of the nous while judgement, common sense, or phronesis are located in an intermediate level the imaginatio and are processes unformed by reason. Aisthesis, the "unity of experience," is a means neither of reason nor judgement, and is appropriately located at the level of pathemata, the emotional response, or at best, in the interstice between the phantasmic and pathematic. This tripartite structure of the inner, this triadic sequence of dialectically ordered emergence, is repeated again and again in other tales of the inner; as hindbrain, mid-brain, fore-brain, as reptilian brain, old mammalian brain, neomammalian brain, as limbic (emotion), thalamic (representation), cortical (thought), as sensory, motor, associative, as reflex arc, intemeuron, neural net, as motivation, drive, cognition, as id, ego, super ego, as aesthetic judgement, practical reason, pure reason. Always, the lowest, first, pathic level is the motor that drives the others. (First two paragraphs of the article.)

Tymieniecka, A.-T. (1994). Allegory Revisited : Ideals of Mankind. Dordrecht ; Boston, Kluwer Academic Publishers.

Focusing mainly upon language, communication and textuality, this text argues that the raison d'etre of literature and language itself is being missed. Moving a step further in the investigation of the anthropologico-ontopoietic sources of the

life-significance of literature by unravelling the function of imaginatio creatrix in man's self interpretation-in-existence, this collection seeks to bring forth the role of allegory in the fostering of culture. Interpretative or theoretical studies which encompass allegory, mediaeval, modern and post-modern, in various literatures are considered.

Umbach, M. (1998). "Visual Culture, Scientific Images and German Small-State Politics in the Late Enlightenment." Past and Present(158): 110-145.
        The visual representation of politics and power is attracting
increasing attention from historians. In the past decades, a revival
of a Warburg-style iconographical approach in art history, which
shifted the emphasis of art historical analysis from aesthetic qual-
ity to intellectual content, prepared the ground for new historical
methodologies which regard images as political sources. But,
despite fashionable protestations to the contrary, the bulk of
historical literature continues to treat visual evidence primarily
as a retrospective illustration of political trends which are them-
selves reconstructed from written sources.
(First paragraph of article.)

Van Dijk, T. (1993). Principles of Critical Discourse Analysis. Discourse Theory and Practice: A Reader. M. Wetherell, S. Taylor and S. Yates. London, Sage Publications: 300-17.
        This paper discusses some principles of critical discourse analysis, such as the explicit sociopolitical stance of discourse analysts, and afocus on dominance relations by elite groups and institutions as they are being enacted, legitimated or otherwise reproduced by text and talk. Oneof the crucial elements of this analysis of the relations between power and discourse is the patterns of access to (public) discourse for different social groups. Theoretically it is shown that in order to be able to relate powerand discourse in an explicit way, we need the cognitive interface ofmodels. knowledge, attitudes and ideologies and other social represen-tations of the social mind, which also relate the individual and the social, and the micro- and the macro-levels of social structure. Finally, the argu-ment is illustrated with an analysis of parliamentary debates about ethnic affairs

Van Dijk, T. (2000). "Cognitive Discourse Analysis: An Introduction." Retrieved June 12, 2008, from http://www.discourses.org/UnpublishedArticles/cogn-dis-anal.htm.
        There is no such thing as "cognitive analysis". Or is there?

We have discourse analysis, and its many branches (stylistics, rhetoric, narrative or
        argumentation analysis, as well as syntactic, semantic or pragmatic analysis,
        and of course conversation analysis), but "cognitive analysis" is not a
        well-known, standard way of looking at text or talk.

We have a cognitive psychology of discourse processing (production, comprehension), and we have a social psychology of discourse (the Loughborough school) called "discursive psychology", but the latter rejects any mental approach and in fact advocates a more ethnomethodological approach to discourse within social psychology.

So, if we speak about "cognitive analysis" , it is something we have to invent ourselves. And we must show why it is relevant for our understanding of discourse.

The argument behind such an attempt is that text and talk do not exist in isolation. Most obviously, discourse analysis since many years emphasizes the relevance of the study of context for our understanding of many aspects of discourse. Relevant in such contexts are the social domain (e.g., Education, Politics), the global act partially accomplished by text or talk (e.g., legislation, teaching, etc), the participants and their various communicative, social and professional roles, the relations between participants (such as that of power), the setting (time, location) and maybe some other social or interactional properties of communicative event.

Part of the context, however, are also some of the 'cognitive' properties of the participants, such as their aims, beliefs, knowledge and opinions. Without taking into account, we cannot understand why people are speaking or writing at all, or how they show adapt what they say or write to the knowledge or other beliefs of the recipients.

In other words, not only because of a 'mentalist' aim to understand the processes of actual discourse comprehension or production, but also for important contextual reasons, a study of the cognitive aspects of communication is highly relevant.

In this introductory working note, we provide an outline of how to do a 'cognitive' analysis of discourse.

(First secton of the article.)

Van Dijk, T. (2006). "Discourse, Context and Cognition." Discourse Studies **8**(1): 159-77.
    n this article the relevance of a sociocognitive approach to discourse is shown by presenting a new theory of context, defined as subjective participants' constructs of communicative situations, and made explicit in terms of mental models - context models - in Episodic Memory. Through a 'contextual analysis' of a fragment of one of the 'Iraq' speeches by Tony Blair in the British House of Commons, it is shown how such context models control and explain many political aspects of interaction that cannot be accounted for in autonomous approaches to text and talk. Context models thus provide an explicit theory of relevance and the situational appropriateness of discourse, and hence also a basis for theories of style.

Van Dyke, C. (1985). <u>The Fiction of Truth : Structures of Meaning in Narrative and Dramatic Allegory</u>. Ithaca, N.Y., Cornell University Press.

      The central thesis of Dr Van Dyke's Fiction of Truth is that allegory properly understood does not consist of two discrete levels, fictional and real, but of two continuously interacting levels, in each of which there is a relationship between sign and signified:

If a text says one thing it also means that thing: we cannot separate speech from meaning. Thus if it says one thing and means another, it both says and means two things. And unless we are linguistic schizophrenics or are willing to ignore half of what we read, a text that says and means two things must say and mean one complex thing. (p. 42)

Following the classical rhetoricians, we can distinguish between the proper and transferred senses of an allegory. But the complexity of the allegorical process is such that, as Dr Van Dyke herself notes (p. I8), there is a lack of stability in the application of the term 'literal' to both these senses. Indeed the term 'literal' seems especially favoured in reference to the allegorical fiction itself (see, for example, pp. 26, 28, 77, and 209-I i). Such a usage ought to have been resisted by Dr Van Dyke for it obscures understanding of the essential validity of her thesis. Indeed, linguistic stability is vital to the development of a complex argument. We could perhaps begin by agreeing not to apply the term 'literal' to the proper sense of an allegorical fiction. It is the great insight of Aquinas that in the allegory of poets the literal is not the figure, but that which is signified by the figure, namely the transferred sense (ST, ia I.10 ad 3). Thus he resists the descent from allegory into allegoresis (pp. 44-5). The true metaphoric status of allegory is preserved, and at the same time its essential doubleness. Allegory is not the Other (pp. 15-22), but the One and the Other. The case of personification allegory is not essentially different, as Dr Van Dyke is eventually led to observe (p. 201), for a personification is simply a rhetorical figure and takes its place naturally in an allegorical fiction.as Dr

perhaps begin by agreeing not to apply the term 'literal' to the proper sense of an allegorical fiction. It is the great insight of Aquinas that in the allegory of poets the literal is not the figure, but that which is signified by the figure, namely the transferred sense (ST, ia I.10 ad 3). Thus he resists the descent from allegory into allegoresis (pp. 44-5). The true metaphoric status of allegory is preserved, and at the same time its essential doubleness. Allegory is not the Other (pp. 15-22), but the One and the Other. The case of personification allegory is not essentially different, as Dr Van Dyke is eventually led to observe (p. 201), for a personification is simply a rhetorical figure and takes its place naturally in an allegorical fiction. (From
        a review by Gerald Morgan in The Review of English Studies.)

Vanhaelen, A. (2005). "Iconoclasm and the Creation of Images in Emanuel de Witte's "Old Church in Amsterdam"." The Art Bulletin **87**(2): 249-264.
        At the center of Emanuel de Witte's painting Old Church in Amsterdam, South Aisle to the East is a representation of the renowned icon of the Holy Face. It is displayed on a black marble epitaph—the type of monument typically used to memorialize military heroes and prominent citizens within the Dutch Republic's churches. At the base of this monument, a woman sits to nurse a child, while two men, apparently deep in conversation, stroll along the aisle. Absorbed in their activities, all of these figures seem oblivious to the image of Christ and thus to the striking paradox that it presents. For in 1660, when de Witte painted this work, Amsterdam's Old Church, or Oude Kerk, had been purged of icons and reli gious imagery for almost one hundred years. In this painting, therefore, the cultic image of the face of Christ reappears within a distinctly Calvinist religious interior: clearly a space where it no longer has a place.

Vasantha Kandasamy, W. B. and F. Smarandache (2003). Fuzzy cognitive maps and neutrosophic cognitive maps. Phoenix, Xiquan.
        In a world of chaotic alignments, traditional logic with its strict boundaries of truth and falsity has not imbued itself with the capability of reflecting the reality. Despite various attempts to reorient logic, there has remained an essential need for an alternative system that could infuse into itself a representation of the real world. Out of this need arose the system of Neutrosophy, and its connected logic, Neutrosophic Logic. Neutrosophy is a new branch of philosophy that studies the origin, nature and scope of neutralities, as well as their interactions with different ideational spectra. This was introduced by one of the authors, Florentin Smarandache. A few of the mentionable characteristics of this mode of thinking are [90-94]: It proposes new philosophical theses, principles, laws, methods, formulas and movements; it reveals that the world is full of indeterminacy; it interprets the uninterpretable; regards, from many different angles, old concepts, systems and proves that an idea which is true in a given referential system, may be false in another, and vice versa; attempts to make peace in the war of ideas, and to make war in the peaceful ideas! The main principle of neutrosophy is: Between an idea <A> and its opposite <Anti-A>, there is a continuum-power spectrum of Neutralities. This philosophy forms the basis of Neutrosophic logic. (From the preface.)

Veldman, I. M. (1996). "The Two Sides of Nature: An Allegory by Maarten van Heemskerck." Simiolus: Netherlands Quarterly for the History of Art **24**(2/3): 128-139.

      In the introduction to Kwesties van Betekenis, his recent collection of essays, Eddy de Jongh surveys the debate on form and content in seventeenth-century Dutch painting and examines the question of whether paintings that look realistic might contain a hidden didactic or moralistic meaning.' Art historians concerned with the sixteenth century are on easier ground in this respect, especially when their subject is a painter like Maarten van Heemskerck, whose work testifies to a keen interest in intellectual matters and who preferred allegorical scenes with a didactic message to images that look realistic. However, the problem is not resolved simply by observing that the work of such a painter does indeed have a significance and meaning-and a great deal of it. It is difficult, and sometimes impossible, for a moder observer to fathom the precise significance of sixteenth-century allegories and to discover their possible sources and their context within cultural history. The symbols may be abundant but their connotation is often obscure or admits of more than one interpretation. As a consequence, the art historian runs the risk of his or her attempts to come up with a firmly based hypothesis becoming mired in the broad quicksands of cultural history. Despite this danger, I intend to hazard an explanation of an allegorical painting by Heemskerck on which the last word has not yet been said in the art-historical literature and which, in my view at least, contains a moral from which even a festive scholar might derive some benefit. (First paragraph-and-a-bit of the article.)

Vervaeke, J. and J. M. Kennedy (2004). "Conceptual Metaphor and Abstract Thought." Metaphor and Symbol **19**(3): 213 - 231.

      David Ritchie (2003b) defended Lakoff and Johnson's (1980) theory of conceptual metaphor against criticism made by Vervaeke and Kennedy (1996). Though Ritchie modified theory of conceptual metaphor, he held fast to the idea that much of abstract thought depends on metaphorical projection from embodied experience. We argue therein lie reductionism's dangers, seriously misrepresenting abstract thought, and a straightjacket-an inability to account for significant cognitive phenomena that are often presupposed by the theory of conceptual metaphor. As an alternative to explanations relying on embodied experience, we propose a more cognitive account of pervasive mappings, e.g., of spatial relations onto other domains. We show our account fits well with procedural knowledge and procedural similarity, factors that Ritchie addressed. Finally, we suggest that conceptual blending theory, a theoretical foundation Ritchie favored for conceptual metaphor theory, cannot do the work he has hoped for.

Viano, M. (1999). ""Life Is Beautiful": Reception, Allegory, and Holocaust Laughter." Jewish Social Studies **5**(3): 47-66.

      In a 1987 essay entitled "Holocaust Laughter," Terrence Des Pres notes that "one of the surprising characteristics of the film Shoah is how often Claude Lanzmann and some of his witnesses take up a sardonic tone, a kind of

mocking irony that on occasion comes close to laughter." Observing that Lanzmann "seems deliberate about it," Des Pres concludes that "if Shoah is a sign of the times, we may suppose that artistic representation of the Holocaust is changing--that it is trying a more flexible mode of response." 1 Eleven years later, two films would prove his uncanny intuition right: Roberto Benigni's Life Is Beautiful and Radu Mihaileanu's Train of Life. Whereas the latter has not thus far raised much controversy, Life Is Beautiful has been and is the focus of unbridled media attention, enormous popular success, and critical venom. This article aims to prove that Life Is Beautiful is an important film that, judging from the way it was received by several critics, might unfortunately be overlooked by scholars. In the first section, I shall discuss the film's reception; in the second, I shall map out a textual analysis through eyes searching for "the pleasure of the text." (The first paragraph of the article.)

Vickers, B. (1988). "The Atrophy of Modern Rhetoric, Vico to De Man." <u>Rhetorica</u> **6**(1): 21-56.

> This essay surveys the progressive atrophy of rhetoric in modern times, in particular the reduction of the tropes (which amounted to some thirty or so in the classical handbooks). Giambattista Vico claimed that only four tropes were essential (metaphor, metonymy, synecdoche, and irony). Roman Jakobson reduced the whole of rhetoric, and most of literature, to the dichotomy of metaphor versus metonymy. Paul de Man variously picked out one trope as constitutive of whole literary genres, and then posited an endless self-destructive fission between rhetoric as trope and rhetoric as persuasion. I argue that these influential fragmentations of rhetoric involve massive distortions, and endanger its future.

Vitouch, P. and H. J. Tinchon (1996). <u>Cognitive Maps und Medien : Formen mentaler Repräsentation bei der Medienwahrnehmung</u>. Frankfurt am Main ; New York, P. Lang.

Vogel, J. (1977). <u>Allegory in Dickens</u>. Huntsville, AB, University University of Alabama Press.

> In Allegory in Dickens, Jaen Vogel undertakes to read Charles Dickens's novels (with particular attention to David Copperfield) as an elaborately sustained allegory of the Christian story from Genesis to the Resurrection. I am half-tempted to leave it at that, for few readers will need to be told what such a reading proceeds to find in Dickens's texts: the Fall in every stumble, the Deluge in every splash, immense significance in tlle number three and its multiples, resonant echoes in the letters c and ch. In addition to these predictable topoi, however, Vogel offers much that is truly extraordinary. The labor of "certain men and boys" in Murdstone's warehouse "resembles the Hebrew study of the Torah," and the brewery in Great Expectations conceals a pun on (He-)brewery. The expletive yah allegorically signifies Yahweh and marks its speaker's OT (Old Testament) allegiances. In the form of ya-, it also illuminates the words yard, yacht, and Yarmouth. El (for the Hebrew deity El) glosses the truth of Ely, Endell, and elephant, and ot (for OT) unlocks what Orlick is really saying when

he uses the word wot. "Of course this is pure conjecture," Vogel admits at one point, but she is not normally so candid. texts: the Fall in every stumble, the Deluge in every splash, immense significance in tlle number three and its multiples, resonant echoes in the letters c and ch. In addition to these predictable topoi, however, Vogel offers much that is truly extraordinary. The labor of "certain men and boys" in Murdstone's warehouse "resembles the Hebrew study of the Torah," and the brewery in Great Expectations conceals a pun on (He-)brewery. The expletive yah allegorically signifies Yahweh and marks its speaker's OT (Old Testament) allegiances. In the form of ya-, it also illuminates the words yard, yacht, and Yarmouth. El (for the Hebrew deity El) glosses the truth of Ely, Endell, and elephant, and ot (for OT) unlocks what Orlick is really saying when he uses the word wot. "Of course this is pure conjecture," Vogel admits at one point, but she is not normally so candid. (From a review by D. A. Miller in Victorian Studies.)

Wadsworth, P. A. (1972). "The Art of Allegory in La Fontaine's Fables." The French Review **45**(6): 1125-1135.

A discussion of allegory in literature reminds us inevitably of medieval religious writings or of huge, complex structures such as The Faerie Queen, The Pilgrim's Progress, and Le Roman de la Rose. We do not think immediately of the seventeeth century in France, yet this was an age when allegory flourished and appeared in many forms. It was manifested in the symbolic geography of the Carte de Tendre, in the mythological abstractions of epic poems and ballets, in new editions and imitations of Renaissance emblem books, and also in the collections of fables inspired by Aesop and his many descendants. Any of these works, and they are generally rather short, can be called an allegory. The word does not designate a literary genre but rather a type of composition in which specific persons, objects, and actions have two meanings. The literal meaning is accompanied by a second one which is abstract and often didactic.
The term allegory is also used in a technical way, denoting a rhetorical device or figure of speech. The most common definition is that of sustained or extended metaphor, i.e., a metaphor where two or more elements show a pattern of correspondence between what is stated or manifestly depicted, on the one hand, and what is implied or symbolized on the other. This definition, still widely accepted, can be traced back to antiquity and can be found in various rhetoric books of the sixteenth and seventeenth centuries. To cite one case, La Rhetorique frangaise by Rene Bary, dating from 1659, devotes a chapter to what the author calls "metaphores continuees ou allegoriques" and gives many examples of this figure. Here is one of them, based on the image of a tree withstanding a storm: "La vertu a de si profondes racines que les vents de la tentation ne la peuvent abattre" (p. 280).

(First paragrapn-and-a-half of the article.)

Wagner, J. A. (1992). "The Allegory of Form in Hopkins's Religious Sonnets." Nineteenth-Century Literature **47**(1): 32-48.
          Gerard Manley Hopkins and editor Robert Bridges observed in
the 1918 first edition of Hopkins's poetry that "it was an idiosyncrasy
of this student's mind to push everything to its logical
extreme, and take pleasure in a paradoxical result."l Bridges no
doubt refers to Hopkins's radical experimentation in meter and
in poetic form, which results in the "discovery" of so-called "curtal"
and "heavy" caudate sonnets. These idiosyncratic forms,
condensing and stretching the conventional sonnet to the point
of either implosion or explosion, manage to retain a formal integrity
that clearly identifies the form as "sonllet." The achievement
of a "not-sonnet" that still is a sonnet may be one of those
paradoxes in which Hopkins took pleasure. (First paragraph of article.)

Walkling, A. R. (1995). "Political Allegory in Purcell's 'Dido and Aeneas'." Music & Letters **76**(4): 540-571.
          LEADING UP to this Purcell tercentenary year, a great deal of attention has been focused on both the composer and the historical context of his compositions. As a result of an increasing concern to combine musicological, literary and historical studies, the scope of Purcell scholarship has widened to include examination of the political and social environment in which the composer worked, and the ways in which the turbulent history of the late seventeenth century influenced his output. Scholars interested in the theatrical works in particular have been concerned to examine closely the circumstances under which Purcell's theatre music was performed, and to seek a greater understanding of these works in their historical and political context. (First paragraph of the article.)

Wallace, M. L. (2000). "Theorizing Relational Subjects: Metonymic Narrative in "The Waves"." Narrative **8**(3): 294-323.

Wallace, N. (1991). "Cultural Tropology in "Romeo and Juliet"." Studies in Philology **88**(3): 329-344.

Wallace, R. (1989). "Cognitive Mapping and the Origin of Language and Mind." Current Anthropology **30**: 518-526.
          Spatial memory is essential for any mobile animal (Tolman
1948). A species must remember the locations of
hazards, foods, mates, offspring, and shelters and how
these change through time. Neurological models of
space, known as "cognitive maps," probably characterize
all mammalian species. The human cognitive map
appears to be unique, however, in being closely related
to communication. The primary structure involved is

the hippocampus, a component of the limbic system.
Mental representations of features in our environment
are encoded in our maps by "place" and "misplace"
special nerve
cells. This makes it possible to remember an object's
location ("place") and, if it is no longer there, to
remember where it used to be ("misplace"). Changes of
scale are possible through an "enlarger-reducer" process,
which amounts to a nested system of maps within maps
within maps. I emphasize these features of spatial cognition,
undoubtedly a few of many, because of their similarity
to language-production features. Specifically, the
place-misplace process seems a probable analog of
"trace" movements in the deep structure, which essentially
encode shifted linguistic elements and their former
locations. The enlarger-reducer process appears
similar to embedding, in which one sentence is included
within or a constituent of another. I will argue that these
similarities are not coincidental but reflect a set of conditions
in early hominid evolution. (First paragraph of article.)

Walter, J. (1983). "From Tempest to Epilogue: Augustine's Allegory in Shakespeare's
Drama." PMLA **98**(1): 60-76.
> The Tempest is an allegory of the process of interpretation in a tradition that
> derives from Augustine's Confessions. Allegory calls attention to signs as signs
> and examines their adequacy to represent truth. Shakespeare's play begins in
> the realm of allegory's arbitrariness. Just as the imposition of Prospero's art on
> nature creates a storm to disorient characters in the play, Shakespeare's drama
> enthralls viewers in the theater, tempting them to an error like Prospero's retreat
> into his study in Milan. Gradually, however, by art attuned to a providential
> design working in events, Prospero resolves the conflicts among the characters.
> The symbolic unity of life finally suggested remains nevertheless an expression
> more of desire and promise than of realization. To remind his audience of this
> truth, Shakespeare makes Prospero in the Epilogue rupture the imagined world
> of art and insist on the audience's relating the play's ideal meanings to their
> historical lives.

Walters, L. J. (1998). "Parody and Moral Allegory in Chantilly MS 472." MLN **113**(4):
937-950.
> The presence of Renart material, and to a lesser degree branches of the
> Perlesvaus, in Chantilly MS 472 has in the past perplexed critics, including
> myself. No other anthology of Arthurian romances in verse includes the Renart
> or the prose Perlesvaus, which usually appears elsewhere as a single item
> manuscript.' In this paper I propose to reassess my consideration of the
> structure of this collection, begun in an article entitled, "The Formation of a
> Gauvain Cycle in Chantilly Manuscript 472."2 I am going to focus on the

implications of the Perlesvaus and the Renart material for an understanding of the attitude regarding chivalric ideals implicit in the entire collection. I refer to the Renart material as a counter cycle because it is a mini nonArthurian cycle that functions to develop Arthurian themes and characters through comparisons and contrasts. I contend that the Renart matiere is an integral part of the collection since it works in conjunction with the Gauvain/Perlesvaus pairing found in the Arthurian section of the anthology to give a fuller picture of Gauvain. Rather than an anomaly, the Renart functions as a key whose parodic view of the Arthurian world enables us to grasp more fully the moral issues that underlie the texts in the codex. Taken in its entirety, the collection functions as a moral allegory; it warns about potential threats to the strength and stability of the French kingdom. (First paragraph of article.)

Wang, E. Y. (2000). "The Winking Owl: Visual Effect and its Art Historical Thick Description." Critical Inquiry **26**(3): 435-473.

Can a painting such as the one shown here (fig. 1) say anything at all? In Western academic settings questions like this either appear to be wornout commonplaces that induce yawns or are suspected to be quibbles, equivocation and play on the different senses of the word say. In a different institutional universe, however, these same questions may carry frightening implications. In March 1974 a group of painters in China, specializing mostly in traditional ink painting, were charged by the Ministry of Culture with blaspheming "the Socialist system"-meaning the state.1 Their paintings were put on public display in China's National Art Gallery in Beijing, as the so-called Black Painting Exhibition. The organizers' captions constituted a de facto indictment of the artists' subversive political intent. Among the paintings showcased, the centerpiece was Huang Yongyu's Owl (fig. 1),2 which shows a squat owl perched on a sparsely budded tree branch, facing the viewer head on, with an enigmatic expression that can be seen either as a wink or as an one-eye-open stare. Its exhibition caption read: "Huang Yongyu produced this Owl in 1973. The owl, with its one eye open and the other closed, is a self-portrait of the likes of Huang. It reveals their attitude: an animosity toward the Proletarian Cultural Revolution and the Socialist system" ("PH," p. 27). A grueling chastisement followed the Ministry of Culture's categorical pronouncement. Reprimand sessions ran for months in the Central Academy of Fine Arts, Beijing, where Huang was a professor of woodblock printing, to coerce the painter into confessing his antisocialist stance.3 The controversy escalated to such a national proportion that it even came to the attention of Chairman Mao, who, irritated by the excesses of the factionalist cultural czars and their overzealous censorship serving their partisan interest, commented wryly: "An owl habitually keeps one eye open and other closed. The artist does possess the common knowledge, doesn't he?"4 He dismissed the cynical use of art criticism as "metaphysics going berserk; a skewed view!"5 Mao's pronouncement on the matter quieted the critics and put the controversy to rest, even though he had no intention of changing the overall political tenor of the time. After Mao's death in 1976 the shrill ideological regimentation of the Cultural Revolution (1966-76)

and its cultural policies were overhauled, and Huang and his peers were accordingly exonerated. The cultural inquisition by the bigots of the previous regime was dismissed by post-Mao revisionists as political engineering spilling over into and running berserk in the art world. The once castigated artists of the Black Paintings became heroes, and their paintings received critical and popular acclaim. Out of a field of eight candidates Huang was awarded the commission to design the composition for the ninety-foot monumental tapestry of a mist-shrouded mountain panorama that was to be hung on the wall behind Mao's statue in the Chairman Mao Memorial Hall. (First paragraph of the article.)

Warner, M. (1985). Monuments & Maidens : The Allegory of the Female Form. London, Vintage.
THIS IS A BOOK YOU CAN TAKE OUT FOR A BEER. At its best, it is wry, witty, opinionated and gossipy. You can't always trust it to pay its own way but every so often the prose itself picks up the tab. Trouble is, the book wants to be treated like a Royal Academician. It flaunts its research like Jane Russell's cleavage, thrusting data under your nose with voluptuous abandon. This would be O.K. if it weren't for the recurring clues that the bodice is padded. If you are impressed by this sort of aggressive pedagogy, the book will give you what you deserve. It will blow smoke in your face—elegant spirals of fumy scholarship, but smoke nonetheless.

The purpose of Monuments & Maidens is to examine how women's identity has been defined, since classical times, by symbolic uses of the female form. The book is an intricately contrived, extravagantly documented tour de force which is more convincing in its asides than in its axioms and lines of argument. In the rare moments when she forgoes the postures of the don for the prerogatives of the essayist, Warner is a gifted observer capable of flavorful irony and grace. She is also an inspired scavenger. Some of the book's most commanding portions are to be found in its quotations and paraphrases: William Gass on monuments ("The' monumental monument tends to be, in this way, an open emblem. It tends to be FOR RENT"); Robert Musil on the invisibility of statues; Edith Wharton's description of Lily Bart posing as a painting by Reynolds; the precis of Svetlana Alpers's meditation on Vermeer. (From a review by Maureen Mullarkeya, posted at Studio Matters.)

Waszink, P. M. (2002). "Some Observations on Allegory in Akhmatova's Early Poetry." The Slavic and East European Journal **46**(4): 743-761.
This article will study aspects of the allegorical character of Akhmatova's poetry. Allegorical styles, in contrast to most others, demonstrate combinations of different codes. In all definitions of the concept, emphasis is placed on the fact that the technique of allegory deviates from that of a standard code. In allegorical texts a reader's attention continuously shifts back and forth from a general code to a personal one which deviates from it. In fact, allegory is the most elusive of all literary devices. It reveals the perpetually fluctuating status of the world it depicts and therefore offers a perfect tool for depicting such a world

(Whitman 13). For a definition of allegorical texts, Coleridge's classical statement serves well:

We may safely define allegoric writing as the employment of one set of agents and images with actions and accompaniments correspondent, so as to convey, while in disguise, either moral qualities or conceptions of the mind that are not in themselves objects of the senses, or other images, actions, fortunes, and circumstances, so that the difference is everywhere presented to the eye or imagination while the likeness is presented to the mind. (Coleridge 30)

Coleridge's definition emphasizes that equal importance is given to the literal and figurative meanings of allegorical words, whereas with nonallegorical words the literal meaning is considered essential. Put simply, in allegorical texts a separation is consistently made between what the text says (the "fiction") and what it means ("the truth") (Whitman 2 and Appendix I: "On the History of the Term 'Allegory'"). In Quintilian's terms, a word A, which has an allegorical character, does not directly refer to its meaning "A," but rather to that of another word "B" (Quintilian book 9, ch. 2: 46 (Lausberg 895ff.)).1 In modern definitions, an allegorical motif expresses both A and B (Kurz 34). The specific character of allegorical texts is due to the equivalence of their literal (A) and figurative (B) meanings (see also Jahn 20, Wilpert 15ff.). Contemporary scholars confirm the idea that the literary and figurative meanings of allegorical texts are of equal value (Kurz 31). This definition of allegorical texts implies that a trope-like metaphor is not typical of them. In a metaphor there is a relationship of similarity between two living beings or objects sharing one or more common traits. However, an allegory shows a total identification between a represented person or object and its underlying idea, which has been transferred into the palpable world. In other words, allegorical texts show a tendency to express all elements from represented reality (even those which are temporally determined) in terms of space. The fact that in allegorical works total identifications are a result of abrupt changes rather than of metaphors means that metamorphosis is a typical feature of allegory.

(First paragraph of the article.)

Watanabe, J. M. (1983). "In the World of the Sun: A Cognitive Model of Mayan Cosmology." Man **18**(4): 710-728.

Linguistic data from Mam, a contemporary Mayan language spoken in western Guatemala, is used to construct a cognitive model of Mayan cosmology. Terms for the directions, verb paradigms and the demarcation of time periods reveal a conception of space and time in which directionality, motion and time are inextricably linked to the movement of the sun. In Mam terms, direction does not exist independently of motion. Cardinal directions are defined as vectors rather than as fixed points in space. East and west become moments of reversal in the suns's diurnal oscillation between the horizons, and up and down are the only other, non-invertible spatial directions. Also modelled on the passage of the sun through the heavens, time is embodied as this movement between the eastern and western horizons. Comparison of this cognitive model with ethnographic as

well as archaeological evidence suggests that a similar structure underlies all Mayan cosmologies.

Weatherby, H. L. (1994). Mirrors of Celestial Grace : Patristic Theology in Spenser's Allegory. Toronto, University of Toronto Press.

Weber, J. J. (2004). "A New Paradigm for Literary Studies, or: The Teething Troubles of Cognitive Poetics." Style **38**(4): 515-523.
    Recent advances in conceptual integration or blending theory, as well as new insights of cognitive linguists and psychologists into such experiential aspects as perspectivization, profiling, and the role of idealized cognitive and cultural models, have been of great interest to many stylisticians working in related areas. These developments have given rise to a new paradigm for literary studies-cognitive poetics or stylistics. After an initial and almost exclusive focus on the study of conceptual metaphors (see e.g. the special issue of Style [36.3] on Cognitive Approaches to Figurative Language), cognitive stylisticians have now considerably broadened their field of investigation, as witnessed by the three books reviewed here: an introductory textbook by Peter Stockwell, and two collections of articles, one edited by Joanna Gavins and Gerard Steen, and the other by Elena Semino and Jonathan Culpeper.

Weiss, J. S., J. Elderfield, et al. (2007). Jasper Johns : An Allegory of Painting, 1955-1965. Washington
New Haven, National Gallery of Art ;
in association with Yale University Press.
    Jasper Johns (b. 1930) is one of the most significant figures in the history of postwar art. His work from 1955 to 1965 was pivotal, exercising an enormous impact on the subsequent development of pop, minimalism, and conceptual art in the United States and Europe. This is the first publication to approach Johns's work of this ten-year period through a thematic framework. It examines the artist's interest in the condition of painting as a medium, a practice, and an instrument of encoded meaning through several interrelated motifs: the target, the "device," the naming of colors, and the imprint of the body.
In this handsome book, leading scholars, a conservator, and a contemporary artist consider Johns's activity in this critical decade and discuss many of his iconic paintings, such as Target with Four Faces (1955), Diver (1962), Periscope (Hart Crane) (1963), and Arrive-Depart (1963). Their new critical and historical perspectives are grounded in an unusually close visual and material analysis of Johns's work.

Welsh, A. (1965). "The Allegory of Truth in English Fiction." Victorian Studies **9**(1): 7-28.
    IN THE VAST PROSAIC REACHES of his Essay Concerning Human
 Understanding Locke suddenly permits himself the following
figure of speech: "though many a man can with satisfaction
enough own a not very handsome wife to his bosom; yet who is bold

enough openly to avow, that he has espoused a falsehood, and re-
ceived into his breast so ugly a thing as a lie?" (IV, iii, 2o). Who indeed?
we may echo, and take private comfort in the fact that the question
is merely rhetorical. For all its quaintness, the matrimonial figure is
uttered with more conviction than Locke's formal definition of truth as
"the joining or separating of signs, as the things signified by them do
agree or disagree one with another" (IV, v, 2). The figure embodies what
might be called the classic English attitude toward truth and its prece-
dence. It also bridges the double meaning of the English word, which,
in contrast to the usage of most European languages, means both truth-
telling, the correspondence of words (or other signs) to facts, and
loyalty, a relation between persons. Etymologically, moreover, the word
"truth" (Old English triewe, treowe) means primarily loyalty or good
faith, and the cognates that preserve the original meaning (trow, troth,
betrothal) simply return us full circle to Locke's marriage. (First paragraph of the article.)

Wendt, A. (1957). "The Moral Allegory of Jonathan Wild." ELH **24**(4): 306-320.
        Fielding's purpose in retelling the story of Jonathan Wild, as
he himself makes clear in the Preface to the Miscellanies, is to
allegorize the quality of human " greatness," not to write the
history of a famous thief. "Roguery, and not a rogue, is my
subject," he writes, and the tale which follows, in spite of its
irony, has all the simple directness of a medieval morality play,
in which Wickedness meets its downfall a.nd Goodness triumphs.
Yet the triumph of goodness has been widely accepted as represented
in the person of Thomas Heartfree, the foil to Wild,
whereas it can be shown, I believe, that the moral allegory
involves conscious reference to the limitations of Heartfree's
passive goodness as well as to the evil of Wild's immoderate
greatness. It will be the purpose of this study to examine the
character of Heartfree in the light of the eighteenth-century
ethical thought. (First paragraph of the article.)

Wentzlaff-Eggebert, F.-W. (1975). Der Triumphierende und der Besiegte Tod in der
Wort- und Bildkunst des Barock. Berlin, W. de Gruyter.

Werbner, R. (1997). "The Suffering Body: Passion and Ritual Allegory in Christian
Encounters." Journal of Southern African Studies **23**(2): 311-324.
        This article raises key questions about ritual as Christian allegory and bodily
        practice in history. In colonial and postcolonial ritual, around which moments of
        the Christian drama of self-sacrifice, cosmic martyrdom, redemption and
        resurrection have African Christians physically embodied their personal and
        collective identities, their felt individuality or their intimate sense of self? How
        has Christian passion met moral sensibility in colonial and postcolonial
        encounters? Pursuing that in a critique of a familiar modernist paradigm, the

account addresses the changing moral economy within which religious argument, whether verbal or mimetic, whether about syncretism or anti-syncretism, is carried forward. A major concern is fundamental, long-term change and the importance for the adherents themselves of ritual and church forms perceived as being universal and global.

Werckmeister, O. K. (1997). "The Islamic Rider in the Beatus of Girona." Gesta **36**(2): 101-106.

The image of a rider in Muslim attire spearing a serpent in a marginal miniature of the Girona Beatus of 975 is relevant to the question of how recurrent adaptations of Islamic motifs in the Christian art of early medieval Spain relate to the long-term political confrontation of Muslims and Christians in the Iberian peninsula. He appears in two pictorial cycles added to the core of the Beatus and Daniel illustrations: a set of images of the infancy and death of Christ and a series of marginal figures of monstrous animals derived from the Islamic iconography of the royal hunt. In the former cycle, he represents Herod persecuting the infant Christ; in the latter, he is juxtaposed with an illustration of the sealing of the elect according to Revelations 7:1-3. This scene was evoked as an allegory of Christian martyrdom in the lessons and chants of the Visigothic rite on January 8, the Feast of the Holy Innocents. The deployment of the erect serpent confronting the rider without being hurt by his spear is derived from the Physiologus account of the serpent as an allegory of the steadfast Christian, based on Matthew 10:16, and from the exegetical tradition relating this allegory to the idea of martyrdom. Eulogius of Cordoba, who promoted martyrdom as the ultimate testimony of resistance against cultural assimilation to Islam, drew on this exegetical tradition of Matthew 10. Therefore the Islamic casting of Herod, persecutor of Christians, projects the commemoration of Mozarab martyrdom by the emigrant monastic community of Tobara, where the codex was produced.

West, M. (1988). "Spenser's Art of War: Chivalric Allegory, Military Technology, and the Elizabethan Mock-Heroic Sensibility." Renaissance Quarterly **41**(4): 654-704.

In the medieval romances single combat was the knightly norm. The Italian chivalric epics sought to adapt this convention to the ideals ofthe Renaissance courtier. In Il Cortegiano, Frederico Fregoso explains "that where the Courtyer is at skirmishe, or assault, or battaile upon the lalld, or in such other places ofenterprise, he ought to worke the matter wisely in seperating himself from the ll1ultitude, and undertake his notable and bould feates which he hath to doe, with as little company as he can." But such displays of panache had little place in the massed infantry tactics that dominated the actual battlefields ofthe sixteenth century. It was disciplined self-restraint that made the Swiss and Spanish pike phalanxes so formidable, relegating cavalry to secondary importance. The Italian courtierknights had been rudely humbled, after all, when Charles XII invaded Italy in 1494 and deployed his excellent artillery. (First paragraph of the article.)

Wheat, L. F. (2000). <u>Kubrick's 2001 : A Triple Allegory</u>. Lanham, MD, Scarecrow Press.
    There are times when you read a book and think the author has it dead wrong.
    Then are times when you suspect he is right, and that thought scares gives you
    the cold shakes. Wheat's analysis of 2001 is exactly like that. No, this is not
    another whiney look at the sad differences between Kubrick's vision of what this
    year would be like and the McDonald's sponsored nightmare of reality television,
    boy bands and public disinterest in science that we ended up with. This is much
    crazier than that. Leonard Wheat examines 2001 from the perspective of three
    different allegories: the Odysseus myth, man-machine symbiosis and the
    Nietzschean Zarathustra legend.
Wheat is a retired economist, who has a doctorate in political economy and
    government from Harvard. That in itself does not qualify him to review old
    movies, but it does say he's used to pretty rigorous analysis. His book is an
    examination of the movie rather than the book. He points out that the movie was
    based on a Clarke short story, and the book came after the film. This being the
    case, Wheat is very centered on Kubrick's vision of the story rather than
    Clarke's. He uses scripts, director's notes, and some interviews to provide
    evidence for some of his claims.

So what are those claims? Alot of it makes good sense. For instance, Dave Bowman
    relates to Ulysses (a reknowned bowman in the myths). He goes on a long
    voyage and loses all his crew. Pretty neat so far, but Wheat tends to go to far in
    some oif his claims. Here's an example:

"In the next scene, the moon monolith scene, it becomes evident that TMA-1
    symbolizes the wooden Trojan Horse: hence, we are looking for hidden meaning
    that refers or alludes to the Trojan Horse. And that meaning can be found in
    TMA-1. Spell out the figure '1' and you get TMA-ONE. These letters, like the last
    nine in Frank Poole, can be rearranged to form an anagram. In this case, the
    anagram is "No Meat." A wooden horse has no meat on its skeletal framework."

(From a review by Cliff Lampe on Slashdot.)

Wheat, L. F. (2008). <u>Philip Pullman's His Dark Materials--A Multiple Allegory : Attacking
Religious Superstition in The Lion, the Witch, and the Wardrobe and Paradise Lost</u>.
Amherst, N.Y., Prometheus Books.
    Philip Pullman's His Dark Materials trilogy is one of the most popular fantasy
    works of our time. Both the trilogy and a new movie based on it are being
    marketed chiefly as YA (young adult) fare. But Leonard F. Wheat shows in this
    fascinating analysis that His Dark Materials is far more than a YA tale. At a
    deeper level it is a complex triple allegory--a surface story that uses 231
    symbols to tell three hidden stories. As such, it is among the most profound,
    intellectually challenging, and thoroughly adult works ever written. Wheat brings
    the hidden stories to light. He demonstrates how Pullman retells two prominent
    works of British literature--C. S. Lewis's The Lion, the Witch and the Wardrobe
    and John Milton's Paradise Lost. Pullman's aim is to counter Lewis's

pro-Christian allegory with his own anti-Christian allegory. Pullman does this in his second allegory by turning Paradise Lost upside down. Satan and his daughter, Sin, along with Adam's murderous son Cain, become heroes; God and Jesus become villains. This retold story depicts our society's warfare between knowledge (symbolized by Dust) and religious superstitions (symbolized by Specters). Pullman adds an original third hidden story featuring Christian missionaries, Charles Darwin, agnostics, and atheists. Wheat's intriguing interpretation of Pullman's work is the first to point out the many allegorical features of His Dark Materials and to highlight the ingenious ways in which Pullman subtly attacks religious institutions and superstitions. Pullman fans as well as readers interested in fantasy or concerned about religious coercion will find Wheat's book not only stimulating but overflowing with surprises. (Amazon product description.)

White, R. B., Jr. (1973). "Milton's Allegory of Sin and Death: A Comment on Backgrounds." Modern Philology **70**(4): 337-341.

The allegory of Sin and Death, which appears toward the end of book 2 of Paradise Lost and reappears in book 10, and which eighteenth-century critics considered an aesthetic flaw,I has become for the modern critic mainly a hunting ground for sources. In the present study I hope to show how the search for sources of ever-increasing obscurity has led critics away from what seems to be the most obvious and most readily available model for the episodes involving Satan, Sin, and Death, and has, in fact, prevented a proper understanding of some portions of the poem, and second, I hope to explicate in doctrinal terms a portion of what Toole has interpreted so well in terms of image and structure.

White, S. (1991). "Allegory and Referentiality: Vertigo and Feminist Criticism." MLN **106**(5): 910-932.

For more than a decade, since the publication, in 1975, of Laura Mulvey's essay, "Visual Pleasure and Narrative Cinema," Hitchcock's 1958 film Vertigo has been at the vortex of critical debates about the fundamental structures of classical narrative cinema.1 Psychoanalytic, formalist, feminist, post-structuralist, and Marxist readings of the film have multiplied, making it one of the most frequently analyzed films in the Hitchcock canon, if not in cinema history in general. I will not attempt to explain why Vertigo has been thus honored by critics, though I hope that the intrinsic interest of the film will become obvious in what follows. This is, rather, a critical review of the essays on Vertigo that seem to me most relevant to feminist theory. My aim is to identify certain fundamental problems in some of the most interesting of these readings: to point to, for example, a nostalgia for an empirically-based history, the essence of which is an unproblematized set of references, upon which the "truth" of the film or the ultimate reading of that film would rely. In my confrontation with Hitchcock critics including Mulvey, Rothman, Cavell, Wexman, Modleski, and Jameson, such issues as maternity, bisexuality, the place of the "real" woman in a materialist reading of the film, and the meaning of allegory from a formalist perspective on Vertigo will be considered. I will offer, finally, a reading that

speaks of critical failure even as it gives itself as yet another ultimate, in this case allegorical reading of the film. I will add that, of course, my own presentation of these critics' work is itself "allegorical," in De Man's sense of the word, in that they are figures for me: my allusions to these critics' theories about the film no doubt fail to capture any referential "truth" about their arguments. (First paragraph of article.)

Whitehead, C. (2003). Castles of the Mind : A Study of Medieval Architectural Allegory. Cardiff, University of Wales Press.

Christiania Whitehead's Castles of the Mind is a studied, thoughtful, and often perceptive examination of the literary and exegetical uses of architectural representations present in English, Latin, and certain European texts, primarily those inscribed between the twelfth and fifteenth centuries. It was probably inevitable that organization should be a challenge in a book which is about both architecture and allegory, but it is divided into two main sections, 'Christian architectural allegory' and 'Classicizing architectural allegory'. These treat respectively sacred and Christian, and secular and classical, traditions, though, as Whitehead notes, in the late-medieval period the two frequently intersected, in spite of their finally separate origins. In neither case, however, was there a fixed way for deciding which allegory was appropriate for a particular type of building, and Peter of Celle gave witness to the variety of responses possible in both traditions when he remarked that 'some think of the cloister as a stadium, and others think of it as a courtyard, or treasure room or earthly sanctuary, or royal bedchamber, or gibbet, or marketplace' (p. 279). Part of the attractiveness of these allegorical traditions is thus the creativity which, within bounds, they could and did exhibit. The Middle English tradition, which is the one effectively treated here, embraced texts as different as the popular devotional treatise The Abbey of the Holy Ghost and such secular poems as Chaucer's no less famous House of Fame. Both texts spring from rich continental traditions with which they are, in J. A. W. Bennett's phrase, 'in dialogue', and our understanding of many Middle English works treated here grows importantly thanks to the Latin allegorical traditions which Whitehead has identified. The English texts present topics of such variety that Whitehead's choice of which ones to treat is inevitably somewhat arbitrary, but this is a rich, useful, and searching examination of a hitherto little-examined literary tradition.

Yet in addition to the allegorical readings presented here, it is possible to believe that certain texts owed something to the physical evidence of the architectural projects which, whether under construction or completed, were everywhere present about their often clerical authors. It may be no coincidence that these allegorical traditions took hold in the twelfth century, a time when stone building projects proliferated across Europe, and became the usual way of constructing important buildings in England. Certainly the effect of several of the Latin texts in particular was to lend a sense of sacred space to the buildings they described, but some vernacular texts were more conflicted, and Whitehead rightly notes, for example, that 'Chaucer's description of Fame's house draws

heavily upon contemporary trends in civic and ecclesiastical architecture' (p. 178). The importance of this observation, and its evident implications for an equally important residence in Sir Gawain and the Green Knight, goes unexplored, as does the quite compatible 'Gothic' aesthetic tradition identified in the architectonic structure of the Canterbury Tales in Robert M. Jordan's venerable but still important Chaucer and the Shape of Creation. Still, this is in many ways a pioneering study, of the greatest possible use for understanding the rich, allegorical traditions it so effectively describes. (Review by John C. Hirsh, in Medium Aevum.)

Whitman, J. (1987). Allegory : The Dynamics of an Ancient and Medieval Technique. Cambridge, Mass., Harvard University Press.
Allegory is both a strategy for interpreting texts and a method for composing them. This book investigates the interplay between these interpretive and compositional traditions at critical points in their development.

Jon Whitman analyzes a range of works in which the allegorical impulse develops, from the Stoic moral essay and the Roman mythological epic to the Neoplatonic exegetical treatise and the Christian spiritual encyclopedia. By examining important changes in approach to the logic of a text, the design of the world, and the organization of events, Whitman shows how the interpretive and poetic strategies of allegory increasingly overlap and broaden in scope in antiquity and the early Middle Ages. He explains how this interaction acquires an intensive form in the twelfth-century Cosmographia, which explicates the story of creation by devising allegorical characters to act out the narrative. Relating this early convergence of analytic and imaginative methods to broader critical concerns, Whitman shows how allegory constantly promotes the reassessment of its own formulations, a process that stimulates the complex allegorical movement of the late Middle Ages. (Amazon product information.)

Whitney, J. E. (1888). "The "Continued Allegory" in the First Book of the Faery Queene." Transactions of the American Philological Association (1869-1896) **19**: 40-69.
Spenser has not received from scholars the attention which has been given to the other great English poets. The so-called Spenserian Society has done almost nothing of the finer work which has characterized the Chaucer, Shakspere, Shelley, and Browning Societies. Yet, if we may judge from certain signs of the times, there is reason to hope for an early revival of general interest in the father of poets; for as truly as Chaucer is the father of English poetry, Spenser is the father of English poets. There is as much to be done for Spenser as there was for any of the great names written above. Consider, for instance, how that rich field, the Allegory of the Faery Queene, has been neglected. Sir Walter Scott, reviewing Todd's Spenser, asks why it is that editors do not see the need of giving their

chief attention to its interpretation. Only a few Spenserians
have been more than half friendly to it. Most critics, finding
it as difficult to cope with as one of Spenser's dragons, have
counselled the reader to let it alone. The absurdity of advice
which entirely ignores a main object of the poet, ought to be
apparent, and moreover the allegory is a chief element in the
greatness of the Faery Queene. I do not believe it was
regarded with indifference in Elizabethan days; that it is so
treated now, in spite of differences in taste, is a deplorable
commentary on English scholarship.
(First paragraph of the article.)

Whitson, S. (1989). ""Sanitized for Your Protection": On the Hygiene of Metaphors."
Rhetoric Society Quarterly **19**(3): 253-262.
> The metaphor has gained much importance as of late. No longer simply a
> decorative feature of discourse, the trope has obtained an epistemological and
> ontological dimension. No longer merely a figural flourish of prose, the metaphor
> has acquired an important role in the study of human understanding. Hence,
> thanks to theoretical rehabilitation and philosophical reconsideration,
> metaphorical analysis has become an important and popular pursuit for many
> disciplines--philosophy, literary theory, linguistics, rhetoric, et al. While the
> insights generated and the discoveries made by metaphorical analysis are
> significant and worthy of much study, we will take as our point of departure the
> limits of such critical inquiry. This essay offers another perspective, a sort of
> theoretical intervention which examines from another angle the study of
> discourse. Rhetorical theory, it will be reasoned, benefits from a perspective
> which considers the metonymical features of discourse. As such, the
> comparative advantages of either metaphorical or metonymical analysis are not
> measured by which one is true, but rather by which one is most useful for a
> given project. Simply put, a metonymical perspective can recognize and explain
> a terrain outside the scope of metaphorical analysis. The change we consider in
> this essay does not render useless or inadequate previous explanations, but
> rather opens a space or a zone from which to critically evaluate what has been
> previously overlooked. (First two paragraphs of the article.)

Whitt, J. (1994). Allegory and the Modern Southern Novel. Macon, Ga., Mercer
University Press.

Wilkins, D. G. (1983). "Donatello's Lost Dovizia for the Mercato Vecchio: Wealth and
Charity as Florentine Civic Virtues." The Art Bulletin **65**(3): 401-423.
> Donatello's Dovizia (ca. 1430), a heroically scaled allegory that stood atop a
> column in the Mercato Vecchio, was most probably a Communal commission.
> An idealized female figure in forceful movement with a large basket of fruit atop
> her head and a cornucopia on one arm, she is related in iconography to
> contemporary writings by Leonardo Bruni and other humanists which suggest
> that she embodied the new concept of the interrelationship between Civic

Wealth and Florentine Civic Charity. Created at a time of financial instability and change, the Dovizia was calculated to express the stability and beneficence of the Florentine Commune.

Williams, A. (1969). "Medieval Allegory: An Operational Approach." The Bulletin of the Midwest Modern Language Association **2**: 77-84.

No one can complain that either now or in the past the literary phenomenon of allegory has been neglected by scholars and critics. Some have commended it, St. Paul and Philo Judaeus, the first popularizers of the term; Dante and Spenser, who both advance the allegorical nature of their great works as a selling point. Some have condemned it, Coleridge and Hazlitt, the latter of whom counsels the reader not to meddle with the allegory of the Faerie Queene and it will not meddle with him. So the critic who would understand the miscellaneous heap of medieval works generally labelled allegorical can plead no dearth of critical consideration. He can, however, complain of a lack of clarity and practical guidance. Too often he reads in one critic that the Vita Nuova or the Pearl is allegorical, in another that they are not. Regretfully he comes to the conclusion that the two critics are not talking about the same thing. The Pearl is allegorical because it has a secondary, concealed meaning; it is not allegorical because it has no personification. (First two paragraphs of the article.)

Williams, D. (1982). Cain and Beowulf : A Study in Secular Allegory. Toronto, University of Toronto Press.

David Williams' Cain and Beowulf, A Study in Secular Allegory (1982) ... seeks "to delineate the Cain tradition as it might have been available to the poet and thus to provide a source outside the poem that can be used to clarify the poetic intention and force of elements of the Cain tradition in Beowulf" (5). Like Bolton, Williams tries to improve upon the Christian-historicist approach, in this case, by broadening and secularizing it. He acknowledges that the "Latin-Christian intellectual traditions" have not led to a "consensus on the meaning of Beowulf or its structure," but he blames this "lack of agreement," not upon "the failure of the principle itself," but upon its narrow "theological expression," which should be expanded to include "the general ethical, political, and aesthetic forms that are, properly speaking, secular even in the middle ages" (1). Yet Williams returns in spite of his qualifications to things like "the medieval mind" and "the ideological climate of which the poet was himself a product" (94). The Cain tradition is relevant, because it explained "the continuity... of the evil spirit" "in newly converted states" (98). Everything depends of course, upon how much of the Cain tradition, whatever it may have been, finds its way into the poem and how the poet uses it. Williams is aware of this circularity and appeals to "the apparent themes of the poem," which "makes frequent allusion to kinship, loyalty, peace, war, betrayal, and hatred" (6). Although one is left with the feeling that the Cain tradition is allowed to explain too much, or little, there is an urbanity in Williams' arguments; and the usual stridency of the Christian-historicist is absent. The essential value of William's study lies, perhaps, in its realization that the author of Beowulf was "both propagandist and

poet simultaneously" (98). In this he anticipates a subsequent point developed by Fred C. Robinson.4 If the first role "is negative. The poetic process is otherwise.... his function as a poet leads him to memorialize the past" (98-9). Williams seems closest to the poem when he thus heeds its own inner context. But it is still Klaeber's poem. (From a survey of work on Beowulf by Raymond P. Tripp, Jr., in Essays in Medieval Studies 2.)

Wimsatt, J. I. (1970). Allegory and Mirror : Tradition and Structure in Middle English literature. New York, Pegasus.

Winter, S. L. (1989). "The Cognitive Dimension of the Agon between Legal Power and Narrative Meaning." Michigan Law Review **87**(8): 2225-2279.
    The role of narrative in law, using the concept of narrative as a vehicle with which to explore the issues of legitimacy and indeterminacy in law, is examined.

Withers, J. (1986). "Eleanor Antin: Allegory of the Soul." Feminist Studies **12**(1): 117-128.
    Artist Eleanor Antin is a leading figure in the creation of performance art, an art form popularized in the 1960s. Unlike conventional theatre, performance art does not commonly depend on a framed, proscenium type of presentation; it is less "crafted" and often improvisational. Artist Eleanor Antin is a leading figure in the creation of performance art, an art form popularized in the 1960s. Unlike conventional theatre, performance art does not commonly depend on a framed, proscenium type of presentation; it is less "crafted" and often improvisational. Using her own person as the centerpiece of her performances, Antin has, for the past fourteen years, brought forth her alter personas-the King, the Ballerina, the Black Movie Star, and the Nurse. These personas have been portrayed in performance work, theatre, video, and film as well as in drawings, movable sculptures, and paper dolls. Antin has also published her own person of her performances, Antinmemoirs exploring and documenting her "Theatre of the Self. (First paragraph of the article.)

Wittkower, R. (1987). Allegory and the Migration of Symbols. London, Thames and London.
    Collected essays of art historian and architectual critic, Rudolf Wittkower

Wodak, R. (2006). "Mediation Between Disocurse and Society: Assesing Cognitive Approaches in CDA." Discourse Studies **8**(1): 179-90.
    While reviewing relevant recent research, it becomes apparent that cognitive approaches have been rejected and excluded from Critical Discourse Analysis by many scholars out of often unjustified reasons. This article argues, in contrast, that studies in CDA would gain significantly through integrating insights from socio-cognitive theories into their framework. Examples from my own research into the comprehension and comprehensibility of news broadcasts, Internet discussion boards as well as into discourse and discrimination illustrate this position. However, I also argue that there are salient limits to cognitive

theories which have to be taken into account, specifically when proposing social change via rational/cognitive insights. Examples from recent political debates on immigration and from the election campaign in the US in 2004 serve to emphasize these arguments.

Wofford, S. L. (1987). "Britomart's Petrarchan Lament: Allegory and Narrative in the Faerie Queene III, iv." <u>Comparative Literature</u> **39**(1): 28-57.

    AS BRITOMART PARTS from the Redcrosse in Book III canto iv of The Faerie Queene, Spenser tells us that she continues "on her former course" (III, iv, 5). The narrative direction of this course is rather uncertain, although its goal or end is the union with Artegall. "All the way," Spenser continues, she "grew pensiue through that amorous discourse"; as the rhyme indicates her former course was an amorous discourse and it will continue to be one. The lament this pensiveness evokes and the ensuing battle with Marinell illustrate the difficulty of making an amorous discourse, necessarily a deviation from the work as allegory or succeed as quest. Whether for the poet who longs for "that Sabaoths sight" but never sees it, or for the character who projects an end to her "course" but never completely reaches it (she attains only a limited version of this desired goal), a gap exists and widens between the certainties of meaning and value that Spencer the poet posits and the fluctuation and uncertainty in the fictional world of his poem. In the terms of Britomart's lament, the "feeble bark" of the poem and of the mortal (and Briton) characters remains "Far from the hoped hauen of reliefe" (8). This essay will explore the implications of this gap for Spenser's allegorical technique and will suggest how a study of Spenser's subtexts can provide a means of defining and interpreting the divided, twofold vision that this gap produces. In particular, I wish to show the importance of the Petrarchan subtext of Britonlart's lament and to suggest an interpretation of canto iv which treats as primary the Petrarchan context it establishes. (First paragraph of the article.)

Woodward, J. B. (1978). "Allegory and Symbol in Gogol's Second Idyll." <u>The Modern Language Review</u> **73**(2): 351-367.

    Despite the disparaging verdict pronounced on Gogol"s first two volumes by Nabokov, the opening story of his second volume, the idyll Old-World Landowners, has continued to exercise the minds of critics both as an intriguing mystery which stubbornly resists convincing resolution and as an important landmark in the development of his art. On the one hand, it poses in an exceptionally acute form, as the reactions to it of Belinsky and many subsequent critics attest, the problem with which the reader of Gogol"s fiction is repeatedly confronted - that of recon-ciling elements which appear to defy reconciliation (in this case, the tone of the narrator and the content of his narrative); on the other, it is the work which is commonly regarded as the first in which Gogol' appears, in Victor Erlich's words, as 'a master of Kleinmalerei', of the 'dense, viscous social landscape painting' which 'was to become a trademark of the later Gogol', and probably the main reason for the largely erroneous view that Gogol' was a realist'.3 In short, the story is viewed by most critics as the first example of the kind of art which was to achieve its

consummate form in the 'portrait chapters' of Dead Souls, posing problems of a similar nature and likewise continuing to perplex. The main purpose of this article is to re-examine it in the light of this judgement in an attempt to determine whether the perplexity caused by both works is not due to a misunderstanding of the common features which have been ascribed to them. But before we can undertake this task, it is necessary to consider a number of more general issues. (First two paragraphs of the article.)

Wright, R. (1995). "Towards a Poetics of Knowledge." Leonardo **28**(5): 395-398.
THROUGH ELECTRONIC IMAGERY, WE SEEM TO HAVE BEEN GIVEN direct access to scientific research, in a form often set adrift from the usual accompanying texts and explanatory materials. When our perception of scientific ideas is mediated in this way, it can lead to conflicts of context, with bizarre results. The introduction of this material into culture presents us with various challenges. Can we construct cultural readings of scientifically derived imagery that are more than just an enigmatic confrontation with seductive visuals? Can we propose an aesthetic or cultural practice that articulates and is informed by scientific knowledge but can function in a wider cultural context? Such a practice, if it existed, we might call a poetics of knowledge.

Yachnin, P. (1982). "A Game at Chess and Chess Allegory." Studies in English Literature, 1500-1900 **22**(2): 317-330.
King James I evidently did not care for chess: "I thinke it over fond," he wrote, "because it is over-wise and Philosophicke a folly. For where all such light playes, are ordained to free mens heads for a time, from the fashious thoughts on their affaires; it by the contrarie filleth and troubleth mens heads, with as many fashious toyes of the play, as before it was filled with thoughts on his affaires."' Yet while the King strongly disapproved of the game, he did not on that account demur from invoking its authority in a speech before Parliament: "[Kings] have power to exalt low things, and abase high things, and make of their subjects like men at the Chesse; A pawne to take a Bishop or a Knight, and to cry up, or downe any of their subjects. "2 The lesson we can derive from these two quotations is simply that a man of James's time did not have to be a chess lover in order to be a chess allegorist. I hope that the pertinence of this observation will become apparent in the course of this discussion, and that the precise nature of Middleton's highly literary use of chess-play will be established.

Yai, O. B. (1993). "In Praise of Metonymy: The Concepts of "Tradition" and "Creativity" in the Transmission of Yoruba Artistry over Time and Space." Research in African Literatures **24**(4): 29-37.
Students of Yoruba art history from citadels of Western fora of production of knowledge on others, we cannot hope to do justice to Yoruba art and art history unless we are prepared to re-examine, question, and indeed abandon certain attitudes, assumptions, and concepts of our various disciplines, however foundational they may appear to us, and consequently take seriously indigenous discourses on art and art history. One concept that needs to be questioned is

objectivity, for the African art historian claim to scientific objectivity results in portraying art as emanating from selfcontained cultures within identifiable frontiers. It is doubtful, however, if such portrayals reflect the experience and intellectual stance of Yoruba artists and of those we would call "traditional art historians" in today's parlance. Admittedly our analyses invariably accommodate diverse influences on specific artistic traditions (e.g., Benin influence on Owo art, Portuguese influence on Benin, etc.). But precisely the point is: how relevant is this very concept of influence, in its current acceptation, when examined in the context of the world views and intellectual traditions of African cultures? What is its epistemological or heuristic status or value? Is it only indigenous, conceivable, or is it alien and alienating?.

Yonemoto, M. (1999). "Maps and Metaphors of the "Small Eastern Sea" in Tokugawa Japan (1603-1868)." Geographical Review **89**(2): 169-187.
>This article examines the ways in which oceans were depicted in Japanese geographical writings and maps from the Tokugawa period. It uses these texts to understand how early modern Japanese visions of the Pacific and of maritime Asian waters constructed epistemological frameworks through which the Japanese saw their place in an increasingly complex web of regional and global connections. In the absence of actual adventure on the "high seas," Japanese writers, artists, and mapmakers used the inventive power of the imagination to fill in the cognitive blank of ocean space. I argue that the definition of early modern oceanic space was profoundly ambiguous, a legacy that, it can be argued, left its mark on Japan's modern relationship with the Asian Pacific region.

Young, M. D. (1996). "Cognitive Mapping Meets Semantic Networks." The Journal of Conflict Resolution **40**(3): 395-414.
>Cognitive mapping has been a valuable tool in understanding how individuals view their external environment. It has been used successfully to investigate crisis decision making, juror decision making, and international negotiation, and may find further use as a support tool in negotiation and mediation. This article presents a method for enhanced cognitive mapping--WorldView, which uses the symbol-based formalism of semantic networks. WorldView provides important advantages over more traditional cognitive mapping and assists in the systematic study of belief system content and decision process. WorldView eliminates constraints on represented relationships and captures more information than previous content analysis systems for belief structures, provides aggregation over texts or subject responses, provides a synonym facility for collapsing similar concepts, incorporates structural and comparative measures for analysis, and constructs manipulable cognitive maps that provide a basis for process models of belief change and decision making.

Yu, P. R. (1983). "Allegory, Allegoresis, and The Classic of Poetry." Harvard Journal of Asiatic Studies **43**(2): 377-412.

ANY discussion of allegory and Chinese poetry must begin with a consideration of the first anthology, the Classic of Poetry (Shijing), and of the awesome numbers of commentaries it inspired over the course of two millennia. Certainly, the earliest extant edition of the poems, the Mao text dating from around the second or first century B.C., contained annotations which suggested readings of individual works that would probably not occur to the "naive" reader, and there is reason to believe that .this was even truer of three earlier recensions, long since lost. The tradition of what modern eyes might view as farfetched scholastic interpretations proved an extremely persistent one, guiding the hands even of Zhu Xi (1130-1200), who claimed to be allowing the poems to speak for themselves by disregarding his predecessors' remarks, to the point of forsaking some legitimate glosses for questionable ones of his own device.

Zbilut, J. P. (1976). "The Tale of Misery and Ill Fortune as Allegory." The Slavic and East European Journal **20**(3): 217-223.

In medieval Western Europe, allegory was used in a variety of literary works. Romances, miracle and mystery plays, and spiritual treatises all used allegory in some way to elucidate didactic propositions by the personification of abstract vices, virtues, or ideas. Medieval Russia, on the other hand, offers very few examples of allegory. To be sure, knowledge of allegory as a figure of speech existed in Russia as early as 1073, when a translation of a Greek treatise on rhetoric, which included a section about allegory, was inserted in a miscellany compiled for Prince Svjatoslav of Kiev. Though the influence of this treatise cannot be ascertained, copies of it can be found up to the fifteenth century. Influenced by the allegorical exegesis of the Church Fathers, ecclesiastical writers such as Cyril of Turov wrote excellent sermons which frequently employed allegorical imagery. The Song of Igor's Campaign abounds in extended metaphors which may be considered allegorical in nature. And finally, a widely acknowledged political allegory entitled Skazanie o Magmete-Sultane was written by Ivan Peresvetov (?) about 1547 and is thought to have been intended for the instruction of Ivan IV (see Cizevskij, 279-83). Thus, allegorical tropes were known and used in medieval Russia; however, except perhaps for Peresvetov's work, none were structured as an extended allegorical narrative. One work which may join Peresvetov's as an exception is the anonymously authored seventeenth-century Tale of Misery and III Fortune (Povest' o Gore i Zlocastii). (First paragraph of article.)

Zeri, F., M. Dolcetta, et al. (2000). Botticelli, the Allegory of spring. Richmond Hill, Ont., NDE Pub.

Text based on the interviews between Federico Zeri and Marco Dolcetta