

Containing pieces by distinguished scholars including Darlene Harbour Unrue and Robert Brinkmeyer, this book is the first full investigation of the links between Porters only novel and European intellectual history. Beginning with Sebastian Brant, author of the late medieval Narrenschiff, whom she acknowledges in her Preface to Ship of Fools, Porters image of Europe emerges as more complex, more knowledgeable, and more politically nuanced than previous critics of her novel have acknowledged. Ship of Fools is in conversation with Europes humanistic tradition as well as with the political moments of 1931 and 1962; i.e., the years that elapsed from the novels conception to its completion. The novel and the 1965 film based upon it intervene into the history of film, the assessment of Weimar Germany, and Porters clear-eyed judgment of her own times through the lens of her art.

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