
14. Pound considers these two groups of cantos, composed largely through the selection of historical materials, representing some of the best of his works. But the critical evaluations vary. Leon Surette, for instance, states that he “can think of no possible defense for the rhetoric and organization of these selections,” and questions, “What has China to do with this epic of the West?” See *A Light from Elenus* (Oxford: Clarendon Press, 1979), p. 147.


17. Akiko Miyake says, “Yong Tching did nothing to deserve Pound’s suggestion that his work had been inherited by John Adams, since the latter was born in 1735, the year of Yong Tching’s death” (p. 133). But, for Pound, the timing is important. As is discussed in this article, Pound thinks that John Adams has defended law and tradition exactly as Yong Tching did.


19. See Note 4.

20. Pound’s lines are based on Joseph-Anne-Marie de Moyriac de Maillâ’s *Histoire Générale de la Chine*, in which the Emperor says, “You upset the customs of the empire, you disturb the tranquility of families, you stir up trouble between father and son.” See John J. Nolde’s *Blossoms from the East: the China Cantos of Ezra Pound*, p. 410.

21. For all Pound’s intent of representing history accurately, each representation is inevitably an interpretation, and an act of making history. Alan Durant observes, “What makes the Cantos significant is the way in which the poem exemplifies dimensions of a writing of the self into available positions to be occupied in the configurations of a past, a language, and a present society.” See “The Language of History in the Cantos” in *Ezra Pound and History*, ed. Marianne Korn (Orono: The National Poetry Foundation, 1985), p. 54.


Virgil has been very widely acclaimed as a prophet, but the grounds of this acclaim have shifted in the course of history. From ancient and especially from medieval times, this recognition was traditionally accorded him first and foremost, if not exclusively, on the basis of a passage from the Fourth Eclogue celebrating the birth of a new progeny (“progenies nova”) from heaven and the consequent renewal of the world. This passage lent itself to Christian messianic interpretations, thanks especially to its reference to a Virgin ushering in a return of the golden age of peace on earth (“iam redit et urget, redempta Saturnia regna”). Historical research reveals Virgil to have, in all probability, intended in this text to hyperbolically hail the birth of a son to a particular Roman consul. Yet, even apart from historical intentions and inevitable doubts about them, to pin Virgil’s claim to being a prophet to this text is to miss the momentous discovery that makes him truly a prophet in a way unprecedented in pagan antiquity.

Modern treatments of Virgil as prophet have not remained beholden to this Christian medieval framework and have opened suggestive avenues for more accurate elucidation of Virgilian prophecy, particularly in terms of its own historical context and the role of the Latin *vates* in Imperial Rome. What I wish to propose, however, is not a more accurately historicized understanding of prophecy in Virgil, but rather a philosophical interpretation of the conception of history as prophetic that is realized in the text of the *Aeneid*. This is actually analogous to the medieval Christian misprismon of Virgil in that it focuses on Virgil’s potential significance in a new and different historical context, our own. The justification for this approach lies in the fact that historical research into prophecy during the Augustan Empire cannot exhaustively
deeper structure and meaning in the interaction of history, properties, and prediction. In the conventional sense, one might refer to the effect of properties on the combined state of the universe. The analysis of properties in the continuous state reveals that these common properties of a system are often referred to in physics, mathematics, and computer science. The concept of properties is necessary to understand the configuration of a system, and these properties must be analyzed in terms of their effects on the system's state. As a result, properties are a fundamental concept in describing the interaction of history and space.

...
that is, as history made prophetic by poetic interpretation. For against
the background of superstitious "fortune-telling" practices and various
techniques of divination, prophecy in this latter sense emerges as the
very foundation of Virgil's special art of signifying and its visionary
power. Much more than predicting the future, prophecy consists in
interpreting history in a way that reveals its final meaning. Such
interpretation does, of course, also give a key to telling the shape of
things to come. It means transcending the time of an isolated present
cut off from past and future, and seeing time rather in its wholeness,
what is aptly termed "the fullness of time" (Galatians 4. 4) in the
eschatological perspective of Scripture. This enlarged, comprehensive
perspective then opens action to other time dimensions beyond the
present, enabling it to be leveraged particularly from the future.

The meaning of prophecy as a reinterpretation of history, as well as
of the present, reframing them in terms of the future, a future open to
possibilities for the sake of which everything past and present is
happening, rather than a future frozen in its possibilities, closed off
through sure-fire prediction of the inevitabilities of fate, is dramatized
centrally in Book VI of the Aeneid. Meeting his father Anchises in the
underworld, Aeneas is given a prophetic glimpse of the glories lying in
store for the souls of his descendents. As already in Book I, with
Jupiter's promises to Aeneas's mother Venus on her son's behalf, the
future is revealed, but this "future" is actually the past, Roman history
from its inception, passed in review, yet always with a view to what it is
leading up to, the final goal that it is all directed towards. Moreover, the
prophecy of future Roman glory is situated within what is implicitly a
call to action in the present, a command to begin to realize the high
purpose and promise for which Rome is born. What is foretold here is,
after all, Roman history. Yet this history is presented as an ideal and a
horizon for action and with the aim, therefore, of motivating efforts to
strive to achieve what it projects as a providential plan. This plan
centers on the establishment of Roman civilization and culminates in
an eternal empire. But this purportedly utopic state is not itself an
historical fact. It cannot have been achieved definitively already by
Romulus's or Aeneas's or Iulus's or even Julius Caesar's actions in the
past, except proleptically and as gesturing toward an eternal glory yet to
come. These heroic figures, all of them archetypal representations of
the emperor to come, are all models for Caesar Augustus and for
Virgil's own contemporaries, the ones to whom the poet is actually
addressed and for whom it constitutes an indirect challenge to act
worthily of their illustrious forbears.

The vision of empire imaged in the prophecy and in its idealized
interpretation of Roman history is not just plain fact, not a fait accompli
such as the narrative pretends, but rather an ideal that Augustus is
challenged to make real by his own acts of just governance in his own
time. His actions in the present can open the future as full of the
bounty of promise here envisaged in this glowing and transfigured
image of a possible history, the glorious history that will have been
achieved if Rome in all its promise succeeds and becomes reality. Even
the Roman past has still to be secured in its triumphant meaning by
what remains to be done now, in Virgil's own time (and presumably in
any future time whatsoever). The Golden Age of peace and prosperity
envisioned here is presented as a foreordained future, but its effective
realization depends on Augustus himself, evoked in fact at the prophecy's
center:

... Caesar Augustus, son of the deified,
Who shall bring once again an Age of Gold
To Latium, to the land where Saturn reigned
In early times.

(VI. 1064-67)

The promise of the past and the possibilities of the future all hinge on
the present into which the poem speaks.

The dramatic climax of Book VI portrays Aeneas being converted
from a nostalgic fixation upon the past to a resolute receptiveness vis-
à-vis the future. This polarity is built into the structure of the book, with
its pivotal transition from the mythological Hades—inhabited by figures
out of Aeneas's past, specifically Palinurus, Dido, and Deiphobus,
appearing to him here in a series that recapitulates his past in reverse
order—to the philosophical Hades, based on Plato's Myth of Er;
depicting souls before Lethe wiping out their past, about to be
reincarnated, wholly oriented to the future. Aeneas himself symbolically,
in stepping from one region to the other, takes up a fundamentally
new orientation to life: he passes from an obsessive mourning over
the Trojan past to a forward-looking, action-ready embrace of the
Roman future. In this step, and hence thanks to history as prophecy, he
becomes freed from the past and redefines its lasting significance.
The place where the divine is discovered is the place where the knower is discovered, and vice versa. The divine is the place of the knower, and the knower is the place of the divine. This is the principle that unifies all things, and it is the foundation of all religious and philosophical thought. It is the principle that underlies the structure of all human experience, and it is the principle that governs the relationship between the divine and the knower.

The principle of unity is the foundation of all religious and philosophical thought. It is the principle that underlies the structure of all human experience, and it is the principle that governs the relationship between the divine and the knower. The principle of unity is the foundation of all religious and philosophical thought. It is the principle that underlies the structure of all human experience, and it is the principle that governs the relationship between the divine and the knower.
As the culminating instance of this history. We see Aeneas assume this destiny in order to bear it forward from the present into the future which he begins at this moment to realize.

All these images on Vulcan's shield,
His mother's gift, were wonders to Aeneas.
Knowing nothing of the events themselves.
He felt joy in their pictures, taking up
Upon his shoulder all the destined acts
And fame of his descendants.

Whereas he had been mournfully bearing his past around with him, palpably in the shape of his father on his own shoulders when he fled Troy (II. 1045), now, shouldering the burden of these prophetic images, he anticipates the future, working for its realization no longer reluctantly but with heartfelt enthusiasm and forward-looking resoluteness. Aeneas's struggle toward understanding the human condition and understanding history thus prove to have been for the sake of achieving the resoluteness that enables the past in its essential meaning to react upon the future and vice versa. Virgil recuperates from the past a vision of the Golden Age in order that it reach into and determine the future in the present, just as future vision reaches back to shape the present and past, revealing them in a perspective that transcends the limits of linear time. Aeneas's resoluteness anticipates the future and enables him to retrieve the possibilities of the past disclosed by the revelation of the Age of Gold, and to project them as still realizable into the future. Anticipatory resoluteness is what transforms Fate into Freedom because resoluteness in the present reaches out and shapes the future, realizing the possibilities that have been revealed in the past. The events envisaged appear now no longer just as closed horizons of either fact or fate that draw curtains across past and future respectively, but as open and in process, as repetitive and ecstatic and futural in meaning all at once. Past and future are experienced by Aeneas as wide open to being decided and as fully underway and active in his present. It is, then, recursively, Virgil's own resolute interpretation of the history of Rome as it can be experienced in his own present that enables him to project a meaning into the future envisioned as a universal reign of peace and empire without end—imperium sine fine (I. 279).
The purpose of this document is to explain the principles of projecting figures and communicating ideas in a visual manner. The key concepts discussed include understanding the importance of clear and effective communication, using appropriate visual aids, and the role of technology in modern presentations. The document also highlights the importance of practice and preparation in delivering effective presentations.

This document is divided into several sections, each focusing on a specific aspect of visual communication. The first section introduces the basic principles of projection, discussing the role of visual aids in enhancing understanding. The second section delves into the technical aspects of projection, including the selection of appropriate equipment and the importance of maintaining the equipment in good working order.

The third section focuses on the psychological aspects of projection, exploring how audiences respond to visual presentations and how to engage them effectively. The final section provides practical tips and strategies for improving presentation skills, including tips on audience interaction, time management, and the use of technology in presentations.
their inextricable plaiting together in mutual dependence of precedent, projection, and event. It is this point of intersection from which all three time dimensions are leveraged. And it is from precisely this point of interaction that poetry such as that of the Aeneid springs and sets about its work of revelation.

The historical destiny revealed in the poem is an interpretation of history and, as such, a making or poiesis. This very act and event of interpretation transcends all predetermination of facts by erecting the overarching structures of significance that first enable facts to come to light as significant. Virgil’s poetic-prophetic vision gives a general form of meaning to the whole of history, along with the cosmos: every particular fact comes to light in its supposedly true and final meaning within this framework. Whatever things can meaningfully happen are circumscribed poetically by a certain projection of destiny. Poetry makes possible the future that can be meaningfully experienced, and in this sense poetry is prophetic.

Numerous prophecies operate as particular instances within the poem, but latent in its very narrative structure is a stronger claim about the form of poetry, at least poetry of the order of Virgil’s epic, as per se prophetic. Such poetry’s shaping in language of possibilities of existence and of world is the enabling condition of any future that we are going to be able to meaningfully live. Virgil’s original poetic technique brings fully into the open this prophetic character and capacity intrinsic to poetry. It highlights especially the way poetic narrative gives a dynamic order of temporality to events. This enables a vision of time as revelation and as an unfolding of a transcendent meaning—that is, of a significance that transcends all actual happenings. Indeed Virgil’s poem has created such an order of significance in which the future can meaningfully happen as the fulfillment of a destiny demonstrated by a mythical heroic past.

To this extent, history is prophecy, and the past is the future, for the order of significance that we project upon the one is structured by what we are actually bringing about with reference to the other. Virgil’s poem, of course, announces a prophecy of the future: it features an ideal world government and postulates that the purpose of history and humanity is to achieve a universal order of peace—the pax Romana—at the same time as it foresees how fragile and costly that order is and how endemic the forces of fury are to the human heart. The potential of human nature and therefore the design of things to come are revealed in history as interpreted by the vates. Equally in the case of the Hebrew

nabhi, prophecy, as interpretation of the essential meaning of history from the viewpoint of God, reveals the goal to which events should be made to conform via the active participation of free human beings. To be a holy people unto the Lord, for example, in Exodus, is no mere sterile fact but a pregnant meaning to be realized ever anew in community life. The prophet bases his interpretation of history on a transcendent view into the future, but conversely he prescribes the necessary means of living and realizing that future in the present.

It has become clear, then, that prophecy in the Aeneid reveals not what necessarily and automatically will happen to passive humans but a general order of significance to be freely appropriated and enacted. At the crux of the prophetic revelations in Books VI and VIII, Aeneas is called upon to act with resoluteness on the basis of a vision revealing the significance of history as a whole. Prophecy opens a dimension of freedom and meaning, a dimension that enables one to act not blindly as the slave of fate but freely toward a future goal shaped by one’s own creative understanding and imagination of it. Both history and the future need to be achieved, and prophecy opens a perspective that is instrumental to achieving them freely and meaningfully. That is, with the vision of an end in view. The actual facts referred to in prophecy can even be past because its essence is to interpret the significance of life and history as they are manifest in any and at all times.

Indeed all the prophecies of Virgil’s epic are after-the-fact: the facts they prophesy have already occurred. They belong to Roman history as it unfolds down to Augustan times. This is to say that prophecy here is retrospective. The same can generally be said of the historical prophecies of the Hebrew prophets. For example, Second Isaiah (chapters 40–55) prophesies the campaigns of Cyrus the Persian after they had, to a large extent, already taken place, leading to the fall of Babylon in 539 B.C. This may seem to make prophecy too easy. With hindsight, anyone can “prophesy” events that have already become fact. But prophecy, fundamentally, is concerned to reveal not a series of objective facts but an order of significance. Whether prophecy refers to past, present, or future (and the three actually coincide in a prophetic perspective), its essential purpose is to reveal in each of these modalities the meaning of a specific, lived, historical existence. It projects a horizon within which alone the facts that are to really count come truly to light. In prophetic perspective, past, present, and future are no longer seen as successive and as external to one another but are all simultaneously and eternally present. Each of the tenses affords a perspective on the central
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IN LE PÈRE GORIOT, Balzac has the main character, Rastignac, ask his friend Bianchon whether he would agree to the killing of a Chinese Mandarin in far-away China if this would yield Bianchon a great fortune. After some joking, Bianchon answers negatively. For Rastignac, this thought experiment is connected to a practical dilemma: he is deliberating whether to agree that a man he has never seen, and who has done Rastignac no harm, should be killed so that he, Rastignac, may enjoy the wealth that the man’s sister, who loves Rastignac, will inherit.

I believe that this exchange in Balzac’s Le père Goriot encapsulates an important and interesting thought experiment that has been unjustly neglected in the philosophical literature. In this paper I will present it in a slightly adapted way (which helps abstract it from the specific details of Balzac’s novel), and argue that it has disturbing implications for existentialist thought. I will show that although the thought experiment coheres with many existentialist themes, it also undermines a central existentialist notion. Section I presents the thought experiment. Section II adds clarifications and answers some questions and objections. Section III relates the thought experiment to existentialist thought; it presents the existentialist themes that the thought experiment supports and exemplifies, but also shows how it destabilizes a major existentialist theme.

I

We all want some things very badly. Some of us very much want to get married, or to marry this or that person. Others want a divorce. Some