

Benchmarks

Herbert Plutschow's scholarly synthesis on Chinese sacrificial practices is the first serious attempt to use GA as a point of departure for examining a major non-Western civilization; it was written specially for **Anthropoetics**. **Richard van Oort's** piece, **Anthropoetics'** first review article, was also written specially for this issue. **Tobin Siebers'** article is adapted from a paper given at the **Society for Phenomenology and Existential Philosophy**. **Eric Gans's** text is adapted from his forthcoming (Stanford) book, *Signs of Paradox: Irony, Resentment, and Other Mimetic Structures*.

About our Contributors

Eric Gans is Professor of French at UCLA. His CV is accessible by clicking on his name below.

Richard van Oort holds a BA in English and German and an MA in English literature from the U of Victoria, Canada. Currently a graduate student at the Centre for the Study of Theory and Criticism at the U. of Western Ontario, he has presented papers on **GA** at the '94 MLA in San Diego and the '95 NEMLA in Boston.

Herbert Plutschow was born in Zurich, Switzerland and was educated in Switzerland, England, Spain, France and the U.S.A. He received his PhD in Japanese Literature from Columbia University and is presently teaching Japanese cultural history and advanced language in the Department of East Asian Languages & Cultures at **UCLA**. He is also a frequent participant in the **GA** seminar.

Tobin Siebers teaches English and comparative literature at the University of Michigan. His principal contributions to literary and cultural criticism have been in ethics, but he has also written on literature and superstition, the Cold War period, and the relation between aesthetics and politics. His publications include *The Mirror of Medusa* (1983), *The Romantic Fantastic* (1984), *The Ethics of Criticism* (1988), *Morals and Stories* (1992), and *Cold War Criticism and the Politics of Skepticism* (1993). He is currently preparing books on masculinity, the aesthetic ideology, and on ethical, aesthetic, and political agency.