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The Geometer as Rhetor: Thomas Hobbes on the Performance of Rhetoric

Thomas Hobbes's chance encounter of Euclid's Elements of Geometry proved to be a defining moment in his life. Hobbes's biographer reports that working through a problem posed by Euclid "made him in love with geometry."   So profound was this love of geometry that many scholars believe it caused Hobbes's to reject humanism and rhetoric in an effort to replace traditional disciplines with scientific and mathematical knowledge. Yet while Hobbes certainly pursued mathematics with enthusiasm, he did not necessarily conclude that geometry and rhetoric are incompatible. Science (and philosophy), says Hobbes, is the "knowledge of the consequences of words." This knowledge, like geometry itself, must begin with the recognition of first principles which are then rendered into precise definitions.   The "sorts" of sciences, says Hobbes "are many, according to the diversity of the Matter" and he specifically includes rhetoric among these. He accompanies his definition of science with a chart categorizing the entirety of human knowledge. Rhetoric is one of the forms of knowledge which derives from the "consequences of speech" together with ethics, poetry, logic, and "the science of the just and the unjust." Hobbes, then, assigns rhetoric a place among the human sciences, and yet he remains a persistent critic of rhetoric. It is important to note, however, that Hobbes criticizes not the science of rhetoric, but rather its performance. It is the performance of rhetoric by unscrupulous orators that causes sedition and chaos because powerful speakers "can turn their Auditors out of fools into madmen."   Hobbes's program, then, especially in Leviathan, is to find a way to reform rhetoric in order to make its performance consistent with the principles of geometry.   For despite his criticism of it, Hobbes understood that rhetoric was required for the realization of his own political ideals. Some critics of Hobbes argue that he reduces rhetoric to merely "a servant of science." I suggest it may be the other way round: Hobbes seeks to employ the scientific method to rehabilitate rhetoric thereby ensuring the perfection of "a Common-Wealth Ecclesiasticall and Civill."

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The Birth of Philosophy out of Rhetoric: Nietzsche's Reappraisal of the Sophists and Hostile View towards Plato and Socrates

My paper is a shortened version of my forthcoming book on Nietzsche's severe criticism of Plato and Socrates and his corresponding reappraisal of the Sophists. The book presents a comprehensive image of the Sophists' importance to Nietzsche, but also sheds new light on Nietzsche's views on rhetoric, an often missunderstood topic, not the least among deconstructive theorists.

The introduction outlines Nietzsche's view on Plato, Socrates and the Sophists, and pays particular attention to lectures, working notes and reading matters. The ambiguous post-Kantian attitude towards metaphysics is shown to lie at the heart of Nietzsche's philosophical endeavour. As science, metaphysics is dead, but as inner 'need' metaphysics is inherent in man; that is the opinion of Kant and later on that of Schopenhauer, F.A. Lange – and the young Nietzsche. After the break with Wagner in the mid-1870s though, Nietzsche strongly rejects his former efforts to maintain the metaphysical need in the realm of art. Thus, the Sophists become emblematic in the quest for a worldview grounded in the one, material world.

The first part, 'Knowledge', discusses Nietzsche's Kantian view on knowledge as anthropomorphic, given by the human faculties of reason. This, I argue, is in line with Protagoras's famous idea that man is the measure of all things and his art of antilogic. Finally, I undertake a reading of the passage on misology in Phaedo, which I regard as typical for the anti-Platonic strain in Nietzsche's thinking and his siding with the Sophists.

The second part, 'Rhetoric', analyses Nietzsche's rejection of the famous Socratic question, i.e. What is beauty? What is virtue? According to him, the Socratic question asks for absolutes and cannot properly be answered. Instead, Plato uses the Socratic question as a dialectic means to refute the Sophists, thus relying on an eristic strategy condensed in the formula 'The Sophists are wrong, accordingly Socrates are right'.

In the third part, 'Art', Gorgias's rhetoric is seen as the quintessence of Nietzsche's ideal of a cathartic myth-evoking art, capable to affirm life in the material world, contrary to the rationality of theoretical man represented by Socrates.

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Synesius Cyrenaicus' *De Regno*: A Study in Greek Rhetoric of Late Antiquity

This paper's aim is to give a contribution to the study of rhetorical theory and practice in Greek Late Antiquity. The text analyzed is Synesius's De Regno, a speech addressed to the oriental Emperor Arcadius dated to the end of the IV century a. C.

The oration De Regno has been studied in the past especially from a historical point of view, because of its importance for the reconstruction of Arcadius' domestic and foreign policy. According to us, this work is very interesting also from a rhetorical point of view, for two main reasons:

1)   The definition of the rhetorical genre: according to the ancient rhetors' classifications, De Regno oration should be formally a stephanotikós logos, a kind of basilikós logos--addressing the emperor--held during the official offerings of aurum coronarium from Roman provinces to the Emperor, but it is properly a speculum principis, a kind of philosophical composition with ethical and political aims, whose origins go back to Homer and then to the Socratics' political speculations and whose popularity in Latin imperial literature arose thanks to the stoics' mediation. This particular feature questions a theoretical problem–the author's freedom towards the rule of the genre--and a practical one--the ways and the possibilities of the real delivering of the speech to the Constantinopolitan court.

2)   Theoretical conception of rhetoric: since the proem, that is specifically based on it, one of the main topics of this speech is the relation between philosophy and rhetoric. Synesius, borrowing the Homeric conception of the performative power of language and the yet parmenidean idea of the identity between thought, whose phenomenic expression is language, and world, solves this false dualismus, giving to rhetorical art and to literary mimesis a strong ethical value, since rhetoric turns out to be the philosopher's practical instrument to act and change reality.

Synesius's De Regno can be definitely considered as fundamental evidence of the development of a new kind of intellectual, both rhetor and philosopher, and of the semantic and conceptual distinction between the terms Sophistic, Rhetoric and Philosophy typical of the V century a. C.
Moreover, its influence on the Byzantine panegyristic production can also be held as an important source of the building of the imperial ideology.

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La puesta en escena del discurso. La teoría española sobre la actio en el siglo XIX

La memoria y la acción experimentaron una profunda transformación en la teoría retórica moderna tanto en su vertiente práctica como teórica. En un contexto de progresiva literaturización del saber retórico, el auge que alcanzó la oratoria sagrada en el siglo XVIII, y la actividad forense y parlamentaria en el XIX, reavivó el interés por los componentes no específicamente textuales del discurso persuasivo, mientras que, paradójicamente, empezaban a desplazarse fuera de los intereses retórico-literarios o a adquirir otro enfoque.

La evidente conexión de la ejecución oratoria con las técnicas de declamación en los distintos ámbitos (sagrado, forense, académico, popular, militar y teatral), como encontramos en el título de la obra que dedica Badioli y Prota al tema en 1966, se materializó en tratados específicos como el mencionado, pero sobre todo en la atención especializada a la declamación, que derivó hacia la práctica de la lectura y del recitado en tratados de las últimas décadas del siglo XIX.

Estos aspectos, que solo cuentan con estudios parciales sobre las conexiones entre las prácticas teatrales y la oratoria parlamentaria, se abordan en esta investigación desde una perspectiva integradora y multidisciplinar. Nuestra propuesta estudia la evolución que experimenta la actio retórica (voz, gesto, movimiento…) en la teoría española de la segunda mitad del XIX, en estrecha relación con el interés por la declamación teatral, al amparo de textos europeos contemporáneos. A la misma vez se analiza de qué manera esta parte de la retórica se desgaja de los estudios literarios, en unos casos en el camino de su especialización, mientras que en otros se integra entre los requisitos del escritor y del orador, más orientados a la recitación y representación.

Para ello se estudia el tratamiento de la voz, del gesto y del movimiento facial y corporal en las preceptivas y tratados de retórica y poética españoles más importantes de la segunda mitad del XIX a la luz de las noticias sobre la ejecución de estos discursos derivadas de fuentes diversas (periodísticas, literarias, teatrales…). El resultado ilumina los conocimientos actuales sobre los antecedentes directos de la especialización contemporánea de la puesta en escena del discurso.

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Cosa nasconde il vultus? Uno stilema performativo tra drammaturgia, retorica e pensiero filosofico

All'interno della tematica principale del congresso 'Retorica e Performance', il mio contributo si inserisce in quanto analisi di un modulo linguistico-drammaturgico a mio avviso estremamente interessante per la relazione specifica tra poetica teatrale e sviluppi retorici che, in quanto 'scarti linguistici', come bene li definisce Cohen, hanno l'importante funzione di marcare ed enfatizzare gli stilemi drammatici individuati.

Prendendo le mosse dal Julius Caesar di Shakespeare in cui Bruto, rivolgendosi ai congiurati, li congeda esortandoli a 'mostrarsi freschi e allegri', affinchè 'l'aspetto non sveli i loro disegni', la mia analisi si sofferma su questo segmento metateatrale concernente i cambiamenti espressivi del vultus, ovvero la mimica facciale, che può rispecchiare e tradire un sentimento che invece si vorrebbe nascondere, in un percorso diacronico attraverso testi teatrali greci e latini, comici e tragici. Particolare attenzione è dedicata alla palliata latina plautina (Mercator) e terenziana (Phormio) e, attraverso il filtro epico virgiliano, al corpus tragico senecano (paradigmatici Hercules Oetaeus e Medea) con riferimenti ai testi in prosa come ad esempio la Consolatio ad Polybium senza trascurare tuttavia fonti esiodee come Erga kai Emerai.

L'esame interdisciplinare per l'intersecazione di retorica e teatro mira a penetrare il 'testo presente' attraverso l'analisi linguistica per arrivare alla decodificazione del 'testo assente', ovvero alla dimensione sociale, antropologica, epocale ad esso sottesa. Di grande aiuto lo studio delle forme retoriche e stilistiche che sono estremamente efficaci soprattutto nel contesto della Performance. Attraverso questa ricerca spero di aggiungere ai risultati linguistici anche quelli metalinguistici che possono essere evidenziati soltanto dall'esame attento e sorvegliato delle strutture retoriche.

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Orthopraxis: Embodiment and the Old English Hexateuch

Focusing on the illuminated Old English Hexateuch, I argue that orthopraxis, defined as a knowledge developed through imitation, constitutes a rhetorical performance, one that draws the reader, auditor, or viewer into a specific way of enacting life (Carruthers). It does so, I contend, through the interplay of image and word. Orthopraxis is a way of living based on texts even when the texts were no longer present. The Old English Hexateuch, a richly illuminated manuscript version of the first six chapters of the Old Testament, can thus be read as a rhetorical performance that sanctions appropriate and acceptable behaviors. The manuscript itself is a performance, embodying those acceptable practices and performing them for an audience. However, it is also intended to be performed by an audience. A key mechanism for its performative impact consists of the way images and words mutually reinforce each other.

I begin my presentation with a brief introduction of the Hexateuch, situating this eleventh-century codex within medieval culture. In the Middle Ages, ways of knowing and being were inextricably bound to two entities: the church and its texts. In the eleventh century, people began to live their lives in relation to texts, which became a "reference system for everyday activity" (Stock). That definition of text, however, applied almost exclusively to the Bible (Stock). In the Hexateuch, that reference system develops from the image-word transactions that take place therein. The materiality of those interactions activates the body to live that reference system through reading and viewing (Withers). Manuscripts, especially biblical ones, embody truth at the intersection of image and word, a truth that is then embodied by the audience of reader-viewers who would have experienced that text in their daily lives through orthopraxis.

In my analysis, I focus specifically on the concept of Noachic Covenant in the Hexateuch as a textual-visual exemplification of appropriate social behaviors. Conceiving it as both history and parable, the Anglo Saxon audience would have read the text and then lived the text, both of which are, I argue, rhetorical performances at the intersection of image and word, bringing the manuscript page into conversations about those performances. Carruthers asserts that "all rhetoric [is] made of language and image." This presentation extends that statement to include the performances of texts, both for and by an audience.

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Strategies of Artful Criticism in Medieval Arabic Court Literature

Abbasid court literature (9.-13. centuries) provides a lot of information about certain periods of Islamic history as well as insights into power structures, religious beliefs, personal relationships etc. What is equally revealing but until now gains rather little attention is the textual form with regard to the aesthetics of reception and the performative potential.

Abū Ḥayyān al-Tawḥīdī (d. 1023), one of the most prominent Arabic prose writers of his time, left a double portrait of two of his employers, al-Ṣāḥib b. ʿAbbād and Ibn al-ʿAmīd: "The Character of the Two Viziers" (Akhlāq al-Wazīrayn).

This book seems to be a rather unfiltered reckoning with working conditions al-Tawḥīdī experienced as deeply unjust and arbitrary. His bitter disappointment in failing to secure a well-paid position and a respected status collided with the necessity and the urge to take part in the literary discourse of the time.

In my paper I will investigate the shaping of the text with respect to this tension, referring to theoretical concepts of satire and taking into consideration the highly developed sense of rhetorical performance among the literati. The art of critique displayed here arises from claiming authenticity and at the same time presenting satirical exaggerations. While sharply criticizing others, a self-portrayal evolves that betrays the effort to keep the affects under control and to produce a presentable piece of rhetorically refined literature that meets, and sets, the standards.

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Speech Delivery in the Work of Livy

Main topic of the paper : rhetorical performance in the work of the Roman historian Livy (Titus Livius) as shown in the public presentation of his orations.

The Ab urbe condita orations earned Roman historian Livy much praise, causing him to be qualified as "eloquent beyond expression" (Quintilian, Institutes of Oratory, 10, 1, 101). Paradoxically, despite their considerable number - about four hundred in all- there are remarkably few indications on speech delivery. This may explain why most studies on Livy's orations concentrate mainly on style and content, with special focus on their historical value. Nevertheless, a thorough reading of the complete work, "opus maxime oratorium", shows that some orations may be analysed in the light of Quintilian's doctrine on oratory "actio".

Two of these orations are of particular interest. The first, an oration pronounced by Hannibal, which, in keeping with the doctrine that "the courage of his men ought to be roused by deeds first, rather than by words" (21, 42, 1 : "rebus prius quam uerbis adhortandos milites ratus") is preceded by an account of a combat between gladiators. The second is an oration delivered by M. Servilius ; here the orator starts by reproaching his opponent with "having learnt nothing but speech-making", then, goes on to prove his point by baring his body to reveal his battle scars, following this up with an account of the wars in which they were inflicted (45, 39).

Such actions and gestures are just some of the features that may be analysed in the context of Quintilian's teaching on peroration, where clear instructions are given on "how to excite emotions not only by words, but by acts" (VI, 1, 30 : "non solum autem dicendo sed etiam faciendo quaedam"). By this approach, it is hoped that new light may be shed on Livy's own conception of speech performance, as well as on the close association established between the narration of historical events and the art of rhetoric.

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Benjamin Rush's Brain in Motion

In Rhetoric and Poetics of Antiquity, Jeffrey Walker argues that a clear distinction between rhetoric and poetry (made in the modern mind) did not exist in oral and archaic societies (p.11). Rather, what Walker calls a psychogogy created a performed persuasive force: words in rhythmic motion that hypnotized (p. 12).

My presentation takes this notion of psychogogy (also termed rhythmic eloquence) and applies it to American physician Benjamin Rush's work on motion and the brain during the years of the early American Republic. While Rush himself was not a rhetorical theorist, his medical and educational essays offer us an important place of reference for Enlightenment rhetoric in the first three decades of the 19th century (Wade 55). In prison reform, disease control, alcohol abstinence, and the education of youth, just to name some of his many projects, Rush sought to have the environment perform psychogogically: by surrounding youth, criminals, the mentally ill, and the diseased with the right moral environment, the motion of Association within the body and the brain would create the correct morality.

I argue that Benjamin Rush, like fellow Enlightenment scholar and scientist Joseph Priestley, sought a psychogogic environment, which, by creating the right motions of the brain, would create a Republican morality for the new Israel of the United States of America.

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Sources of Argument in the Rhetoric of Modern Philanthropy

The general practice of philanthropy in developed countries in recent times has been to rely primarily on pathetic arguments to arouse the sympathy of potential donors to the plight of those others in need. Charitable organizations use a number of similar strategies to create adherence between potential donors and the cause, generally by connecting the cause to real people, particularly children. Peter Singer's argument for philanthropy in his book The Life You Can Save: Acting Now to End World Poverty is exceptional, then, because he argues from a logical position more than a pathetic one, delineating premises that, once accepted, lead to valid conclusions regarding responsibilities of those in developed countries to help those in under-developed countries with the basic necessities of life.

This study will involve the examination the charitable solicitations of major philanthropic groups such as UNICEF, Oxfam International, Susan G. Komen, and the Leukemia and Lymphoma Society to gauge how they utilize pathos or logos to encourage participation. The hypothesis is that the larger, more successful organizations utilize pathos for solicitations and logos for justification when the organization is challenged (e.g., ratings on the Charity Navigator website). Consequently, most organizations employ what 20c rhetorician Richard M. Weaver described as arguments from consequences rather than the more conservative arguments from genus. Singer's argument, while valid, is not compelling enough to move significant numbers of people to action.

Conclusions will be drawn from the reports of the major charitable organizations, as well as from reviews of Singer's book. The presentation will include suggestions for further research in the rhetoric of philanthropy.

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Commonplaces for Community Spirit

The term locus communis can refer to a number of related concepts. One of them is: certae rei amplificatio, that is, an amplification of a statement that is (or is made to seem!) undisputed. In Inv. 2, 51 Cicero states that this kind of locus helps a prosecutor to arouse indignation, while a defendant can use it to stir up pity for his case. This leads Lausberg (Handbuch der literarischen Rhetorik § 409) to conclude that it is "rein pathetisch", but here I must disagree. A certae rei amplificatio will only succeed in appealing to strong emotions if it ties in with the communis opinio, and if that is the case, it is just as important for another of the three means of persuasion: ethos. Successful loci communes bolster the ethos of both speaker and audience because, like gnomic sententiae, they corroborate shared values and even, by confirming what belongs to those and denouncing what is perceived as alien or even hostile, a shared identity. The importance of loci communes surpasses, then, their usefulness as a means of persuasion in individual cases. Moreover, since they figure not only in attested speeches, but also in rhetorical textbooks, progymnasmata and declamations, they shape and inculcate values and identities as well as confirming them. This is why I want to take a closer look at a number of loci (on riches, on parental love, on tyranny) that occur in textbooks, attested speeches and declamations: I want assess how they are structured and put into words, how often they occur and in what contexts, and what messages they may be meant to put across.

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The Performative Rhetoric in Swedish Medieval Law

The Swedish provincial laws were written down in the late 12th to 13th centuries. Laws and rules were based on traditional customs and beliefs, and transmitted orally at territorial meetings (ting). At the time when these laws were produced there was a strong shift in Swedish medieval society and the territories became in time united under one king and one state law. In contrast to earlier research, I propose that a rhetorical perspective will reveal how power and ruling were communicated and rhetorically legitimated by the authority, through a system of performative annunciations.

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Kairotic Performance as Embodied: A Reconsideration of Kairos in the Digital Age of Social Protest

In this presentation, I argue that kairos is an embodied mechanism through which the individual creates a rhetorical performance aimed to move audiences from what J. Poulakos calls the present to the potential, from the certitude of the current moment to the situated contingency of the future (26). I illustrate the embodiment inherent in kairos through an examination of the online rhetorical performances of social protesters in the Egyptian Revolution.

The value of this argument is two-fold: first, it highlights that which is only implicit in theories of kairos: the quality of embodiment; second, it reveals the ways in which even rhetorical performances mediated by digital technologies rely on kairotic embodiment to achieve their persuasive aims.

I begin with a brief overview of kairos, emphasizing that which is usually only implied: its embodied character. For example, J. Poulakos writes that when a rhetor speaks, "he is responding to a situation" (28); C. Miller concurs, describing kairos as a means by which speakers both "find" and "construct" an opening to speak (83). Circulating throughout is embodiment as the means by which rhetors connect rhetorical discourse to the exigency responded to and acted on by this discourse. As such, kairotic embodiment is central to digital rhetorical performance and its goals of realizing future potential.

I demonstrate kairotic embodiment in action by examining a set of Tweets created October 2011 during the Coptic-Muslim clashes in the Maspero district of Cairo. Kairotic embodiment manifests in these texts through two recurring elements: 1) imagery and descriptive language describing bodies in pain and 2) imagery and language that locates the rhetor's performance in large crowds. For example, these Tweets consistently provide visual images of protestors' vulnerable bodies encountering police brutality and verbally refer to other contextual elements such as large chanting crowds.

Through these visceral depictions of the body in pain and the body as one of many, the embodied performances of these protestors as they Tweet to the rest of the world become kairotic, negotiating "the dynamic relationship between discourse and situation" (C. Miller) through a performance that is inseparable from their bodies.

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Counter-Statement as a Crossroads: Kenneth Burke and Aristotle at the Intersection of Rhetoric and Poetics

This analysis focuses on the relationship between rhetoric and poetics as expressed in Counter-Statement, Kenneth Burke's collection of critical and theoretical essays, published in 1931. Burke composed the essays in Counter-Statement throughout the 1920s, as he describes it, "during a period of stress that forced upon all of us the need to decide exactly wherein the worth and efficacy of a literary work reside" (xvi). These essays document his early resistance to the modernist principle of art for art's sake and chart his progress toward his theory of a "rhetorical poetics." The collection operates as the pivotal point in Burke's progression from literary critic to rhetorical theorist, because he engages with modernist questions of literary form but distinguishes himself from other modernists by shifting his focus from the concerns of the author to concerns of the audience.

This paper draws connections between Burke's text and Aristotle's Rhetoric and Poetics in order to articulate Burke's concept of a rhetorical poetics as expressed in Counter-Statement. Rather than limiting a discussion of poetic form to structural elements—as the modernists would have had it—both Burke and Aristotle make deliberate moves to connect form and style to the psychology of the audience. Both men conceive of poetry as a means through which an argument, as Jeffrey Walker says, "calls its audience to acts of judgment and response." However, as I argue, Burke's work serves to modernize Aristotle's, updating his theory of a rhetorical poetics in light of the shifting and changing literary scene of the 1920s.

My argument considers scholarship on Burke's early career (Hawhee 2009; Wolin 2001; Selzer 1996) in order to establish his involvement in modernist circles. I then describe how Burke draws from Aristotle's foundation in order to articulate a theory of rhetoric and poetics wherein a rhetor must establish an emotional connection with an audience in order to arrive at a common point of understanding. Finally, I expand upon scholarly considerations of Counter-Statement to conclude that it is Burke's reaction to modernism that most directly influences his renewal of the Aristotelian conception of the intersection of rhetoric and poetics, leading him to identify the "rhetorical procedure" as an "art of appeal" and succinctly argue that "effective literature could be nothing else but rhetoric" (210).

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Changing Perceptions of Gender and Space on U.S. Submarines

This presentation adds to a growing body of feminist rhetorical scholarship that examines women's entry into professional spaces once relegated chiefly to men (Mountford; Enoch; Jack; Skinner). Navy submarines, one of the last male-only bastions within the U.S. military, admitted 19 female officers in 2012, dividing them among four Trident vessels housing 160 sailors each. The Navy discussed the feasibility of such a move for over two decades, examining the expense of reconfiguring berthing and toilet facilities, the likelihood and consequences of (heterosexual) intercourse onboard, the effect of nuclear fuel on female fertility/reproduction, and the impact of women sailors on submarine culture, morale, and battle readiness. In 1995, concerns about costs, cohesion, and preparedness outweighed the presumed benefits of mixed-gender crews; by 2010, however, assessments of women's perceived fit aboard shifted from negative to positive even though Trident submarines changed little in the meantime. This presentation examines the Navy's interpretive about-face through analysis of gendered rhetorics of space within naval studies and communications, tracing changes in institutional discourse about women, sailors, and submarines.

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Poliacroasis en la oratoria parlamentaria de Salustiano de Olózaga

Salustiano de Olózaga (Oyón 1805 - Enghien-Les-Bains 1873) fue un relevante político español que desempeñó un importante papel desde posiciones liberales en la convulsa historia de la España del siglo XIX. Durante su dilatada carrera política, que se inicia en 1836 y se extiende hasta el momento de su muerte en 1873, fue elegido ininterrumpidamente parlamentario desde 1836 a 1873, formó parte de la Comisión que redactó las Constituciones de 1837 y de 1869, presidió el Congreso de los Diputados y el Gobierno de España, ejerció de embajador en París e incluso desarrolló cierta actividad ensayística (en el ámbito del derecho, la economía, la historia y la retórica).

La "poliacroasis" –un concepto acuñado por T. Albaladejo– es el componente de la comunicación retórica que da cuenta de la heterogeneidad de los receptores del discurso y de sus consecuencias. En nuestra comunicación estudiamos de qué modo la "poliacroasis" afecta a la actividad discursiva de Salustiano de Olózaga. Comprobaremos que Olózaga, como buen orador, es consciente de la poliacroasis y ha dispuesto y pronunciado apelaciones y argumentos enfocados a persuadir a un auditorio diverso y compuesto tanto por sus oyentes directos como por sus receptores indirectos.

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Rhetorical Performance and Law: The First Use of a Real or Invented Law to Prove a Rhetorical Rule

A declamation was an usual realisation of rhetorical rules applied to an invented case. The invented case, however, could be founded upon a real case, so that a declamation combined reality and invention. Scholars are discussing how much of a real law and judicial procedure was present in every declamation.

I presume to have found one of the first cases where a real or invented law was introduced into a judicial case in order to make explicit the application of a rhetorical rule to an actual case. This case was elaborated in a kind of declamation: the trial against Publicius Malleolus 101 BC who had murdered his mother. This trial has been attested by four sources, Orosius, 5.16.23f., Cic. inu.2.149 (without the name of Malleolus), Rhet.Her.1.13.23, Liu. perioch.68.

Of these four sources only Cicero (inu.2.148) and Rhet.Her. (1.13.23) give the specific laws employed in the trial of Malleolus to decide not only on his punishment, but also on his heritage. Cicero quotes three laws, which seem to come from the Twelve Tables, and they concern only the heritage. On his side Cornificius, i.e. the author of the Rhetorica ad Herennium, adds a fourth law which imposed the death penalty of the parricidas in a special way (the culleus with a particular procedure). This law has been considered by some scholars as an ancient law, perhaps already present in the Twelve Tables, by some others as a recent law and even a law invented by the Author of the Rhetorica ad Herennium. Anyhow this fourth law was introduced in the Rhet.Her. in order to produce a clear example of ratiocinatio, a particular status of the rhetorical theory. Therefore the declamation about Publicius Malleolus' trial seems to have been a combination of ancient and actual laws with a more recent or even invented law about the punishment of a parricidas, in this case Malleolus. The Author of the Rhetorica ad Herennium explicitly says that this was a criminal suit brought to demonstrate how to use the status of ratiocinatio (συλλογισμός).

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Cicero's Persona in *De finibus* V: Character and Scene in Defense of the Mos Socraticus

In De finibus bonorum et malorum, Cicero deals with the question of télos: the moral end that motivates all human actions. If the investigation concerns the moral doctrines of three important schools of the Hellenistic period – Epicureanism, Stoicism and the moral thought of the so-called Old Academy, of Antiochus, the genus scribendi chosen by the author is inspired by the dialogical works of Plato and Aristotle (Fin. I, 7). In the three dialogues that compose the treatise, Cicero represents himself as an interlocutor. Following a procedure that – he claims – took origin in the Socratic tradition (Fin. II, 2), Cicero's persona assumes the role of refutator. His method consists in refuting the ideas presented to him by the patroni of each school. In the general organization of the treatise, however, the last dialogue seems to have a very important function. If the previous scenes have shown Cicero as a mature thinker, in the last dialogue, in which he attacks the doctrine of Antiochus, the author represents himself as a young auditor of philosophy, studying in Athens in 79 BC. I would like to show how significant for the comprehension of the treatise is the construction of Cicero's persona in this Athenian dialogue. By representing himself as a young student that is capable of refuting the ideas of his magister at the time, during a promenade through the place of the ancient Academy of Plato, Cicero professes the libertas of his thought in respect to Antiochus's Old Academy, and, on the other hand, the preference given to the Socratic method, which he considers as the less arrogant kind of philosophy. Besides that, by closing the treatise with this scene of the past, Cicero interdicts the access to the moral convictions he could have at the time of the composition of the oeuvre.

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Epic Performances: Griot Rhetors and the Invention of Africa

In a 1996 speech that former South African Vice President Thabo Mbeki gave on the occasion of the passing of a new South African constitution, he boldly proclaimed "I am an African." This was a simple enough start to a speech presumably about African identity, about what it means to be an African in the new South Africa. And while it was that, it was also a speech about far more than that. It was, I argue, an invention (in the classical rhetorical sense) of an Africa that only a griot in Africa's long epic tradition could first envision and subsequently fashion in verse. Like the griots' depictions of the kingdoms of Songhay, Mali, Wagadu, and Bamana, Mbeki's Africa is metaphoric, visionary, an existential journey into the past, present, and future of an inspiring yet exacting land. In this paper, I compare Mbeki's epic oration to the epic narratives of the renowned griots of old to demonstrate a central element in African rhetorical arts, that is, speech, oral performance, as a form of affirmation and transformation.

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Qualifying and Disqualifying Interpreters and Texts in Textual Interpretation: The Interpretive Stasis of Jurisdiction

In antiquity, rhetoricians devised stasis theory to help orators determine the central issues that could arise in a dispute. While modern rhetorical scholarship has resurrected much of this ancient theory for the purposes of historical insight (Nadeau 1958; Heath 1995), analysis (Fahnestock & Secor 1985), and pedagogy (Fahnestock & Secor 2004), the rehabilitation of stasis theory has been incomplete. This paper is part of a larger project in which I draw attention to a part of stasis theory that has received significantly less scholarly attention: the legal or interpretive stases, a series of central issues that can arise in disputes over the interpretation of a written document.

Philosophers of hermeneutics (Schleiermacher 1978 [1819]; Hyde & Smith 1979) have primarily focused on interpretation as a private or internal affair. But many instances of interpretation are public: e.g., the preaching of sacred texts in places of worship or courtroom debates over applying the law. In these instances, interpretation is performed for an audience as interpreters attempt to persuade their audiences to accept or reject specific interpretations. In this paper, I argue and demonstrate that the interpretive stases offer a theoretically rich, analytically viable, field-independent heuristic for understanding public acts of interpretation.

Specifically, I explore the interpretive stasis of jurisdiction because of its especially performative nature. In jurisdiction, the issue is either who is eligible to interpret a text or whether a text is admissible in a particular discussion. Jurisdiction concerns the conditions that must be met for an individual to perform an interpretation before a given audience. Indeed, when invoked, jurisdiction can forestall textual interpretation by potentially disqualifying either the interpreter or the text in question from entering the dispute.

As a case study, I turn to the 3rd century work De praescriptione haereticorum by the Latin Christian Church father Tertullian. In it he argues that only the Church has the right to interpret the Scriptures, because they are the Church's possessions. Heretics, those outside the authorized bounds of the Church, are barred from interpreting the Scriptures, because the Scriptures do not belong to them.

This paper represents both a rehabilitation and refining of the ancient stasis of jurisdiction. Only a few rhetorical treatises counted jurisdiction among the interpretive stases, but I argue that this stasis plays a significant role in the interpretation of texts, even today, and therefore demands scholarly attention.

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Theatrical versus Sacred Actio in the Seventeenth-Century French Pulpit

In L'Eloquence de la chaire et du barreau (1689), the abbé de Bretteville notes that any preacher who would use the art of delivery "pour plaire & pour s'attirer de l'estime" would be guilty of turning the pulpit of Christ into "le theatre de sa vanité." However, if that same preacher were to speak so that he did not repulse his hearers by "une prononciation vicieuse, & par un geste malséant," if he modulated his voice and gesture according to the various subjects he was treating "pour toucher plus vivement," then this use of actio would be "un innocent artifice," and one which no Christian orator could afford to be without.

By undertaking this cautious distinction between a vain, theatrical actio and an actio that would innocently aid the preacher in his evangelical mission, the abbé is likely responding to La Bruyère's widely circulated Caractères ou les moeurs de ce siècle (1688), in which the author famously quipped, "Le discours chrétien est devenu un spectacle." In fact, at the heart of La Bruyère's criticism is the importance that preachers have accorded to delivery ("les avantages de la mine," "les inflexions de la voix," "la régularité du geste") and style ("le choix des mots," "les longues énumérations") at the expense of the more appropriate, but less agreeable "tristesse évangélique."

Why is theatricality in the pulpit so dangerous? In his "Sermon sur la parole de Dieu" (1661), Bossuet explains that its danger lies in inciting false, short-lived "affections de théâtre" rather than a true change of heart leading to conversion. Thus, the challenge for the preacher is to avoid theatricality and yet still somehow succeed in genuinely moving his hearers. But how exactly does a preacher make effective use of an "innocent artifice" that will help him bring about conversion? What must he do to avoid the pitfalls of lapsing into theatrical actio?

In exploring these questions, this paper will consider what both the rhetorical manuals and sermons of the time might tell us.

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Rhétorique et Théâtre: les tragédies *Ioannes Princeps* de Diogo de Teive et la *Castro* de António Ferreira

La *tragédie du Prince Jean* de l'humaniste Diogo de Teive est l'un des ouvrages les plus représentatifs de la littérature néolatine au XVIème Siècle au Portugal.

Écrite en 1554, à l'occasion de la mort du dernier enfant du roi Jean III, héritier unique et garant de la pérennité du royaume et de son destin historique, en tant que nation libre, la *Ioannes Princeps tragoedia (Tragoedia quae inscribitur: Joannes Princeps, siue Vnicum Regni Ereptum),* composée en vers, laborieux, de style sénéquéen, met en scène la grande angoisse de la patrie, plongée dans les ténèbres, illuminées seulement par un ténue éclat, un prince encore à naître, D. Sebastião – la «bien née sécurité/ de l'ancienne Lusitaine liberté», selon Camões (*Lusíadas*, I. 6.1-2).

L'émotion, associée à la réflexive mélancolie, et les sentiments des parents et de l'épouse du Prince Jean – qui, en des termes lyriques à tonalité pétrarquiste, exprime son amour, sa "saudade" – parcourent cet ouvrage de thème national contemporain, où la rhétorique est mise au service de l'émotion et de l'art.

Diogo de Teive, poète et dramaturge consacré – venu du Collège de Bordeaux, la *Schola Aquitanica*, fonder le Collège des Arts à Coimbra, le 21 février 1548, avec le Principal André de Gouveia («Le plus grand Principal de France», selon Montaigne) et d'autres compagnons, parmi eux l' écossais George Buchanan, maître dramatique de la Pléiade – va influencer le poète António Ferreira, "l'Horace Portugais", auteur du chef-œuvre de la dramaturgie portugaise, la tragédie *Castro*, mettant en scène l'histoire de Pedro et d'Inês de Castro, qui devient le "Mythe Inésien" de l'Amour et de la "Saudade", l'un des thèmes de l'idiosyncrasie nationale.

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Piercing Blows from a Young Anatomist: The Fabric of Insults and Science in Vesalius' *De Fabrica* (1543)

The challenge of authorities and received texts of medicine (especially, but not exclusively the Galenic corpus) has been perceived as a characteristic of the new "Anatomy", born under the scalped of Andreas Vesalius (1514-1564) and made public with the De Fabrica Corporis Humani (1543). Taking this date of publication as a date of birth for modern medicine, scholars and historiographs have made this treatise a symbol for the practice of autopsy (to see by one-self) and scientific judgment. Now, the making of the Vesalian icon as a benchmark for scientific progress appears to be built in the very text of the De Fabrica, where the author lengthily portraits himself as a rebel, disrespectful of the old masters, and audacious enough to coin a good insult when authorities (such as reference texts or professors) can be attacked. A close reading of the anatomical masterpiece reveals a sophisticated montage of autobiographical anecdotes and personal attacks, which back up the epistemological claim that Vesalius is the new Galen and that his observation of the human body is worth more than all that preceded his. The entanglement of insult, offensive remarks, and scientific discovery confers a value, both epistemological and personal, to the many rhetoric devices that the young doctor attaches to his anatomical descriptions: the making of his persona, as a genius, is the guarantee of his elective talent. But, also, the making of his persona as a polemicist portrays him as a hero for intellectual courage. The numerous allusions to sacrilegious practices or illegal actions reinforce this "self-portrait as a rogue". As of 1564, the year of Vesalius's death, most commentators of Vesalius have followed the hint and praised (or condemned) the acute criticisms of the anatomist. I propose to read the scandalous effect of Vesalius'insults and attacks as a rhetorical device illustrating the nature of anatomy and his particular suitability for anatomical discovery: piercing blows to unveil the new science. My paper will describe and present some of the patterns of insults in the De Fabrica before examining the ethos of the anatomist and its iconic values.

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Performing Mystical Motherhood: Rhetorical Deployment of a Maternal Topos in Birgitta of Sweden's Revelations

This paper suggests that in her Revelations fourteenth-century mystic Birgitta of Sweden creates a complexly gendered maternal topos that authorizes her religious and political public activities. Now often deemed a conventional mystic because she submitted her visions to confessors, detractors questioned her orthodoxy before and after her canonization. In spite of such opposition, Birgitta obtained a public audience by invoking an image of motherhood that permitted her to build a metonymic consubstantiality with the Virgin Mary and Christ through a display of shared maternal traits; this rhetorical sequence encouraged audiences to identify Birgitta as an authoritative mystic.

In Birgitta's visions, the Virgin Mary stands in for Christ by demonstrating many signs of the Passion, so that when the Virgin induces Birgitta to action, those commands derive metonymically from Christ. That the directives come from the Virgin instead of Christ, however, reveals the distinctive place of women in Birgitta's cosmology. The Virgin's intercessory role reflects Birgitta's own worldly agency and grants her the authority to participate in "masculine" activities through their shared status as mothers because, through the Virgin's exclusive corporeal connection with her son, Birgitta can identify with Christ. Thus, Birgitta gains the right to speak and act publicly through identification with a male exemplar via a female figure.

Medieval ontology allowed religious women to exploit ideological connections with corporeality to achieve lofty rhetorical aims. Because Birgitta's Mary shares in the salvific functions exemplified by her Son's sacrifice, she experiences His Passion as her own through empathetic identification between mother and child. Feminist critics have largely dismissed the Virgin as a monodimensional figure deployed by ecclesiastical authors to circumscribe feminine agency. However, I argue that Birgitta's rhetorical reinscription of the mother topos attests to the figure's highly adaptable quality. The complexity of this topos in Birgitta's writing derives from its ability to imbue women's speech with agency despite the passive characteristics often imposed on the figure. This possibility necessitates a reevaluation of the mystical notion of motherhood, which can consequently be seen as a readily deployable oppressive ideal or a source of feminine rhetorical license.

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Comicità e modelli di 'performance' oratoria

Dopo avere esaminato da diverse prospettive la comicità in ambito retorico/oratorio, in connessione sia con gli aspetti argomentativi, sia con gli aspetti elocutivi e stilistici del discorso oratorio (vd. e.g "Smiles and Laughter: the Comic in ancient Greece and Rome. A rhetorical perspective" –relazione plenaria tenuta al 13° convegno ISHR Varsavia 23-29 luglio 2001-), in occasione del Convegno ISHR di Chicago 2013, mi propongo di esaminare alcuni elementi del comico più direttamente connessi alla performance oratoria, prendendo spunto soprattutto dalle trattazioni di Cicerone (specialmente dal 'De oratore') e Quintiliano (specialmente dall''Institutio oratoria' 6, 3 e 11, 3).

L'obiettivo è giungere a delineare quali modelli di declamazione e gestualità, nella Roma tra I sec. a.C e I sec. d.C., erano considerati appropriati per l'oratore che volesse suscitare nel pubblico un sorriso o provocare una fragorosa risata, ora per accattivarsi la benevolenza dei giudici, ora per allentare la tensione, o ancora per screditare la controparte, trasformando il riso in derisione.

Le emozioni veicolate dal riso possono essere quelle che l'oratore vuole esprimere in prima persona o di cui si fa portavoce invece di altri; oppure possono essere quelle che vuole suscitare in altri. Le modalità in cui le emozioni possono essere attivate sono quanto mai diversificate, così come la veste linguistico-stilistica che le veicola. Basti pensare, ad esempio, agli effetti provocati dall'uso dell'ironia, della simulazione, dell'allusione o ancora dell'iperbole o della parodia.

A volte nella derisione l'imitazione caricaturale dei difetti fisici e dei comportamenti dell'avversario rischia di essere eccessiva e la performance oratoria può facilmente confondersi con quella dell'attore comico, del mimo. Intervengono allora opportune norme di decoro ed eleganza a disciplinare l'uso di tecniche performative comiche, di cui i retori avvertono tutto il pericolo di inadeguatezza al foro, ma anche la straordinaria potenza comunicativa.

I precetti tecnici retorici presi in esame delineano una 'actio'/'pronuntiatio' oratoria sempre misurata e composta, mai scurrile, rozza o sguaiata.

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'An Answer Answerless': Queen Elizabeth I's Political Rhetoric

The study of rhetoric, since classical times, has attempted to incorporate the multidimensional meaning of rhetoric. The essential practical art of rhetoric in a democratic society has been acknowledged as an art that empowered citizens 'to deliberate among themselves'. Rhetoric is often used to suggest an embellishment in language - 'the art of speaking well' and also as 'an art of persuasion'. In my presentation, I aim to question each of these premises and attempt to envisage an alternative notion of rhetoric, both in its content and form. However, my study of rhetoric is limited to political rhetoric in the context of early modern monarchy in England. Can political rhetoric thrive in a semi-absolutist monarchical state? Is there an alternative conceptualization of rhetoric possible beyond the conventional notion of persuasion and ornate, figurative speech? Can rhetoric be a site of contestation of power? These are a few questions I pose in the course of my paper. My methodological approach is deeply indebted to the classical and contemporary theories on rhetoric. But I hope to provide a new insight into the pedagogical approach to rhetorical criticism.

While critics on Queen Elizabeth I have focused on her exemplary public speeches, I have chosen a parliamentary speech, rather a reply of the Queen to a petition brought forth by her councilors. So, this speech is far from being a persuasive one, though it is a strategic, artistic response to the exigencies of a particular situation. A close reading of the parliamentary speech enables me to focus on rhetoric as a methodological tool of enquiry into Early-Modern political culture and legal statutes of England, specifically the power politics within the Elizabethan parliament. More importantly, this speech aims to focus on Queen Elizabeth's rhetorical performance – the interplay of a complex set of symbolic forces at the moment of utterance.[1] The conviction underlying such an approach is that a critical engagement with the speech of Elizabeth will elucidate an efficient political strategy of administration, ruling more by speech than by force. Consequently, I wish to underline how rhetoric has the capacity to supplement action.

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[1] For Kenneth Burke, all symbolic action is rhetoric.

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On Global Rhetoric: A View of Performance Rhetoric

As the development of international rhetoric studies, global rhetoric has been put forward as the frontier of this field. What is global rhetoric? How is it represented in the rhetorical life of human beings? The authors think that global rhetoric is the globalization of rhetorical practice. It means a global social system, a universal code and approaches to them. Global rhetoric means to defuse international conflicts, to deal with all the developmental problems of all the human beings by rhetorical conversation rather than violence and war, to unify the global public wills, to realize the common interests, to build a Great Unity. Global rhetoric is also a means and a way for managing human souls and gathering the common will of human beings, as well as being a world order and one form of human civilization. Global rhetoric is represented variously in the rhetorical life of human beings, especially in dance, drama, music and other performances, as well as in the fields of air pollution, global warming, global energy. Global rhetoric offers a new possibility of new vision and academic order for international rhetoric studies. International scholars should take global vision and universal feelings, break through their own academic tradition bravely and treat others equally. The building of global rhetorical theory needs not only multiple disciplinary vision but also new global organization. From the angle of global rhetorical practice, such as dance, drama, music and architecture, the paper expounds the globalizing trends of international rhetoric studies and its forms. It also analyzes the connotations of global rhetoric and global rhetoric studies, the practical and theoretical basis and culture background from which they are put forward. And then this paper explains the academic goal of global rhetoric studies and the strategies for achieving it.

Keywords: global rhetoric; trend; dance, music

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Les attentes du public selon Denys d'Halicarnasse

Denys d'Halicarnasse et ses monographies critiques ont joué un grand rôle dans l'élaboration de la doctrine rhétorico-critique des catégories stylistiques appelées ideai (Ps.-Aelius Aristide, Hermogène), où la lecture critique, c'est-à-dire l'analyse, le classement et le jugement des auteurs, prend le pas sur la préparation des discours ou la composition de nouveaux textes. On pourrait interpréter cette évolution à la lumière des mutations politiques contemporaines et de la disparition des libertés. La préoccupation de l'orateur passerait progressivement du « être cru » au « être applaudi », son activité deviendrait purement ludique et cantonnée à la célébration et à l'imitation d'un patrimoine à la fois dépassé et indépassable. C'est cette antithèse trop simple que nous voudrions revisiter, en tâchant de montrer que l'esthétique littéraire de Denys d'Halicarnasse crée un nouveau rapport avec le public qui modifie complètement la définition et la fonction de la persuasion par rapport au modèle aristotélicien : l'attente du grand public telle qu'elle est décrite par Denys (notamment dans le De compositione verborum, 11, 6-9) est celle d'une oreille naturellement (et non culturellement) sensible à l'harmonie et à la mélodie. Le pouvoir de l'orateur cultivé (rapproché de l'instrumentiste de talent) est de répondre à cette exigence par des moyens raffinés afin de créer un plaisir commun dont on s'attachera à préciser la nature et à retrouver les origines. Notre hypothèse est que Denys s'inscrit dans le sillage de la philosophie isocratique, où la recherche esthétique, la relation éducative et l'idéologie œuvrent ensemble à promouvoir des valeurs – sinon une action – communes. Le refus de l'asianisme (une hantise chez Denys) tend à confirmer la dimension politique et civilisatrice de cette relation.

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Style as Invention and Invention as Style: Reconciliations in Renaissance Rhetoric and Dialectic Handbooks

Contrary to traditional scholarly consensus, the dualistic separation of content and style is not found in the mainstream rhetorical curriculum as taught by the leading continental and English humanists of either the sixteenth or seventeenth centuries. Instead, Renaissance rhetorical and dialectical handbooks generally reconcile this false dualism, without succumbing to the equally false monism that there is only style and no content. Renaissance language arts educators depict this reconciliation both macro- and microscopically. First, on the macro-scale, the rhetorical departments of invention and style become mirror images of each other. Instructions on style include subject matter and arguments, since content contributes to stylistic character. At the same time, stylistic figures expand to include almost all the forms taught in all the departments of grammar, logic, and rhetoric. Not conceived of as a specialized set of stylistic deviations, but rather as either efficacious forms for good utterance or as forms in general, figures are a loose and baggy repertoire to guide the interpretation and composition of all texts. Reciprocally, figures show up in both rhetoric and dialectic manuals' instructions for invention and arrangement. Second, on the micro-scale, these educators emphasize that form and idea are two faces of one phenomenon. There is both idea (meaning) and form, but ideas are ideas because they have forms, and forms have identities because of the ideas they assert. This reciprocity becomes apparent in dialectic manuals wherein the invention of predicates/ propositions/ arguments -- i.e., meaning -- is shown to result from the combination of forms/ figures. The reciprocity between content and form also underlies these rhetoricians' reading of figures/ forms as both lines of argument and lines of thinking that function as both persuasive tools and reflective mirrors of the speaker's mind. The arguments these figures/ forms make have logical, emotional, and ethical appeals, while also revealing the thoughts and emotions, or the character, of the speaker. This character includes both the intentionally created persona and the authentic person behind the mask. The figures, then, function as heuristics, stimulating the invention of both arguments and styles. The figures also guide hermeneutics, showing that the figurative nature of human discourse still expresses both constructed and essential meanings. This reconciliation of "res" and "verba" is one of the unique, useful, and as-of-yet unheralded contributions of Renaissance rhetoric.

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It's Been a Weird Week: Kairos for the 21st Century

This presentation is part of a larger study in which I claim that the newer forms of delivery—multimodal communication, rhizomatic (Delueze and Guattari 1980; Guattari 1995), non-centralized discourse, and technologies of writing—impact our understanding of kairos. For over 20 years, scholarship in rhetoric and composition has focused on the ways in which technology impacts composition, literacies, and the teaching of composition—predominant among these voices are Cynthia Selfe and Gail Hawisher. But, how do we understand the impact of technology on the canon? A driving question behind this study is: What are the manifestations of the changes in the possibility of kairos when delivery is disseminated via technology?

In order to begin answering this question, I discuss ways in which technology impacts and changes classical (and heavily relied upon) definitions of delivery, as well as the possible effects on our commonplace definitions of kairos. When examining the canon, we usually think about sophistic and Aristotelian definitions and practices, and though contemporary scholars have complicated ancient rhetorical constructions, if we think about the delivery at all, it is rarely in a context that complicates classical definitions.

With a brief review of the scholarship on delivery, my paper will explore new ways in which we can revise the sophistic and Aristotelian definitions of kairos in order to better account for the disseminated effect of technology on an author's argument. James S. Baumlin says that kairos "offers a classically-based epistemology for modern rhetoric—a rhetoric that recognizes the contingent nature of reality and the way man constitutes his world through language" (118). Cynthia Sheard adds to this definition, arguing that kairos encompasses the occasion itself (which draws on both the spatial and temporal aspects), as well as the historic context, the conventions of the occasion, and the delivery to the audience. Examining a series of blogs, social network exchanges, and commentary on several op-ed articles, I argue that we must rethink the scope of the occasion, and the conventions thereof, in order to adequately account for the ways in which technological means of argumentation have impacted the possibilities of kairos.

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Rereading "Batavia" in 1586

As edited in 1586 by Bonaventura Vulcanius, the "Batavia" of Cornelius Aurelius (c. 1460-1531) becomes more than the chronicle it is often assumed to be. Along with various letters and a puzzling dialogue published with it, it was transformed into a document that should be read not as a chronicle along with a "mirror for princes", but as an artful memorandum responding to political events at the time of its publication. It is, in short, a good example of how a work that resists technical categories calls us to look more closely at the historical circumstances of its production.

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La rencontre rhétorique de Cicéron et du dominicain Frei Luis de Granada dans l'oeuvre pédagogique de Calixto Hornero

L'œuvre espagnole "Elementos de Retórica con exemplos latinos de Cicerón y exemplos de Frei Luis de Granada para uso de las Escuelas Pias" est un manuel pédagogique de Calixto Hornero (1815), qui vise l'enseignement de l'ars bene dicendi et la formation morale de la vertu et de sa performance. Cette œuvre systématise le contrôle d'une syntaxe élégante, efficace et éloquente à partir de l'auctoritas des exempla de ces deux auteurs - Cicéron et Frei Luis de Granada (le Cicéron espagnol). La rencontre anachronique de ces deux auteurs dans ce même domaine rend fructueux l'étude de la discipline rhétorique. L'esthétique de la réception des constructions théoriques de Cicéron et la reconnaissance de sa projection dans le style du humanist dominicain, souligne et rend audible l'actualité et la pérennité de cet héritage dans l'historiographie de la rhétorique.

Au niveau des verba, en ce qui concerne l'ornatio, se dégage la triade: dispositio, amplificatio, ellipsis et s'étend à l'interface avec la res, dans laquelle des multiples dépendances lexico-sémantiques et des connexions philosophico-pragmatiques s'établissent. Le modus operandi de l'ellipse s'articule, intrinsèquement, avec les tropes- la métaphore et l'allégorie- dont la puissance ecphrastique et heuristique lie, intimement, la rhétorique et la philosophie. A ces disciplines s'ajoute aussi la pédagogie et ensemble ils assument le fil conducteur et l'essence de l'œuvre. Dans une troisième partie, l'auteur lance plusieurs avertissements sur les progymnasmata pour développer le lien de causalité entre l'art de bien parler (l'éloquence) et l'art de bien penser (la logique). Considérant, ainsi, cette batterie de huit exercices logico-argumentatifs, construits sous la forme d' apprentissage progressif: i) la traduction, ii) la variation, iii) la narration, iv) amplificatio, v) ethologia, vi) le dénouement du verset, vii) la fable, viii) la chria.

Au terme de l'étude, nous confirmons la valeur propédeutique ayant comme but une formation complète et encyclopédique, qui incite l'homme à une performance humaniste dans sa pleine réalisation. L'homme rhétorique est un homme symbolique en action et c'est pour cette raison que Baudelaire affirme que les rhétoriques et les prosodies ne sont pas des tyrannies inventées arbitrairement mais une collection de régles réclamée par l'organisation même de l'être spirituel.

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Political Self-Fashioning and Judicial Persuasion in Cicero's Speech for Sestius

This paper will contribute to the current scholarly discussion of the relationship of Cicero's public self-fashioning (esp. Dugan [2005]; Steel [2005]; Van der Blom [2010]) to the more venerable interest in the persuasive tactics which the orator deploys in the judicial speeches. It will focus upon the orator's remarkable expressions of his own pain, his dolor, in his speech in defense of Sestius on a charge of seditious violence in 56 BCE. (cf. Kaster [2006]) to illustrate the ways in which Cicero's public self-fashioning and judicial persuasion are mutually reinforcing in the period after his return from exile.

The argument proceeds as follows:
I) Using comparanda from Cicero's other speeches and other late republican authors, I will enumerate the ways in which a speaker's claims to feel dolor can undermine his public standing and his persuasive ethos. This will demonstrate that such claims carry a high risk for a public figure.
II) By reviewing Cicero's uses of dolor in the speeches, I will establish that Cicero refers to his own dolor in pro Sestio with remarkable frequency. In fact, he does so here more often than in any other speech.
III) A very brief canvass of Cicero's ten self-reflective uses of dolor in pro Sestio will show that they yield significant advantages both for self-presentation and for persuading his jury, viz.:

1) Cicero can neatly presume his own importance to the republic by stressing that his bond with Sestius and his other supporters is part of the bond that a consul feels towards his staff because of their common service to the republic (cf. the usage of Antonius at De or. 2.201, which is the only other instance in Cicero of pius dolor besides that found in pro Sestio).
2) By claiming that his dolor is pius, and equating his devotion to his friends with devotion to the state, he escapes the charge that he is indulging his feelings rather than pursuing the larger public interest.
3) Even as he claims selfless motives, Cicero shows himself responding to injury in a way that is apparently expected of a homo nobilis, but hardly of a returned exile.
4) In the greatest cluster of uses of Cicero's own dolor, which occurs in his elaborate explanation that his flight into exile was really an act of heroic self-sacrifice, (§49 [ter], 52) the orator invokes the overtones of selfless patriotism with which he has invested his dolor since the 4th Catilinarian (Cat. 4.1; Red. Sen. 34-35; Dom. 97, 98, 100, 145).

I conclude that Cicero's risky strategy of focusing on his own dolor has two interrelated and substantial benefits. i) It helps consolidate his public self-fashioning as patriotic martyr after his return from exile, and so shores up his political standing. ii) Because the legal issue of the trial requires each side to argue that the other side's actions harm the republic (Riggsby [1999]), Cicero's self-fashioning as patriotic martyr becomes an essential ethical argument for persuading the jury to adopt his legal view of the case.

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The Conditions for the Contact of Minds

In the first part of their 1958 Traité de l'argumentation, Chaim Perelman and Lucie Olbrechts-Tyteca describe several conditions that must obtain in order for something like rhetorical argumentation to take place, and they gather some of these conditions together under the rubric of le contact des esprits. A contact of this kind is necessary since all argumentation develops in relation to an audience and is offered in order to lead an audience to make one choice rather than another, and so a sufficient meeting of minds must occur in order for the deliberation and the choice to be genuine.

Not much attention has been paid to these conditions in the literature on the Traité, and I would like to begin to correct that here. These conditions have an important role in that they specify both what is necessary in order for argumentation to have a chance of being genuine and also the grounds on which some particular instance of argumentation can be criticized.

However, I would like to go even further than this, and make a case that the conditions for le contact des esprits can be best understood as rhetorical capabilities. I want to draw from current discussions of capabilities in political philosophy and in economics and in the theory of justice to offer a more complicated picture of what realizing these conditions would mean. This will involve showing how what Perelman and Olbrechts-Tyteca call "conditions" are actually the presence of speakers and audiences with certain internal capabilities and the presence of external conditions that allow the expression of these capabilities.

This re-reading of the section of the Traité on le contact des esprits will explain clearly the neglected significance of this section, and it will also argue for its powerful contemporary relevance.

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"That Orator is an Actor": A Rhetorical Strategy of Devaluation of the Counterpart in Cicero's Early Speeches

In his rhetorical works Cicero frequently underlines the importance of a stage acting model for the delivery of a speech in a very effective way: rhetorical and dramatic performances shared in fact the aim of arousing the emotions of an audience. However, frequent warnings against excess in imitation of actorial techniques are also added, since the orator-actor comparison seems to have been felt as a problematic one, owing to the ethical and social bias about the actor's status at Rome. But the main reason for such a clear distinction of roles seems to lie in the very different nature of the two performances: the actor, playing a fictitious role, produces nothing but an imitation of truth, which is the result of technique and artifice. On the contrary, the orator's performance is directly connected with the speaker's *auctoritas*, whose moral and social identity is at stake at the moment of speech.

Such a point of view has allowed us to discover in Cicero's early speeches a rhetorical strategy aimed at devaluating the counterpart's advocate by comparing his performance in the courtroom to that of an actor on the stage.

Some passages of Cicero's early speeches will be examined, in which a reference to the stage performance can be identified both in explicit comparisons and in the use of a lexicon referring to the theatre which is sometimes subtly allusive.

Special attention will be paid to the *Divinatio in Caecilium* (70 BC), delivered at a preliminary hearing before a court empowered to designate the patron of the Sicilians in the prosecution of Verres. My aim is to demonstrate how in this speech the contrast between the two would-be accusers – Cicero himself and Q. Caecilius Niger, probably a 'man of straw' of the defence – appears to have been modelled on the opposition orator vs. actor, reproducing an opposition between truth and fiction, in order to arouse in the audience the impression of a morally dubious imitation and simulation.

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Citizen's Functions in Rhetoric: Spectator and Audience

In this lecture, I would like to go back to a specific problem that is related to the epideictic genre in Aristotle's Rhetoric. Indeed, only in this genre, the citizen is a spectator, while in forensic and deliberative genres, he/she is an audience. I would like to show that this problem may be solved thanks to a double way :

1)   a philological reflection about the verb « theoreo » that is as important in tragedy as in rhetoric.
2)   an anthropological approach about the respective roles of tragedy and rhetoric in the Greek culture.

In this perspective, the epideictic genre may be seen as the « missing link » between two main functions in the city. More precisely, I would like to show that there is a strong link between two functions in this model of citizenship : « to touch and also to be touched », « to persuade and also to be persuaded ». Such an anthropological view on rhetoric will finally allow me to develop the hypothesis of a « deep » rhetoric (cf. G. Kennedy, comparative rhetoric).

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Sublime Sappho: Longinus on Sappho as a Rhetorical Model

'Fortunate as the gods he seems to me, that man who sits opposite you ...' Sappho fr. 31 is one of the most remarkable examples of the sublime in Longinus's Peri hupsous (10.1-3). The rhetorician praises the poetess for the skill with which she selects and combines the intense symptoms of love. Modern scholars have criticized Longinus's analysis of the poem: his interpretation has been called 'unsatisfactory' and 'misleading' (Page 1955: 27), 'inadequate' (Campbell 1967: 271) and 'a little hard to follow' (Russell 1964: 102).

This paper will explain Longinus's account of Sappho fr. 31 by examining (a) Sappho's role in earlier rhetoric and (b) her relevance to the concept of sublimity.

(a) In stylistic theory Sappho stands for elegance. Dionysius of Halicarnassus presents Sappho fr. 1 as a model of smooth composition (On Composition 23). Demetrius cites Sappho's poems to illustrate the elegant style. Like Dionysius, he recognizes her charming composition: 'every beautiful word is woven into the texture of her poetry' (On Style 166). However, Demetrius also recognizes her 'forcefulness' (deinotês, 140) and her ability to handle a 'risky device' in an elegant way (127).

Longinus's Sappho is far from charming. But it will be argued that Longinus is to a certain extent in line with earlier critics in admiring Sappho's daring and 'composition'. The concept of 'composition' (episunthesis), however, is redefined: in Dionysius this term denotes the combination of words, but Longinus refers to Sappho's arrangement of content: the poetess shows her excellence in combining the passionate emotions of love.

(b) Sappho's poem fits Longinus's concept of sublimity in several ways. Firstly, emotion is one of the five sources of the sublime. Secondly, Sappho's enumeration of contradictory feelings is an example of hazardous style. Finally, the overwhelming passion that the poetess describes is itself an ecstatic, dislocating experience. She is herself 'very near to death', and her audience as well as Longinus's readers will share her sublime experience. In conclusion, this paper will suggest that Longinus's analysis of Sappho fr. 31 is not 'inadequate' but in fact compatible with recent interpretations of the poem.

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From Irony to Performance: Rhetoric in Portugal in the XIXth Century

This paper is part of a broader research on the practice of rhetoric in Portugal in the nineteenth century. The paper, to be presented in English, will try to establish the importance of rhetorical performance, in Portugal, particularly in the second half of that century. Taking into consideration some literary works (The Maias, by Eça de Queirós, and, to a lesser degree, The Fall of an Angel, by Camilo Castelo Branco), but, above all, the newspapers of the time and the authors who reflect about public speech.

We still don't have a comprehensive study about the importance of rhetoric in this period of Portuguese life and thought. This work, a small part of a bigger effort, a project of three years length, tries to fill an important gap for the knowledge of the history of rhetoric in Portugal.

The paper takes as its starting point an excerpt of the novel The Maias, by Eça de Queirós, in which, in a spectacle intended to provide help to the victims of the floods on the river Tejo, is presented to us, with a great deal of irony, the figure of a public orator. My purpose is to contrast this literary presentation with the reality of the Portuguese life and with the several occasions in which rhetorical performances actually took place. I shall use three kinds of texts, still under a process of selection: the parliamentary oratory, the texts written with didactical purposes, and the newspapers, centre of polemic and discussion. I will also take into account the influence of Greek and Roman authors and the influence of the other European countries, particularly, in this period, France.

Although still at an early stage of research, I hope to contribute to a better characterization of the history of rhetoric in Portugal, in its relation with the European context, and, more particularly, to stress how rhetorical performance was experienced in Portugal in the second half of the nineteenth century.

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Women's "actio" in the French Renaissance

The literary texts and didactic treatises of the French Renaissance are generally silent on the rhetorical practices of women writing. Indeed the era's doxa imposed silence on women, who were excluded from public discourse and formal instruction in rhetoric. Nevertheless, short story collections, whose audience at the time was made up primarily of women and one of whose aims was often edification, and Mirrors of Princes, particularly teachings handed down from mother to daughter, contain directives for or examples of female "actio", which is to say the staging of the voice, gestures and any other aspect of the corporeal dimension of the art of oratory.

In this paper I propose to explore a body of work made up of the following collections: "Heptameron" by Marguerite de Navarre, "Les Contes amoureux" by Jeanne Flore and "Les Cent Nouvelles Nouvelles" by Philippe de Vigneulles. I will pay special attention to the context in which women expressed themselves within the narrative framework of these works. I will also consult the "Enseignements à sa fille" by Anne of France, the "Instruction pour les jeunes dames" by Marie de Romieu, and the French translations of Castiglione's "Il Libro del Cortegiano", Stefano Guazzo's "La civil conversazione", and Giovanni della Casa's "Galateo", thereby establishing how "pronunciatio" could legitimize female discourse or mitigate its problematic nature in the public sphere.

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The Rhetorician's Demonstrations: Some Remarks on "hos epi to polu" in Aristotle

In a very important passage of the Nicomachean Ethics (1094b 11-28) Aristotle makes a comparison between mathematician and rhetorician. The sense of his statement is that we cannot pretend the same exactness in all subjects, because there is a strict connection between method and object and the method should be adequate to the object. That is why the rhetorician cannot use the same demonstrations the mathematician does, because the subjects he deals with have a specific ontological status: they happen with a regularity which admits fallibility, they are, in Aristotle's words, hos epi to polu (for the most part) objects. A specific epistemological status corresponds to this ontological status: the rhetorician's demonstrations are always fallible and the truths he can reach are always hos epi to polu truths. It is important to underline that, first, although the expression hos epi to polu is derived from the common language of ancient Greece, Aristotle often uses it in a technical sense and, then, that it seems to play a key-role in all Aristotelian theoretical frameworks.

In our paper we will try to shed light on how and why the notion of hos epi to polu plays such a central role in Aristotelian thinking, in particular in order to define the specific epistemological status of rhetoric. More specifically, we believe that the fact of considering the hos epi to polu truths as the typical rhetorical truths could allow us to hold together, in a sense, the universality/regularity typical of any notion of truth and the particularity/fallibility of the objects of the rhetorical inquiry.

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Variazioni su Fenice. Fortuna di un verso omerico (e di un modello educativo), tra retorica e filosofia

L'espressione omerica (Il. IX, 443) 'mythōn te rhētēr'emenai, prēktēra te ontōn' ('essere un buon parlatore e un facitore di opere') della quale si avvale il personaggio di Fenice per delineare in sintesi l'obiettivo del proprio insegnamento, ha conosciuto una particolare fortuna ed è stata utilizzata a più riprese dagli autori greci e latini nell'ambito di una riflessione sul problema dell'origine della retorica, della sua insegnabilità (cfr. ad es. Quintiliano, Inst. or. II 17, 8), del rapporto tra la retorica e le altre discipline. Concepita come sintesi organica di parola e azione, questa retorica di cui Fenice rappresenta una sorta di maestro 'ante litteram' si configura come una forma di sapere 'inclusivo', come una 'philosophia' di stampo isocrateo, in opposizione all'altra 'philosophia', colpevole di avere abdicato alla sua funzione educativa a seguito del discidium absurdum tra lingua e mente di cui Socrate e Platone si sono resi responsabili (cfr. Cicerone De or. III 57 ss.; Quintiliano Inst. or. XII 2, 6). Particolarmente interessante risulta da questo punto di vista la posizione del retore del II d.C. Elio Aristide, che nei 'Discorsi platonici' cita il verso omerico due volte (II 387; III 128), da un lato ponendosi in un'ottica agonale, con l'intento di sancire il primato della retorica sulla filosofia, dall'altro muovendo alla ricerca di un modello educativo nel quale le due discipline possano coesistere, in una prospettiva che appare rilevante alla luce degli esiti successivi del dibattito: in età tardoantica un autore come Sinesio si avvale significativamente nel suo opuscolo 'Dione' (§ 12) delle parole di Fenice allo scopo di contrapporre il proprio ideale umanistico (incarnato, a suo parere, dallo stesso Socrate) sia al modello rappresentato dai 'sofisti' e dai declamatori di professione, sia a quello, altrettanto negativo, rappresentato dai 'filosofi' che misconoscono il valore della buona retorica e l'importanza di un'ampia cultura letteraria. La storia della fortuna di un verso omerico può dunque offrirci degli interessanti spunti di riflessione sulle tappe che hanno segnato nel mondo antico la lunga e complessa vicenda del confronto tra due discipline complementari e antagoniste come la retorica e la filosofia.

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Classroom Theater Directed by the Virgin Mary in Walter of Wimborne's *Marie Carmina*

Walter of Wimborne, a thirteenth-century English Franciscan author, wrote satires for grammar school teaching, a treatise on the four elements reflecting scientific studies at Cambridge, and Marian verse. His masterpiece, the Marie Carmina, is a poetic treatment of Jesus's life, told by a narrator in sympathy with the Virgin's point of view and intended for classroom performance. Dedicated to the grammar school boys in Wimborne , the Marie Carmina teaches poetic invention through a comic scene of an owl hooting in the dark until he finds the Virgin's inspiration; it exemplifies abbreviation and amplification through the Virgin's unusual garrulity about holy things; it dramatizes rebuttal through the narrator's arguments with Christ's tormenters. The Marie Carmina thus offers scenes introducing grammar school boys to the offices and strategies of rhetoric, and since it figures the narrator as a student who must learn these things from the Virgin Mary, it provides speeches appropriate for classroom delivery. Throughout the Marie Carmina, the narrator rises from crawling about the floor in search of the Mother's sapient discourse to one who can advocate for Mary when she is too sorrowful to speak. For instance, after the twelve-year-old Jesus has abandoned the holy family for learning in the temple, the narrator appears as a lawyer in Christ's court and presents the Mother's tears as material evidence. Again the Virgin's advocate at the crucifixion, the narrator pleads with Christ to ease the Mother's sufferings. These sentimental displays, as well as other speeches obviously crafted to delight pre-teens, such as an excursion on how this poem would be so much vomit without the Virgin's inspiration and a wild scene of ax-wielding against the makers of the cross, aim to lead the schoolboys at Wimborne toward the rhetorical accomplishments of the poem's narrator through classroom theater.

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"L'Orateur" du Dr. Alexis Wicart: un art de la performance moderne en 1935

Médecin phoniatre à partir de 1902, auteur en 1906 d'un manuel d'Oto-rhino-laryngologie, le docteur Alexis Wicart connut la guerre de 14-18, puis à Paris prodigua soins et conseils à divers professionnels de la voix : chanteurs, acteurs, avocats, députés, professeurs, conférenciers, tout en se tenant à l'écoute des grands orateurs de son temps, en France et en Europe, de l'URSS aux Etats-Unis, et de la Turquie de Mustapha Kemal à la Chine de Sun Yat Sen. Après "Le Chanteur" en 1931, il publie en 1935 aux Editions Vox "L'Orateur", ouvrage en deux volumes qui retiendra notre attention comme témoin de l'évolution de la performance oratoire au début du XXe siècle. Enrichi de croquis anatomiques, de photos, et d'interviews d'hommes et de femmes pratiquant l'éloquence ou y préparant, l'exposé se consacre d'abord à l'anatomie et à l'hygiène de l'Orateur, respiration, voix, diction, prônant comme idéal « l'émission physiologique », qui dégage le larynx et optimise les résonateurs faciaux, avant de passer en revue les nouvelles technologies d'amplification (haut-parleur, microphone), d'enregistrement (phonographe) et de diffusion (T.S.F.) de la voix, pesant précisément leur intérêt selon les lieux d'exercice de la parole publique (plein air, parlement, salle d'audiences, amphithéâtre, chaire d'église, etc.) et selon leur incidence sur les modes de préparation à la prise de parole. Puis vient une galerie de portraits d'orateurs, surtout politiques et le plus souvent contemporains, où se côtoient les « athlètes de la parole » (Jaurès, Hitler, Mussolini) et les voix « maigres naturellement » mais mises au service d'une « intelligence éloquente » (Aristide Briand vieillissant, F.D. Roosevelt, Gandhi) ; où pointent aussi deux problèmes d'avenir : l'apparition des femmes dans l'espace public et la collusion de l'éloquence et du fanatisme guerrier.

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Ethopoeia on the Radio: Harry Shearer's Many Tropoi

Another example of ancient rhetorics for contemporary purposes, this paper uses Isocrates's concept of tropos (akin to "habitual character") along with ethopoeia ("putting oneself in the place of another," Lanham) to discuss multimedia entertainer Harry Shearer's use of different characters on his radio program "Le Show." Though Shearer is better known for portraying nearly 20 characters on the television program "The Simpsons" and for his film work including "This Is Spinal Tap" and "A Mighty Wind," this paper focuses on ethopoeia via audio and in the context of Shearer's own radio show. I will focus in particular on a segment of "Le Show" called "News of Our Friend the Atom," which features dialogues between Shearer, reading recent news about atomic energy, and Atty the Atom, who offers commentary on the news items. This paper is part of a larger project on Shearer's multimedia work as exemplary of the productive power of ancient rhetorics -- the language arts -- in the 21st century. (Other parts of the project discuss visual logos in his documentary "The Big Uneasy" [NCA 2011] and another segment of "Le Show," "Apologies of the Week, Ladies and Gentlemen, A Copyrighted Feature of this Broadcast" [RSA 2012]). I will also contextualize Shearer's ethopoeia by way of the ethical concerns in Wayne Booth's *My Many Selves: The Quest for a Plausible Harmony*. This project aims to use ancient rhetorical theory as points of departure for contemporary criticism and, even more urgently, teaching.

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Rhetoric and Performance in the Attic Orators

The special theme of the conference, Rhetoric and Performance, is a timely one for students of the Attic orators. The theme has begun to feature more prominently in recent scholarship (such as Alan Boegehold's 'When a Gesture was Expected' and Victor Bers's 'Genos Dikanikon'), while a conference was held at UCL on this theme in Greek and Roman oratory in April 2012. I have myself given a lecture on the topic at the Greek Literature seminar of the Institute of Classical Studies and an article is forthcoming in 'Acta Poetica'.

Our primary evidence for performance of speeches in classical Athens is the surviving texts of the speeches themselves, and the rhetorical figures they contain are precious indicators of that performance (despite the problems connected with possible editing of the texts after their actual delivery). My proposal, therefore, is to build on previous work, concentrating in the time available on one or two rhetorical figures, such as vivid description (diatyposis) and prosopopoeia. My research for the paper will investigate to what extent figures such as prosopopoeia, which evidently require some degree of training and practice, are used by non-professional orators whose speech has been prepared by a logographer, as opposed to the professional delivery of speakers such as Demosthenes and Aeschines.

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Rhetorical Performance of the Italian Folktale: The Dialectic among Figures of Speech and the 'Law' of Repetition

The folktale, as 'pure literature' and primitive form of narrative, consists one of the most powerful guardians both of diachronic and universal linguistic modes of expression and of sociocultural beliefs. The research concerns the examination of stylistic features of the Italian folktale, presented through the use of rhetorical figures of speech, in a continuous correlation to the whole aesthetic of the genre as realized by the 'law' of repetition.

The study, based on the analysis of a corpus of one-hundred fifty-six (156) transcribed oral Italian folktales, is influenced by the ethnographic approach which focuses on the role of the story-teller and the folktale's performance.

Emphasis is put on the multiple and various figures that reveal the repetition of lexical and syntactic patterns of speech. Especially, usual and particular uses of the figure of *anadiplosis* or *epanadiplosis* are presented, as the *accumulative epanadiplosis*, the *gradable epanadiplosis*, the *continuous* or *non-continuous emphatic epanadiplosis*. Also, figures of main interest consist of *epanaphorá* and its variances and the main sub-categories of *epanastrophe* such as: (a) *(synthetic)-generative,* b) *syntactic* and c) *cohesive epanastrophe*. Last but not least, the figure of *tautology* is examined.

The extended use of the above figures realizes the formation of an artistic folktale grammar coupled with the analogous rhetorical dynamic. The dialectic relationship of the 'law' of repetition in the Italian folktale with the figures of speech contributes both to the spread of an archetypical, oral model of narrative as well to the perpetuation of linguistic and stylistic patterns called *universalia*.

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Panegyrics, Polyphony and Performance in 17th-Century Sweden

Laudatory speeches and poems addressed to royal persons constituted a large part of the production of literature in 17th century Sweden. Having been introduced during the first decades of the century, the laudatory genre rapidly expanded in pace with the growth of the royal power so as to culminate in the era of "the Carolingian Autocracy" (1680-1718), when it reached hitherto unseen proportions. Rhetorically these poems and the speeches belonged to the epideictic genre, aiming to give praise to the powers that be. For this reason, the texts have often been interpreted in line with Jürgen Habermas's well-known analysis in Strukturwandel der Öffentlichkeit (1962) and described as parts of a pre-modern "representative" publicity, characterized by the display of feudal power. It is also possible, however, to interpret them as belonging to a specific "panegyrical" sphere of publicity, open also to the subjects and thus dialogical in character.

The inherent dialogical character of the panegyrical sphere of publicity reveals itself in the rhetorical organization of the texts, which often contain a number of prosopopoeiae, speeches delivered by fictitious representatives of different estates and social groups and prescribing political roles to the subjects as well as to the rulers. Although constantly laudatory in tone and normally strictly formulated according to the rules of rhetorical decorum, the texts thus gained a polyphonic character (Mikhail Bakhtin), echoing of different social ideals and languages. In this respect they not only reflect, but also impose, limits as well as possibilities in the performance of political discourse: rhetorically the texts can be understood as models of political communication. Analyzing a number of examples of this, I hope to shed light on the performative conditions of panegyrics in early modern Sweden.

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Medieval Farce and the Rhetoric of Performance

Let's face it: medieval rhetorical treatises are not exactly light reading. But post-medieval students, teachers, and scholars have a tendency to assume that just because a text is written in a now-dead language, then its rhetoric must be taken oh-so-seriously. Medieval rhetoric could be *funny.* Certainly its practitioners routinely ridiculed it in farce, with French theater engaging in multiple flights of forensic fancy. Medieval rhetors had a sense of humor about their art, and so should we. Consider the litigation, rife with stasis theory, about the origins of a fart (*Farce of the Fart*)*,* to say nothing of the over-the-top trial of the beloved *Pathelin.* For much of this, we have the Basoche to thank, a French society of legal apprentices who authored and performed numerous farces. As late as 1634, the Basochiens were advertising their rhetorico-theatrical wares with this stunning statement (discovered by Howard Harvey in his *Theatre of the Basoche)*: "You will see eloquence in the flesh, stripped to the bone[r], totally naked: alive, male, and virile [*l'éloquence paroistre toute nue, en chair et en os, vive, masle et hardie*]. . . . stimulat[ing] the audience's laughter, not their empathy: indeed, *who wouldn't laugh at the judges alone of this momentous trial, practically pissing themselves trying to hold back their laughter with all their might?*" (22).

In this paper, I expand my argument from *Rhetoric and the Origins of Medieval Drama* that theatrical rhetoric was regularly transformed into rhetorical theater. I submit that the *actio* of medieval farcical performance constitutes a moral, ethical, political, and "politically incorrect" intervention into social justice. It may even anticipate the dialectical turn that some legal rhetorics would eventually take, as when Antoine Loisel (1536–1617) contended that Cicero got it backwards (*au rebours*) that the ideal lawyer was more dialectician than rhetor (*plus dialecticien que rhéteur*), even if a mediocre speaker (*mediocrement eloquent*). Only *actio* makes visible the power of comedy as a social—and also antisocial—rhetorical response to injustice.

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Posture, Voice-control, Facial Expression, and Gestures of Some Ancient Greek Orators of the Classical Period (Perikles - Kleon; Demosthenes - Aischines)

Posture, voice-control, facial expression, and gestures of ancient Greek orators of the classical period have always been regarded as crucial factors of their successful art of delivery both in the Athenian assembly and before the courts. These issues clearly constitute central historical aspects of the main theme of this conference on "Rhetoric and Performance", and they are addressed in different ancient sources which I discuss in the first part of my paper. In general, ancient authorities strongly agree on the importance of these factors of delivery. A considerable number of ancient speeches has been preserved which can be analyzed with regard to such aspects of delivery. Additional source material comes from ancient biographers (e.g. Plutarch; Pseudo-Plutarch), classical comedies (e.g. Aristophanes), critics and historians of oratory (e.g. Dionysios of Halikarnassos), commentaries on orators (e.g. Didymos), or manuals of oratory (e.g. Quintilianus). These authors describe and comment upon different orators' posture, voice, facial expression and typical gestures in order to characterize them or to compare them with one another. The second part this paper systematically discusses ancient remarks on Pericles and his successor Kleon, on the one hand, in the 5th and Demosthenes and Aischines, on the other hand, in the 4th c. BC. I conclude by offering some suggestions as to the question of whether significant differences between Pericles's famous style and fourth-century orators' rhetorical performance may be primarily explained by personal preferences, or through the influence of early manuals and school training, or by changes in the general framework of the Athenian political and judicial system and, consequently, by a different audience.

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Performing Science in Gendered Spaces: The Spatial Rhetorics of Domestic Scientist Ellen S. Richards

This presenter explores the spatial rhetorics deployed by Ellen S. Richards that enabled her to create and head the Women's Laboratory at MIT in the late nineteenth century. As the first president of the American Home Economics Association and first editor of the Journal of Home Economics, Richards was an obvious leader in the home economics movement that promoted women's pursuit of science primarily for domestic purposes: Women were to learn chemistry as a way to understand home sanitation, for instance. The focus of this presentation, however, is to investigate how Richards leveraged spatial rhetorics to argue for and define the Women's Laboratory at MIT. Focusing attention on the key term "laboratory"—a space that was certainly gendered masculine in the nineteenth century (and today)—this presenter considers questions such as these: How did Richards define the Women's Laboratory and the work that went on there? How did Richards use spatial rhetorics to differentiate her space for women's education from (and identify it with) men's science laboratories, especially at a university like MIT? What debates and concerns arose through the creation of that space and how did Richards negotiate these concerns? By answering such questions, this presenter hopes to build on the work of feminist rhetoricians of science such as Susan Wells and Jordynn Jack to consider how Richard's spatial rhetorics might deepen understandings of women's historically complicated relationship to science studies.

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Ethopoeia as a Progymnasma

An ethopoeia is an imagined speech assigned to a certain character. As a rhetorical exercise it is known from the progymnasmata of Theon, Hermogenes, Aphthonius and Nicolaus as well as contemporary rhetorical theorists. The purpose of the exercise was to teach the student the appropriate use of ethos and pathos for the assigned character.

The paper will present the function of the ethopoeia as a progymnasma, number eleven in the series of Aphthonius. The exercise is based on rhetorical theory concerned with ethos and pathos and combines it with practice in the adaptation of speech to certain characters. The exercise thus gives the students practice in the use of topoi like person, place, time and manner as they compose the speech. Parts of ethopoeiai can be found in the previous exercises in the series, but as a separate exercise it is increasing in dramatic intensity as it puts the imagined words in the mouth of the character to create emotions. One of the problems with the exercise concerns the relation to the suasoriae.

Discourse can be invented for real living characters, ethopoeia, to real dead characters, eidolopoeia, or to ficticious characters, prosopopoeia. It was also common to divide the exercise in pathetical, ethical and mixed ethopoeiai, emphasizing the emotions or the character of the person. The pathetical ethopoeiai often portrayed people in extreme stress or unusual situations, thus stretching the concept of the fitting, to prepon.

Examples of the exercise can be found in Ovid's Heroides and in Libanius. The exercise had great influence on a wide variety of literary works from antiquity until recent times, including letter writing and ars dictaminis.

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A Persuasive Analogy: Connections Between Preaching and Advertising as Formal Rhetorical Systems

Using a social-constructionist methodology, I investigate connections between Christian preaching and early modern advertising as formal rhetorical systems. Rather than focus on the symbolism of consumer advertisements or products, I examine the rhetoric of advertising agency promotional materials. I focus on texts produced from 1887-1925 by the J. Walter Thompson Company, a leader in the advertising agency business since it was founded in the U.S. in the late nineteenth century (today known as JWT). I situate those documents in their historical contexts and compare them to precepts on preaching as outlined in Robert of Basevorn's The Form of Preaching (1322). Robert of Basevorn defines preaching as "the persuasion of many, within a moderate length of time, to meritorious conduct" which I argue also defines advertising. I show that advertising shares with preaching a reliance on moral evidence—analogy and testimony—as defined by George Campbell in his Philosophy of Rhetoric (1776). I demonstrate through the J. Walter Thompson Company texts that the classical ends of rhetoric—to teach, to please, to move—Christianized by St. Augustine and passed along by Basevorn and Campbell—were co-opted by advertising agents to convince manufacturers/merchants to advertise and consumers to accept mass-produced, standardized products. I suggest that testimony as moral evidence for faith and an emphasis on Quintilian's good man speaking well—also passed along by Augustine, Basevorn, and Campbell—coalesced into the concept of creating goodwill through product branding. Finally, I maintain that advertising rhetoric influenced and was influenced by the behavior of individuals on a massive scale, which reshaped reality. As the industry became more adept at perceiving and monitoring reality through fact-finding, it was in a stronger position to change that reality through the persuasive texts it created and distributed; however, no matter how "scientific" its methods became, advertising continued to rely on moral evidence to inspire faith in its messages. The significance of my study is to suggest that all forms of persuasion—including the presentation of scientific data—are still beholden to rhetoric and moral evidence, just as is preaching.

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Forming Plants in Words and Images: The Origins of Scientific Botany

The term form, in the sense of a detectable and repeatable pattern, can be understood in many senses in the rhetorical arts: There are forms of words, of sound patterns, of syntax, and of whole discourses. The figures of speech provide a rich catalog of such forms at many levels of discourse. But a somewhat neglected category are the unlabeled forms dictated by the norms and models for content and argument found in the reformed and enriched rhetorical and dialectical arts of the sixteenth century. The forms of interest here are those dictated by the methods of definition found, for example, in Philip Melanchthon's Erotemata Dialectices (1547). Melanchthon subdivided definitions of things (as opposed to definitions of words) into definitions from essentials, from causes, or from inventories of parts or accidents. He stipulated catalogs of "common accidents" as haec forma utimur in descriptionibus plantarum, and he provided an example using an ordered inventory of a plant's visible features.

At the same time that treatises like Melanchthon's, explicitly melding the arts of rhetoric and dialectic, were in circulation, botany as part of the medical curriculum was undergoing a radical expansion, especially among northern writers who confronted species of plants not already described in corrected editions of Theophrastus, Pliny, or Dioscorides. The new herbals appearing in the sixteenth century, by Fuchs, Clusius, and Camerarius the Younger and others, gradually developed more formally consistent verbal descriptions of plants. While advice on ekphrasis (or the fifth method of amplifying in Erasmus's De Copia) might seem a more plausible influence on verbal portrayals of plants, in botanical treatises the short, formal definition came to dominate, culminating in Caspar Bauhin's Pinax theatri botanici of 1596. Model forms for plant descriptions guided the selection of certain features as species defining. They standardized the perception of newly discovered plants and even dictated the drawing of images that illustrated a plant's key features, as a "species" is after all the visible form. Similarities among standardized descriptions eventually enabled the grouping of plants into genera, a necessary conceptual step on the way to the systematics of Linnaeus and to scientifically ordered taxonomies.

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Did the Erasmian Satire of Preaching Shape Sacred Orators?

Several sources suggest that Erasmus's "Moriae encomium" was circulating in Portugal, even during the second half of the XVIth century. Having prepared the new Portuguese translation, the author resumes some of his studies in order to deepen his previous ideas on the reception of the aforementioned "declamatio". Both in "Moriae encomium" and in his "Ecclesiastes", Erasmus is particularly critical of contemporary preachers' delusional "inventio", puerile "dispositio", inappropriate "elocutio", all of which owing to exaggerated emulation of the ancients. In the same vein, Erasmus also ridicules their pretentious "pronuntiatio" and theatrical excesses. By cross-checking ecclesiastical and rhetorical requirements on the "actio" as well as the ensuing evolution of sacred oratory, and bearing in mind the intriguing fact that not all his writings had the same fate in the Index of forbidden books, the author assesses the impact of Erasmus's writings upon the behavior of preachers, especially those from the post-Tridentine period.

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La performance de l'orateur d'après Plutarque

Le texte que je me propose de présenter concerne l'oeuvre du gréco-romain Plutarque (ca. 45 av. J.-C à 125 apr. J.-C), en particulier les Vies Parallèles et les Vies des Dix Orateurs. Bien que l'auteur exprime son dédain pour la rhétorique (Moralia 534F), elle est l'un des éléments qu'il explore davantage dans les vies des politiques qu'il a écrit.

En effet, il sait qu'un homme d'état d'excellence, dont l'exemple suprême est peut-être Périclès, a comme principal instrument d'action l'usage qu'il fait de ses paroles.

Notre objectif est, donc, de présenter les éléments qu'un homme qui méprise la rhétorique (mais qui révèle bien connaître ses règles) considère les plus importants pour que quelqu'un puisse devenir un maître dans ce domaine. Il parle de choses aussi diverses que le ton de la voix, la manière de s'habiller, l'apprentissage de gestes avec les acteurs tragiques, la choix du moment / thème approprié pour ses interventions et il nous donne aussi plusieurs exemples de bonnes et de mauvaises performances par des auteurs de renom.

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The Role of Classical Rhetoric in Nineteenth-Century Legal Education

This paper focuses on the connection between rhetorical theory and history in legal education in the United States during the nineteenth and early twentieth centuries. In the nineteenth century, attorneys were trained either in apprenticeships in which they undertook guided reading and practice or in a program of careful reading under a Chair of Law hired by colleges and universities for the purpose. By mid-century, schools of law were founded, though it would take over a half century before this option attracted many students. Rhetoric remained an inextricable part of legal training in all of these settings; connections were drawn explicitly and continuously. The order of study seems to have been fairly predictable across venues: after being schooled in the role of rhetoric in forming democratic citizen leaders in ancient Greece and Rome as well as in the States, students were immersed in reading and practicing classical theories of invention, arrangement, style, memory, and delivery in forensic oratory. By examining excerpts from institutional papers and legal textbooks from the period, the speaker will discuss the particular ways in which rhetorical theory and history were long a mainstay in the preparation of attorneys.

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How to Study Rhetorical Proof?

In a broad sense, Aristotle's Rhetoric could be described as a reflection on the different factors that come into play in the process of persuasion: the constraints that the speaker must consider on a given question (non-technical evidence), the room for manoeuvre that he/she can exploit by his mastery of the art of rhetoric (the technical evidence), the confidence his/her person inspires (ethos), the consistency of his/her argumentation (logos), emotions that he/she can use or create in his/her audience (pathos), the organization and the performance of his/her speech (dispositio, elocutio, actio).

This description shows the variety of knowledge that the rhetorician should master: cognitive science, psychology of emotions, science discourse and even drama...

The difficulty in identifying concisely the object of study of rhetoric also appears in the philological discussions surrounding the notion of pistis (Grimaldi, 1957, Wikramanayake, 1961, Lienhard, 1966): how to think coherently about rhetorical proof while the term pistis can refer both to the cause, the effect or the substance of persuasion?

Instead of trying to rebuild a system of proof in Aristotelian rhetoric, I suggest that we can learn from his definition of rhetoric as "the faculty of observing (theoresai) in any given case the available means of persuasion (pithanon)." Beyond the difficulty to identify, describe or prioritize all the factors that may be involved in audience adherence, the rhetorician could use his/her knowledge of rhetoric to seize rhetorical proof. Therefore, the study of rhetorical proof might require a reflection on the ways to exercise a "rhetorical faculty".

From a theoretical perspective according to which "doing" allows one to "think" (Sennett, 2010, Danblon, 2012), I will try to show how the practice of rhetoric (as a production and a reception of speech) can help to refine our understanding of persuasion.

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Speaking in a Situation: Ovid and the Ethopoeia

The Augustan poet Ovid (43 BC – AD 17/18) is mentioned by Seneca the elder for his oratorical skills as a school boy. If we are to believe Seneca, Ovid excelled to such a degree that he even surpassed his teachers. He took special interest in exercises concerning ethos, and is said to have transferred what he learned into his own verse.

The influence from rhetorical training is indeed visible in Ovid's literary works, not least in the Heroides (also referred to as the Epistulae Heroidum), which was probably written in his twenties. It is often called Ovid's most rhetorical work. The poems have been compared to the preliminary school exercises suasoria and ethopoeia. The label, however, is by some classicists regarded as dismissive. It is with a certain uneasiness that scholars have approached the rhetorical character of the poems, and surprisingly little work exists on the subject.

What will happen then if we start regarding them as having been influenced by the ancient progymnasmata? I believe that such a reading can provide an important key to the text, and might explain elements that have disturbed and puzzled readers, not least the repetitive character of the language.

The poems of the collection are modelled as fictitious letters in verse, written by characters from Greek-Roman myth, mostly women. The addressees are their absent partners: Dido writes to Aeneas, Medea to Jason and so on. The writers are in the middle of a crisis when we meet them.

My presentation will deal with Ovid's use of the ethopoeia in the Heroides. Since the situation is of great importance for the ethopoeia, I will start to define it in some of the letters and then continue with showing how different characters are depicted within the frame of the ethopoeia.

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Reclaiming Contemplative Prayer as a Rhetorical Performance Art

What has prayer to do with rhetorical tradition? Put differently, what is rhetorical tradition to do now with prayer? This paper, part of a project to reinscribe prayer into the history of rhetoric (as called for in 2005 by Laurent Pernot, ISHR past-president), examines the interplay of rhetoric, prayer and performance. It does so in light of three successive 'turns' in contemporary thought: the linguistic, the performative, and the postsecular. The last of these turns, away from a prior bracketing off of religion, has yet to be woven into disciplinary cloth, notwithstanding its anticipation by earlier turns to language and to bodies that perform language. Prayer, in all its modes, foregrounds rhetoric as a performance art.

This paper specifically considers the persistence and even resurgence of a tradition of contemplative prayer (in Greek theoria) in the modern era to argue that this tradition has been and remains a significant counter-rhetoric to oratory, or speech rhetoric. Contemplative prayer is at once a discursive rhetorical art, with a canon of treatises that articulate presumptions and guide practice, and a performative rhetorical art keenly invested in method. For as much as contemplation aspires to remain intensively speculative, this form of prayer enacts an alternative discourse concerned with matters of agency, audience, purpose, invention, performance, etc., typically in ways that challenge conventional reception of these constructs.

After a brief historical overview of contemplative prayer's major presumptions and practices, I turn to a theoretical treatise of German Jesuit theologian Hans Urs von Balthasar, whose [Contemplative] Prayer (1955) is a penetrating modern classic. I also turn to practices of "centering prayer" (a term and practice popularized by Cistercian abbot Thomas Keating) as an effort to accommodate an ancient tradition to contemporary practitioners.

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"Rhetoric" vs. Rhetoric

From at least the time of Socrates, the struggle between which is properly ascendant – oral rhetoric or textual rhetoric – has been waged. In fact, in the sixteenth century, the emerging conventions of humanism are rooted in this contentious dialogue. The battle was explicitly engaged, pivotally, in sixteenth-century Europe as what would become known as studia humanitatis was formed.   The various elements of the debate can be seen through a close reading of the rhetorical agenda of Peter Ramus, which, according to George Kennedy, omits the classical rhetorical essence of being both civic and oral, and the developing ratio studiorum of the nascent Jesuit school system. The comparison can be drawn from the earliest days of each tradition because of a dramatically synchronistic occurrence: both Peter Ramus and Ignatius of Loyola earned their Masters' degrees at the University of Paris, College de Montaigu, during the same period. For Loyola, as a man in his thirties developing his own scholarship as preamble to developing a second career – that of devoting his life to the Catholic Church – his seven years in Paris were almost equally split between the studies of humanities and theology. His experience as a student directly informed the development of the subsequent Jesuit school system, which was heavily infused by the classical tradition but also characterized by a unique employment of more scholastic methods and modes. Ramus, as Huppert notes, engaged in a "headlong rush toward pagan philosophy," quoting Ramus's report that "I fell, as if led by some good Angel, upon Xenophon, and, after him, Plato…". Yet, Ramus's method stood apart from privileging speech and debate over writing and visual images. In a time and place, University of Paris in the 1530's, that was in a constant state of flux as the modern era underwent its messy birth, the discussion of how the well-educated individual should rhetorically enter the world – either in a traditional, classical mode, the trivium-based paradigm of the Middle Ages, or some other manner – would come to influence the nations of the world even up to today.

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Domesticating the Cowboy, Feminizing the White Male: The Visual Rhetoric of Anti-Suffrage Postcards

Drawing on anti-suffrage postcards circulated during the first decade of the 20th century, I argue that anti-suffrage organizations encouraged a visual rhetoric that exacerbated white male fears of effeminacy, thereby fomenting resistance to universal suffrage. American white men perceived post-Civil War seismic cultural changes, including the end of Reconstruction (1877) and the rise of the New Woman (1894), as threats to racial and national virility. Because an "effeminate man" should be the subject of "ridicule and contempt" (Howard 280), white men responded by appropriating more aggressive models of manhood, such as the cowboy's mythic rugged individualism and animal vitality (Watts). In a metonymic move, the rhetoric of many anti-suffrage postcards played visually on fears that female enfranchisement rendered the white male feminine; thus, that enfranchisement, like an effeminate male, deserved ridicule and contempt.

The value of this argument is three-fold. First, it enriches the limited work examining the rhetoric of the anti-suffrage movement. Second, it emphasizes the visual aspects of suffrage debates, an important addition to the scholarship with a predominantly verbal focus (Palczewski). Finally, it examines a new medium for performing arguments: the picture postcard. Produced by private enterprises in 1898, the picture postcard quickly became a national obsession, initiating "cartophilia," or the craze to send and collect the cards (Carline). With the brevity of its message, the frequency of daily postal delivery (usually morning and afternoon), and its economy (a penny stamp), the postcard constituted the first form of 20th-century social media (Lear).

I begin with a brief account of the fin de siècle cult of masculinity. The reinvigoration of the suffrage movement out of its early 20th-century doldrums corresponded to a reinvigoration of aggressive models of virility (Fehn). Epitomized by Teddy Roosevelt, who carefully crafted, lived, and promulgated the cowboy ethos, the cult of masculinity provided the race-nation with both a new gender fantasy and a new political iconography through which to express that fantasy (Watts).
I then examine the ways in which the visual rhetoric of anti-suffrage postcards exploited male fears of feminization. I look specifically at five postcards produced by the Bamford Company. My analysis unfolds in two steps: first, I examine three visual elements that violated the iconography of the cowboy ethos: clothing , decorations/settings, and actions. Second, I focus on the medium itself, arguing that the postcard itself sends it own domesticating message, reinforcing the male feminization of its anti-suffrage illustrations. Finally, I emphasize how the postcard, for suffrage proponents and foes alike, expanded the available means of persuasion and the available means of performing that persuasion.

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Achieving Ethos: The Acquisition of Power and the Female Protagonist in Post-World War II British Children's Fantasy Literature

This paper demonstrates the important construction of child ethos in post-World War II British children's fantasy, a significant change in children's literature. From at least the Restoration through most of the Victorian era, literary works for children sought to mold child readers into socially approved roles. After 1865, with the publication of Lewis Carroll's Alice's Adventures in Wonderland and other works that attempted a lighter approach to children's books, and especially after the collective loss of innocence occasioned by the two World Wars, books for British children were far less likely to be primers and conduct books, with lessons on how to be a good child, a good citizen, and a good Christian, all while improving the readers' literary skills. Instead, they provide readers with a new kind of lesson, one that reflects the changed values of society.

Especially after World War II, many writers created works that I call children's conduct guides in fantasy, which address the changed expectations of children's books that are implied by examples in these works. These authors depict child characters who are rhetorically apt--voiced, active, and empowered, thus demonstrating to readers the means of realizing their own abilities and potential. I analyze how and to what extent the protagonists in three texts discover that they possess rhetorical power, and how they learn to access and maintain that power. The works I examine, Diana Wynne Jones's Fire and Hemlock (1985), Chris Wooding's Poison (2003), and Frances Hardinge's Fly by Night (2005), all feature adolescent girls who must learn to negotiate the societies in which they live while retaining their identities, especially those that contradict existing social expectations. The protagonists have access to strategic instruction, both from written works and from exemplary acquaintances, on how to develop strong character. The ethoi of these characters demonstrate the authors' investment in providing readers with rhetorical models for achieving their own empowerment while encouraging them to abandon those societal conventions that restrict the acquisition of agency and self-actualization.

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Die "Belehrung" von Wladimir Monomach als Spiegel der Geschichte der russischen Rhetorik

Der vorliegende Vortrag ist im Rahmen des Fachbereichs „Geschichte der Rhetorik" vorbereit und stützt sich auf die Analyse altrussischer Bezugstexte aus dem 12. Jahrhundert. Es handelt sich nämlich um die Moralschrift, betitelt "Belehrung" von Wladimir Monomach. Er war der Kiewer Großfürst von 1113 bis 1125. Die „Belehrung" von W. Monomach zeugt vom schriftstellerischen und rhetorischen Talent des Großfürsten.

Die Analyse der „Belehrung" von W. Monomach hat für die Geschichte der russischen Rhetorik eine bedeutsame Relevanz, denn in diesem Werk zeigen sich typische Grundzüge der altrussischen Rhetorik. Beachtung verdient auch die Tatsache, dass es bis jetzt keine systematische Theorie des Werdegangs wie auch der Geschichte der altrussischen vs. russischen Rhetorik gibt.

Die Rhetorik in der Kiewer Rus' hatte hauptsächlich einen epideiktischen Charakter. Diesen Redetyp kennzeichnen vor allem 7 Merkmale: 1) die Appellierung an gleichgesinnte Personen; 2) die Orientierung auf die langfristige Wirkung; 3) die Belehrung („von oben"); 4)ein starker ethischer Pathos; 5) ständige Verweise auf Heilige Texte; 6) die amplifizierende Redekomposition; 7) die Neigung zu den gedehnten Metaphern, Parabeln bzw. zu dem so genannten Anthapodosis; 8) der absichtlich rhythmisierte Redecharakter. Im Bereich der Argumentation traten ethische Beweisgründe als das Allerwichtigste in der altrussischen Rhetorik auf.

In der „Belehrung" lassen sich wesentliche rhetorische Tendenzen feststellen, die das Byzanz des 10. Jahrhunderts unter Kaiser Konstantin VII. Porphyrogennetos ganz besonders geprägt hatten. Dazu gehört einerseits die Überwucherung des biographischen Inhalts durch pathetische Rhetorik, andererseits eine enzyklopädische Sammelarbeit als deren Ergebnisse u.a. umfassende historische oder moraltheologische Kompilationen entstanden. Für die „Belehrung" von Monomach ist der so genannte blumige Stil charakteristisch, dessen Hauptmerkmal der wuchernde Gebrauch von kunstvollen rhetorischen Figuren ist.

Die ethnokulturelle Spezifik der altrussischen Rhetorik wird durch ihre Grundmaximen, Strategien, Inhalte, Methoden, Architektonik und Definitionen gekennzeichnet.

Die erzielten Untersuchungsergebnisse finden in wissenschaftlichen Projekten und Publikationen ihren Ausdruck. Es geht zwar um die Teilnahme am Projekt „Die Grossen Leseminäen" des Metropoliten Makarij (XVI. Jht.) (Deutschland, Freiburg). Zu nennen sind auch einige wichtige Publikationen: „Rhetorik: ars bene dicendi" 2002 (144 Seiten), „Stilistik der Deutschen Gegenwartssprache" (2009) (256 Seiten); einzelne Publikationen - Woronesh (2000), Madrid (2003), Los-Angeles (2005), Bologna (2011) u.a.

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Methods of Argument in Lysias and Demosthenes: A Comparison

Studies of the Attic orators have done much to elucidate the individual styles of Lysias and Demosthenes, but far less has been written about the first step in composition, invention. I would like to make a start on this by comparing the structure and method of argument of these orators in similar cases. I will begin with Dem. 27 and Lys. 32, both written for young litigants accusing their former guardians of mismanaging the estate and cheating them of their inheritance. Both fathers left estates worth about 15 talents, with a mixture of assets -- real property, money, and loans to others. Both logographers faced the same problem, how to present a large amount of data, with complex calculations of interest and rental income, to a jury of ordinary Athenians.

In both cases, a short proem is followed by a narrative, but differences are quickly apparent. Demosthenes's short narrative (4-6) begins with the total amount of the original estate and ends with the (much smaller) amount handed over to the son. Lysias's narrative is much longer (4-18) and more emotional, emphasizing family relationships and obligations, and the cruel treatment of the orphans. For proofs, he gives a few vivid examples of clear fraud. Demosthenes's proofs, on the other hand, examine each part of the estate at considerable length, laying out, for example, the details of the family's workshops, number of slaves, annual income and expenses, etc. Lysias thus stimulates an emotional response in his audience, heightened by vivid details concerning a few small examples, whereas Demosthenes seeks to overwhelm the listener with a mass of details, making the case that there must have been mismanagement and probably fraud, even if it is not clear just how this happened.

Similar features can be seen in another pair of cases, Dem. 54 and Lys. 3; both concern an ongoing conflict which from time to time broke out in actual fighting, in which both sides seem to share some responsibility. Here too Demosthenes tends to overwhelm the listener with repeated arguments whereas Lysias has fewer, more vivid (and even amusing) examples.

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Rhetorics of Religion, With or Without Religion

In this paper I will compare two prominent twentieth-century rhetorics of religion, Kenneth Burke's Rhetoric of Religion, and Wayne C. Booth's "rhetorology" as described in his Rhetoric of Rhetoric, in order to inquire about the limits of rhetoric itself.   While both approaches conceive of rhetoric as a way to understand and explain religion, neither confirms the "truth" of religious faith, especially insofar as neither explanation requires the premise of the existence of a God. Burke's approach is to draw an analogy between words about God and words about words, with the purpose of showing that the attributes of language give rise to the transcendent idea of God. Booth, similarly, contends that religious belief is entailed in the rhetorical process in the form of "warrants" that justify or compel aspiration to a "supreme order" that feels mysteriously right. In both cases these explanations derive from rhetoric, but not from any presumption that the beliefs they explain are necessarily true.   This makes such explanations, perhaps in contrast to Augustine's reinterpretation of rhetoric in theological terms, necessarily partial as rhetorics of religion, going only so far as to show how "if language, then religious concepts," rather than to engage the "God question" one way or another. Thus the idea of a rhetoric of religion can be seen as one way in which to think about rhetoric's role in general, as a way to explain how we talk about ideas without the precondition of any idea as true. The idea of a rhetoric of religion thus reinscribes, once again, the ancient wisdom vs. eloquence paradigm, but in a way that suggests that rhetoric itself is part of the fallen world it is sometimes used to redeem, using a "principle of perfection," in Burke's phrase, imperfectly.

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Persuasión, catarsis y lo sublime: procedimientos retóricos del texto literario

Esta contribución analiza los conceptos de persuasión (retórica), de catarsis (poética) y de lo sublime (estética) tomando como base la teoría de Aristóteles y del Ps.Longino, a fin de dilucidar el entramado retórico del texto literario como una entidad en la que se conjuntan los procedimientos de composición y de recepción en un espectro que va de los postulados propios de la retórica y de la poética a la estética y la ética, pues el "texto literario" antiguo era cavilado por los poetas y los rétores para alcanzar aquéllos conceptos sobre la base de las cualidades de la belleza y de lo útil.

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Actio Qualities - The Nonverbal Resources of Rhetoric

The aim of this paper is to deepen the understanding of the rhetorical concept of actio. Based on a rhetorical, cognitive and contextual view of nonverbal communication this paper will examine the qualities of actio and introduce a new theoretical concept, "Actio Capital" (Gelang 2008).

Actio was an essential part of rhetorical training from the classical period with Quintilian and Cicero setting the standard. Today research about nonverbal communication concerns a variety of modalities such as facial expressions, hand-gestures, movements, postures and the use of voice. In this presentation, I will refer to these nonverbal modalities rhetorically performed in public speaking as actio.

Unlike rhetoricians from ancient time, I am not only interested in what a speaker does (for instance nodding her head) but especially how she is doing it (nodding eagerly or hesitantly). The way a gesture is performed is at least as important for its rhetorical impact and argumentative dimensions as the gesture chosen. Along with the analysis of both classical and modern handbooks and recent research about actio, as well as an empirical study of university lecturers I have found the qualities of actio to be of great importance. This proves the actio-qualities' significance for rhetorical delivery.

I refer to actio-qualities as the aspects of actio that create the nuances, and make actio appear with variation (Gelang 2008). In judging the how of actio, I distinguish between energy, dynamism and tempo in nonverbal communication. A wide range of modern research suggests that nonverbal communication affects the audience in their liking or disliking of the speaker (Sullivan & Masters 1988, Atkinson 1988, Bucy 2000, 2003, Bucy & Bradley 2004). Some research points at energy as an especially important factor in nonverbal communication (McCroskey 2001, Mehrabaian 1972, Babad et al. 2004). Even though classical handbooks don't define the differences between "what" and "how" they do take into account certain qualities in the performance of a speech, for instance the importance of tempo (Quintilianus, Institutio oratoria, XI. III. 106-116).

In order to develop the theory of rhetorical practice I will relate the qualities of actio to a new concept, "Actio Capital". Actio Capital is a theoretical model that describes the development of a speaker's actio from actio resource, to asset, and finally to Actio Capital (Gelang 2008). Actio Capital is intended to provide an overall description and understanding of a speaker's resources with regard to actio.

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Scenes from the Divorce and Happy Marriage of Music and Rhetoric

Scholarship of musical rhetoric has focused largely on the baroque doctrine of linking musical and rhetorical figures. Described by composers and theorists like Joachim Burmeister and Johann Mattheson, this *figurenlehre*, originating in a sixteenth-century tradition of setting the natural rhythms and affects of poetic texts to music and employing madrigalistic word-painting—all in the Aristotelian service of art imitating nature—profoundly influenced the composition and interpretation of vocal and instrumental music. Although this is only one episode in a long tradition linking music and poetic rhetoric, we tend to look at earlier Renaissance and medieval music with a skewed perspective, judging its modernity by how much it follows rules defined in the seventeenth century.

In this talk, I would like to focus on two earlier episodes that illustrate different ways in which musical compositions have adopted and expressed rhetorical and poetic concepts within their own cultural context. In the first episode, I will outline ways in which thirteenth-century Parisian motets correspond to rhetorical concepts found in John of Garland's *Parisiana Poetria*, adopting techniques of *amplificatio* and allegory and forms that consciously reflect the stylistic levels of Virgil's Wheel [*rota Virgiliana*].

In the second episode, I will propose a new way of viewing the relationship of poetry and music in the fifteenth-century chanson, one that sees the two as sister arts, with a shared aesthetic of rhythm, consonance, motive, and equivocation. Treatises of poetry and music share the same terminology and organization, defining each art and its power, outlining the corresponding elements of rhythmic meter and musical proportion and the rules and vocabulary of rhyme and consonance. Moreover, both arts share an increasing fascination with consonance and motivic permutation such that the fixed forms in both poetry and music become obscured by the end of the century. The implications of this approach are potentially profound. If poetry can boast two places in the liberal arts as both *seconde rhetorique* and *musique rhythmique*, the music of the fifteenth-century love song can claim its own place, not merely as handmaiden nor spurned spouse, but as a form of poetry in its own right. Only then can we begin to recognize the grammar of the vocabulary and rhetoric of earlier music on something closer to its own terms, rather than those of a later age.

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Vox Pasquino: Renaissance Satire and the *Epideixis* of Talking Statues

This essay is situated in the field of Renaissance rhetoric, particularly as it plays out in papal Rome. The time period is primarily the Quattrocento, or the fifteenth century.

It has been centuries since a Roman papacy unequivocally dictated political life. Yet rooted in the cutting rhetoric of the pasquinades is a more inveterate *epideixis* (a rhetoric of praise and blame) that was sown in Renaissance Rome. Much attention has been paid to Renaissance rhetoric, including the centrality of epideictic oratory in the papal court. Despite these and other studies, there has been little consideration of the coextension of such epideictic, or display, rhetoric and its decidedly public counterpart in the biting satire of pasquinades.

This essay argues that praise and blame, while central to Renaissance culture in Rome, was more complicated than the epideictic rhetoric found in court orations or papal ceremonies. I offer a brief account of the role of *epideixis* in the praise of the Roman papacy. While charting the centrality of ceremonial spectacle and festival demonstration in the maintenance of papal authority, I expound the position of Roman humanists therein. Next, I attend to both the historical and apocryphal figurations of the statue, Pasquino, named by the Roman *popolo* in commemoration of a fellow citizen reputed for his incisive wit and witticisms against the decadence and dissolution of papal governance. Particular attention is paid to the significance of the talking statues as participants in, and constitutive elements of, public culture in Rome. I then present a sampling of pasquinades as they are reported to have appeared on Pasquino or others of his entourage. Before concluding with a meditation on the pasquinade tradition, I consider what it might mean to regard the metaphoric voice of Pasquino as a voice of the Roman people, or *vox Pasquino vox Populi*, and this with an eye to the piercing eloquence of the satiric display of the pasquinades.

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Bobbed Hair and Unbobbed Speech: Performing Women's Hair in 1920s America

In the early 1920s, America was swept by an "epidemic" of women bobbing their hair. Begun, ostensibly, as a safety and sanitary measure by women factory and health workers, the bob became, first, a fashion, then a subject of intense national discourse, contemporaneous with—and at times indistinguishable from—the incursion of women into new professional and public spaces in the wake of World War I and Suffrage. Indeed, the vociferous debates featured in contemporary news items and editorials suggest that both detractors and defenders understood the haircut was as much a declaration of liberation as of style, and a symbol, for better or worse, of modernity. "Bobbed hair is in line with freedom, efficiency, health and cleanliness," wrote one supporter in 1921. That same year, Marshall Field in Chicago banned the bob from its sales floor, and, nationwide, business and educational leaders opined that they would not hire a young woman with one, dismissing the haircut as evidence of immodesty, frivolity, and vanity. How did mere fashion become so fraught—and, for many, so fearsome? Drawing on the work of scholars such as Carol Mattingly, Lindal Buchanan, Michael Leff, and Jessica Enoch, this speaker examines the rhetoric surrounding bobbed hair in the U.S. in the 1920s, arguing that the wearing of the bob served as a means of gendered rhetorical performance and delivery, offering women a means of agency in their incursions into contested public and professional spaces.

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Performing Feminist Historiography through Metadata

This paper identifies the critical possibilities for feminist historiography in rhetoric and writing, when it is focused on the collection, dissemination, and visualization of archival metadata. The presenter draws on her own work developing the prototype for a knowledge base that captures information (bibliographic, provenance) on primary source materials such as textbooks, primers, and curricula authored by women to provide instruction in the arts of reading, writing or public speaking in higher education, during North America's Progressive Era.

In an effort to expand rhetoric and writing's disciplinary canon, this knowledge base has three principal aims: (1) serving as a gathering place for searchable metadata on treatises in rhetoric and writing whose contributions to archival inquiry have yet to be established, especially where such treatises exist as unprocessed or partially processed documents in obscure collections; (2) visualizing and tracing the geospatial locations of each treatise, taking into account the frequent and plausible movements of both the authors and their texts, in order to better estimate their possible locations of influence; and (3) providing more varied ways of categorizing authors and their texts so that their contributions to rhetoric and writing instruction become clear, including who were their primary and secondary audiences, and who might be their other agents of research.

By demonstrating the prototype and some of its functions, the presenter discusses the following critical possibilities:

• Questions of ecology – What components are essential to an archival knowledge base whose principal functions include both recovering feminist treatises and visually recording their past and present movements? How can these movements more richly depict the emerging landscape of feminist rhetoricians by providing a temporal and spatial picture of their relation to socio-historical events?

• Questions of methodology – How can extant and emergent technologies be harnessed in order to present more vernacular histories of feminist activities? In order to present historiographers' analyses and reflection alongside their archival data?

• Questions of disciplinary identity-building – In what ways can the construction of a knowledge base, specifically for feminist historiographic work in rhetoric and writing, impact how researchers in the discipline continue to author, analyze, and share? Or, impact the construction of other digital historical tools?

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Greek Rhetoric in Situ: Sites of Oratorical Performance in Ancient Greece

Greek Rhetoric In Situ is a collaborative, interdisciplinary study of the physical settings in which ancient Greeks practiced the art of rhetoric. The project endeavors to catalog, classify, and interpret structures from the late-Archaic, Classical, and Hellenistic periods (ca. 500-100 bce), and from throughout the Greek world, that were constructed and/or utilized as venues for the performance of formal oratory. These structures include, principally, buildings that housed meetings of city councils *(bouleuteria)*, spaces utilized for larger citizen assemblies, and various structures fitted for use as law courts. The study presents a comprehensive survey of the Greek speaking sites—the first of its kind—and interpretive essays on the major venue types, the history of their evolution, and their suitability to the purpose(s) for which they were built. Beyond description of the relevant sites, the study utilizes both conventional and innovative methods to elucidate the ways in which these settings structured the kinds of communicative (inter)action and group deliberation that took place within them. Taking account of the available archaeological, epigraphic, and literary evidence, and drawing on the authors' own field observations, the project attempts to elucidate ancient rhetoric in terms of the corporal activities of speakers and audiences through a "site-ing" of rhetorical actors in the specific settings where they attempted to persuade their fellow citizens through the use of verbal as well as non-verbal codes (sound, movement, gesture, gaze). Our accounts of these settings identify salient architectural-spatial and acoustical variables and assess them in terms of the opportunities and constraints they presented to speakers who sought to utilize the full range of performance codes effectively, as well as the challenges they presented to the audiences whose decisions were influenced by the quality of the speakers' performances.

Although there has been increasing scholarly interest in various aspects of ancient performance culture, there has been no sustained, systematic study of the Greek speaking sites, and no reliable, accessible reference materials of any scope. This study thus fills a prominent void in the scholarship on classical rhetoric and in the study of ancient performance culture, a burgeoning line of inquiry that has thus far, in the case of Greek studies, centered on the major poetic genres (epic, lyric, and drama) to the neglect of political oratory and other forms of prose performance. Descriptions and interpretations in the study are supported by original visual illustrations, including high-quality digital 3D models of reconstructed exteriors and interiors of several representative or especially significant structures. Our utilization of digital tools in this work is a special innovation, and one we believe will generate considerable enthusiasm. Digital modeling has been utilized as an interpretive tool to inform the reconstruction of seating arrangements and the estimation of optimum and maximum audience sizes, for example, and to assess and compare the (likely) acoustical performance of various venues.

This proposed panel will feature an illustrated presentation by the two principal investigators and a formal response. The main presentation will summarize the inventory of speaking sites considered in the study and the conventional and digitally-based methods of analysis and interpretation utilized in it. It will then present a general outline of the main building types and their evolution over the course of Greek antiquity, making special reference to performance-based improvements in architectural design. The presentation will include description of some significant but neglected structures (e.g., Greek *bouleuteria* and *ekklesiasteria* of Sicily and Magna Graecia) as well as new analysis and improved architectural restoration of some well known but controversial ones (e.g., the Pnyx in Athens). The response will assess the methods and findings of this study and consider its

contribution to our understanding of ancient Greek rhetoric and implications for future performance-based study of the larger history of rhetoric.

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Performativity of the Polemical Speech : Apollonios versus Domitian

In books VII and VIII of The Life of Apollonios of Tyana (a novel-like biography written in Greek between 217 and 238 AD), the sophist Philostratus sets out the verbal confrontations between the Pythagorean philosopher Apollonios and the Emperor Domitian (81-96 AD), considered a tyrant. The Roman Emperor took proceedings against Apollonios for being a friend of his rival Nerva wrongly suspected of plotting, because Domitian was looking forward to getting rid of an opponent. The biographer skillfully quotes many polemical speeches: first the addresses of the philosopher in civic meetings against the tyrant, the dialogues with his fellows during his journey to Rome, the talks with the other prisoners in Roman jails, the aggressive interview with the Emperor himself, and finally the speech for his defense (in Greek apologia) during his trial, fighting and defeating the tyrant. We intend to study the delivery and the performative nature of these varied polemical speeches. Our survey is based on the recent research works scrutinizing the epideictic rhetoric, more specifically the reprimands, invectives and blame, including the polemical techniques of the forensic rhetoric and the topoi of the philosophic diatribes on tyranny. This analysis proves that Philostratus has emphasized the reversal of the situation: initially accused, the polemicist Apollonios changes into Domitian's accuser. Our study stresses the argumentative strategy of performative utterances and illocutionary acts in polemical speeches, starting from Austin and Searle's theories and concluding with an assessment of the performative nature of polemical speeches, combining epideictic and forensic rhetoric with various sophistical techniques.

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Rhetorical Dancing

In Renaissance rhetorical theory and teaching, pronunciatio and actio were the "poor relative" of rhetoric, with little or nothing said. That does not mean that writers were not sensitive to the performative aspect of rhetoric, although often it was treated in terms of decorum, as with Thomas Wilson's recommendation that preachers not spit on the pulpit floor while delivering a sermon. In 1530 Cornelius Agrippa published an essay on the inherited Roman offices of pronunciatio and actio, with the title "De rhetorismo"; and when Agrippa was translated into English in 1569 his title was rendered as "Of Rhetorisme, or of the Rhetoricall Dauncinge." More thoughtful commentators wondered if Aristotle had omitted these rhetorical offices by design, and whether the ancient writers held them in contempt. Commentators wondered whether skills in these offices were acquired through Nature or Art, and whether the Art derived from Nature (all reminiscent of the earliest clashes over the status of rhetoric itself). But more was at stake than just the "composition of voice, face, and body." Language itself is embodied in its generation, and the eyes and ears alike make sense of language, so there were clearly relations between the triplets "sensus & disciplinae & varietatis rerum" and "scientia, voluptas, & prudentia." And commentators recognized that what could be said for or against these rhetorical offices could also be said about elocutio itself. In this paper I explore what we know, and do not know, about Renaissance understandings of pronunciatio and actio.

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Unartful Persuasion in the Renaissance, or How Historians of Rhetoric Find Their Material

Aristotle famously distinguishes between ἔντεχνοι πίστεις, or artificial means of persuasion that can be prepared by method and by us (which is to say the potential speaker as specified by Kennedy), and ἄτεχνοι πίστεις, inartificial or unartful means of persuasion that are not provided by us but are ostensibly preexisting: for example laws, witnesses, testimony of slaves taken under torture, contracts, "and such like" (Rhetoric 1.2.2). But just because handbooks on rhetoric thereafter marginalize ἄτεχνοι πίστεις as unteachable, that does not mean that histories of rhetoric must do so; indeed one point of this presentation is to indicate how much we historians of rhetoric miss by defining our research domain according to the rhetorical handbooks typically studied. After all, what happens to the ἔντεχνοι πίστεις outside of the Athenian courtroom where they would be introduced by a clerk in most cases? For that matter how should they be considered outside of the courtroom altogether, say in the rhetorical domains of politics, religion, and literature? Offering a few diverse, early modern examples drawn from Thomas Wilson, "patchwork" or cento composition, and then Giambattista Vico most importantly, this presentation outlines how our research domain shifts along with the line between artful and unartful means of persuasion. It concludes with some thoughts on intertextuality and our contemporary rhetoric pedagogy, which is understandably confused about which means of persuasion lie potentially in the student's hands, and which do not.

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Memory as Performance: Eighteenth-Century Elocutionary Practices and Associationist Theory

In twentieth-century histories of rhetoric the canon of memory has been largely neglected, primarily because of its association with rote memorization. Recently, however, historians have begun to recover more complex views of memory. Mary Carruthers's work, for example, situates medieval views of memory in a rich intellectual tradition that links mnemonic practices with cognition and ethics.

In this paper, I contribute to reconstructing more complex views of memory by focusing on the performative aspect of memory in the eighteenth-century elocutionary tradition. I argue that memory in this tradition was seen as an activity--as something that one does, rather than something that one has. To support this claim, I illustrate how the practices of the elocutionists (particularly the somatic practices of John Walker and Gilbert Austin) functioned to train memory through performance in which physical movements of the body were linked with vocal tones, emotions, and ideas. Through repeated practice, students learned to associate particular movements and gestures with sounds, emotions, and verbal expressions. During the delivery of a speech, students could use movement or vocal sounds as mnemonic devices to activate or recall emotions and ideas associated through habits of elocutionary training.

The somatic basis of memory, I argue, was supported by theories of associationism articulated by David Hume and David Hartley. I illustrate how these theories grounded elocutionary practices in a cognitive tradition that authorized performative techniques of teaching throughout the eighteenth century. I end the paper with a brief discussion of present research on memory and gesture that supports the practices of the elocutionists.

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'Making an Elephant out of a Fly': Phantasic Amplification in Paradoxical Encomia

The genre of paradoxical encomia, whose tradition in Western rhetoric stretches back to at least Gorgias and enjoyed resurgent popularity in the eighteenth century, probably peaked during the Second Sophistic. This paper, entitled "'Making an Elephant out of a Fly': Phantasic Amplification in Paradoxical Encomia," examines the single encomium most often credited with the genre's early-modern return, Lucian's On the Fly. The general (and not incorrect) view of this genre is that it satirizes the encomiastic form. But there is still more to say about how this particular encomium—and possibly by extension the genre—works as a rhetorical exercise. A focus on the prominence of animals, combined with attention to the genre's history in the context of the progymnasmata yields new commentary on the genre and further accounts for its enduring popularity.

Situating On the Fly in relation to other progymnasmatic exercises in which animals feature prominently (e.g., fable, ekphrasis) helps to establish the link between these exercises and the rhetorical skill of translating sensation into language. In this context, the paradoxical encomium hones a very particular skill, one I am calling phantasic amplification, a kind of auxēsis that enlarges visual features through language, bringing them closer to the eyes for inspection and therefore praise. Animals, especially insects and birds—Lucian's fly, Dio's gnat, and lice, fleas, and bugs in later eras—upped the ante of the praise challenge by dint of their (literally) miniature status.

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... canorum illud in voce splendescit etiam ... in senectute (Cic. Cato 28): The Senior Orator's Performance

My attention to the topic has been drawn by a locus vexatissimus in Cicero's Cato maior de senectute 28 (Powell ad locum gives a survey on the various positions regarding the passage). With relief Cato notes that, though the orator's strength usually diminishes with age, illud canorum in his voice is still there (which I render as „pervasive power"): Omnino canorum illud in voce splendescit etiam nescio quo pacto in senectute, quod equidem adhuc non amisi, et videtis annos.

Especially the exact meaning of canorum and splendescit has been discussed frequently. Some have seen an allusion to the higher frequency of a senex's voice. In addition, it has been asked, whether the following stylistic features which are attributed to a senex are just an explanation of the preceding statement: Sed tamen est decorus seni sermo quietus et remissus, facitque per se ipsa sibi audientiam diserti senis composita et mitis oratio. The mellowness attributed by Cato viz. Cicero to the senes has been doubted by Cocayne „Experiencing Old Age in Ancient Rome" 103 with regard to Cato's own speeches. She refers to Cato's contra Ser. Galbam pro direptis Lusitanis, of which Cicero (Brut. 88) tells us that he delivered it summa contentione and of which the Periochae of Livy say M. Cato acerrime suasit. The question arises, whether de senectute 28 allows any conclusions regarding Cato's style and delivery. It rather seems to serve the dialogue's main intention, i.e. to prove that also old orators are able to participate.

For a better understanding of the passage, one might refer to Cicero's depiction of Hortensius's decline in Brutus 317-320. In this passage Cicero explains that Hortensius's age and voice did not match his Asianic style anymore. So in this passage Cicero combines aspects of voice and decorum in a very similar way.

Finally I would like to pose the question, what practical use the attribution of stylistic qualities to a senex has. Their application seems rather expedient with regard to poetics (cf. Hor. ars. 114), progymnasmata like the ethopoeia or whenever a speech is written for someone else.

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How Does the Self-image of Early Modern Sweden as a Great Power Show in the Rhetorical Patterns Used by Swedish Authors during the 17th Century?

In early modern Sweden, a number of significant changes in terms of social politics and territorial expansion were accomplished due to the fact that the Swedish realm extended over the Finnish region and the Baltic area. These changes are mirrored in the Swedish literature produced during the 17th century.

There are a number of books describing the whole of early modern Sweden; due to the fact that a majority of these works are written in Latin and up to the present only do exist as the original publications from the 17th century, these texts have been exclusively accessible for those being able to read Latin. Probably that is why there does not seem to have been any rhetorical research done on them yet.

The purpose of my presentation is to show that the manifestation of Sweden as a Great Power is reflected by the linguistic and stylistic devices used in the Swedish literature; analysing several examples of descriptive literature about Sweden written by early modern authors, I hope to cast light on the function of these texts with regard to the self-image of early modern Sweden and to reach valuable conclusions regarding the socio-political situation during that time.

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Rhetorical Reading for Imitation in Johann Sturm and His Circle

When 16th-century scholars engaged in rhetorical reading of "authors," their purpose was usually to study a model for writing. Erasmus advocates teaching rules of rhetoric as tools first for reading, then for imitating what one has read and analyzed, and other educators follow suit. Roger Ascham in The Scholemaster (posthumously published London, 1570) surveys the contemporary literature on imitation by Roman Catholic as well as Protestant writers, not all of whom were wholly obsessed with debating the Ciceronian question of whether one model (Cicero) or many models should be followed. Ascham prefers those, such as Bartolomeo Ricci in Ferrara, who offer examples of ancient authors imitating their predecessors, but laments that Ricci treats only Latin. Ascham hopes to write a comprehensive study of Romans imitating Greeks (an interest he attributes to his Cambridge teacher Sir John Cheke). Noting Ricci's debt to the Strasbourg educator Johann Sturm, Ascham advocates the method of imitating words and matter (that is, of similar treatment of dissimilar material and dissimilar treatment of similar material) found in Sturm's De amissa dicendi ratione (On the Lost Art of Speaking, 1538) and Nobilitas literata (Liberally Educated Nobility, 1549, or as the 1570 English translation calls it, A ritch Storehouse or Treasurie for Nobilitye and Gentlemen), a curriculum Sturm designed for the home study of the noble Werter brothers. Ascham, as Sturm's correspondent, has seen in manuscript the Strasbourg rector's commentary on Plato's Gorgias and eagerly awaits his treatise-in-progress on imitation. Ascham died before he could write his own work, but Sturm's late De imitatione oratoria (On Imitation, 1574) and Linguae latinae resolvendae ratio (The Method of Analyzing the Latin Language, 1581) sum up a theory and practice that influenced teachers otherwise divided by religious schism. Some of Sturm's own commentaries of ancient authors survive to demonstrate his method of reading; other scholars such as Martinus Crusius used his method. In Nobilitas literata, the Werter brothers may have been expected to see a carefully concealed imitation of Quintilian, whose Institutio oratoria some scholars have thought Sturm neglected for Hermogenes and Cicero. This presentation will survey the practice of rhetorical reading for imitation of a model by Sturm and other humanist educators, Protestant and Roman Catholic, who shared his vision.

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Procesos de legitimación y construcción cultural del grupo Modernista mexicano por medio de la discusión retórica: Polémica literaria de 1896-1898

El final del siglo xix en México fue una época de crítica intelectual al orden político cultural establecido tras la restauración de la República. Los hombres de letras se dieron a la tarea de replantear sus bases culturales y estéticas; no obstante, la política cultural de la época estaba fuertemente respaldada por el sistema gubernamental, cuya postura estaban abocadas a fomentar el sentimiento nacionalista y patriótico en los mexicanos, por lo que cualquier nueva tendencia estética e ideológica era fuertemente rechazada y desestimada.

Diversas polémicas se llevaron a cabo con el fin de incorporar una nueva postura literaria, sin embargo, no fue hasta que los llamados "Modernistas" establecieron una polémica a través de la prensa (de 1896 a 1898) que se abrió un nuevo matiz en la política cultural, logrando así una nueva tendencia estética e ideológica.

Su incorporación en el ámbito letrado no fue fortuita, ya que en la polémica se evidencian una serie de estrategias retóricas que permiten la construcción y la legitimación intelectual del grupo; dichas estrategias se encuentra, sobre todo, en forma de contradicciones e ironías, cuya finalidad es establecer una argumentación sólida en contra de un sistema político-cultural cerrado. El análisis de estas estrategias permitirá dar cuenta de la importancia del pensamiento modernista de finales del siglo xix para la conformación y reestructuración de un orden ideológico en la política de México, ya que muestra los alcances performativos del discurso dentro de la estructura ideológica social, los cuales se establecen por medio de esta discusión pública, y cuyo fin último era guiar discursivamente al país en la construcción de la modernidad cultural y social.

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Techno-Opera as Sacred Performance: A Rhetorical Analysis of *Death and the Powers*

Death and The Powers is a 2010 opera composed by Tod Machover of the MIT Media Labs. The production features a number of robots on stage with human actors, and an electronic set that interacts with both robots and humans. Death and the Powers explores several of the leading ideas of the techno-futurist Transhumanist movement, including the notion of uploading human consciousness into a machine substrate as a means of evading death. The main character, Simon Powers, is a wealthy business man and inventor who, confronted with his mortality, develops a means of transferring his mind into a computer as an act of technological and spiritual transcendence. This paper advances a rhetorical analysis of Death and the Powers as sacred performance following theories of narrative argument and the rhetoric of display and performance. The opera itself is understood as a persuasive means of prompting a conversation about life and death, the increasingly intrusive social roles of interactive technologies, and the dangers and benefits of our accelerating movement toward the merging of human and machine. Death and the Powers also raises questions about the nature and existence of God, human finitude, and whether we are near the end of religion's role as a mediator of life and what comes after life. The opera is also explored as a model for an emerging techno-theater that employs human and machine agents in dialogue with one another.

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Civil Coercion: Interrogation Room Rhetoric in the War on Terror

In order to join the ancient and ongoing debate about the problematic distinctions between rhetoric, coercion, and violence, this paper examines How to Break a Terrorist, a treatise by former U.S. Air Force interrogator Matthew Alexander (a pseudonym). Equal parts a narrative account of Abu Musab Al Zarqawi's assassination, an interrogation how-to manual, and a defense of the act of interrogation, the book's primary argumentative goal is to establish the skilled practice of verbal information extraction as more effective than torture. Alexander began interrogating prisoners in Iraq in 2006 after the Abu Ghraib torture scandal, and hence became tasked with gathering intelligence without resorting to violence, psychological trauma, and humiliation. Without writing about rhetoric and argumentation explicitly, Alexander makes the case that interrogation can be viewed as a way to recover persuasive language from the barbarity and violence of the torture chamber. Interrogation room rhetoric thus retains the coercive force of the torture chamber while eschewing the pain.

A former criminal investigator, Alexander builds his case for a "nice" method of motivating compliance by depicting interrogations in terms that have traditionally been associated with the definition of rhetoric, such as the familiar Aristotelian tactics of provoking emotion, deploying logic, and having a sense of decorum. Yet in an interrogation, unmitigated manipulation, deception, and a malleable concept of "truth" operate in tandem with less coercive tactics in Alexander's "new approach" for retrieving information. Thus, in this conception of interrogation room language, coercion and rhetoric become almost impossible to dissociate from each other.

I argue that Alexander's implicit recovery of rhetoric for prisoner interrogations provides insight into the distinction between rhetoric and violence by conceiving of coercion as a palatable rhetorical form to justify the war on terror. My argument unfolds in three parts. First, I gloss how Alexander's depiction of performing a civil interrogation coincides and overlaps with traditional definitions of rhetoric. Then, I argue that Alexander's anti-torture position is tantamount to making an "appeal to rhetoric." I conclude by examining the paradox of Alexander's use of an anti-violent position to justify war.

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Elocution at Andover Theological Seminary: Performing the Presence of God

America's first graduate school of theology—Andover Theological Seminary, founded 1808—understood that rhetorical performance was a particularly important component of ministerial training. After all, God had ordained preaching as the principal instrument whereby the world was to be converted to saving faith. For fully a century, elocution was taught at Andover—but with varying levels of theoretical substrate and energy. It was due to the efforts of the first major professor of sacred rhetoric, Ebeneezer Porter, that elocutionary science had a strong early presence at Andover, and it was due in large part to the efforts of a later professor of sacred rhetoric, Ausin Phelps, that the seminary finally created an endowed professorial chair in elocution.

Throughout the 19th century, elocution at Andover was taught to some degree by every professor who reviewed and responded to practice sermons and to presentations in the Porter Rhetorical Society. But some instructors were hired to focus on elocution—and some of these (such as William Russell) were to become prominent, published experts in elocutionary science. It was not until 1867 that the subject attained the status of being taught by a professor rather than an instructor. In that year, the seminary created the Jones Professorship of Elocution, which was then occupied by John Wesley Churchill until the end of the century. Yet there was always an element of resistance to elocutionary study and practice at Andover—fundamentally, it was disagreement over the propriety or even the possibility of using an art or science to "display" the indwelling presence and power of God in his ministers.

My presentation traces the history of elocutionary theory and practice at Andover Theological Seminary, beginning with the efforts of Ebeneezer Porter in the early decades of the 19th century and ending with the tenure of Churchill at the end of the century. It is a fascinating history that expands our understanding of the struggle among competing views of the nature and importance of rhetorical delivery.

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Talking to God(s): The Rhetoric of Monotheism in the Works of Ausonius

Ausonius presents in his work ideas of the divine that are clearly incompatible: a polytheistic outlook is exhibited, for example, in the *Precationes variae* in its apostrophizing of classical/mythological divinities like Phoebus Apollo, Sol and Tritonia-Minerva; but there also appears, in the *Gratiarum actio*, a strictly monotheistic conception of God as the *aeternus omnium genitor*, and this is in turn, in the *Oratio matutina*, the *Versus paschales* and the *Versus rhopalici*, extended to become an explicitly Christian-trinitarian idea of God. In the past this inconsistency has always been interpreted as a symptom of an undecided or changing religious attitude on the part of the author, for example by proposing that he converted to Christianity in old age or by labeling him (like Claudian later) as a 'half Christian' who had merely tried to win the favour of the imperial court at Trier with Christian texts.

In contrast to such biographical interpretations, in my paper I will trace the decisive role that the speech-situation, the conventions of literary genre and the rhetorical conception of a work played in Ausonius's ideas of God and his way of addressing God(s) in each case. I argue that, in his handling of the theme of the trinity and a 'rhetoric of monotheism', he demonstrates the assured mastery of an educated poet, who knows how to operate with assurance in a religious context, but without in the process offering any real insight into his own personal religious attitudes.

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Thomas Sheridan's Sensible Mark

Charles Gildon in *The Life of Mr. Thomas Betterton* (1710) observes that certain gestures are popping up in places where they do not belong, and propagating. These errant gestures have infected both of his audiences: aspiring actors and rhetors. Actors break with tableau: a conversation happens on one part of the stage, while other characters drop facial expressions, adjust their costumes, or wave at their friends in the pit. Things among rhetoricians are not much better: "Some strike their chins, some their thighs, and some their foreheads in trifles, others buffet the pulpit; some proceed so far as to pull of their hair." Gildon recommends both groups steep themselves in two things: the script, and the old statues and paintings who are much better at holding a pose. As to the gesture, he warns, "For tho the passions are very beautiful in their proper gestures, they ought never to transport the speaker out of himself."

Gildon's screed suggests at least three assumptions about gesture that have only gained ground by the time Thomas Sheridan makes his move from the theatre to public education mid-century: 1) particular gestures are bound to particular passions—but the "living" passion is cordoned off as referent. 2) Although the actor should inhere with tableau, her gestures should be private things that she can control. They should be divined, measured, and contained. 3) The warrant for the first two assumptions: gestures have the capacity to transport one out of oneself.

While most eighteenth-century elocutionists prove loathe to unpin the gesture from its conscripted sense, Sheridan argues that the "sensible marks" that reach around words—gestures, tones, and looks—should be left to their mutations. These marks are both contained by and uncontainable to the body; although natural, they gather momentum, shape, and meaning across use and uptakes; may be encouraged, but not summoned (thinking stops them cold); and they infect—seemingly with a volition their own. Ultimately, the courses of gestures are enmeshed with those of social formations, Sheridan says, and should be national concerns.

In Sheridan's "living voice," the gesture exceeds its reputation in rhetorical history and theory: ancillary, if "detached" mechanism for the emotional manipulation of audience. Instead, I argue, gestures connect communicating bodies, and play a vital role in the production and circulation of discourse.

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Richard Whately's Concept of Presumptions and the Burden of Proof

One of the most influential parts of Richard Whately's "Elements of Rhetoric" is his treatment of presumptions and the burden of proof (I, 3, § 2). Whately takes the legal concept of the presumption of innocence as a starting point and develops a more general model of presumptions in argumentation and rhetoric that is still very influential for modern treatments of the topic. Nevertheless, some of the presumptions Whately included in his treatment have later been criticized for being arbitrary or even wrong. The perhaps most prominent criticism is leveled against his presumption for institutions and the status quo. The main purpose of this paper is to analyze and address these criticisms.

In order to do justice to both Whately's original treatment as well as the opposing standpoints, two distinct questions will be consecutively addressed:
a)   What reasons does Whately present for the validity of the presumptions he introduces?
b)   What reasons can be presented for the presumptions he introduces?
It will be argued that while Whately's treatment does indeed fall short of providing a systematic theory of presumptions, most of the presumptions he presents can nevertheless be reduced to two main sources: 1) conscious decisions by a society to influence the balance of power of its members; 2) the principle of inertia that will later be used by Peirce and Perelman (among others) as a fundamental justification for argument schemes.

Thus supported, Whately's treatment of presumptions can – despite its criticism – still serve as a foundation of a modern analysis of the burden of proof in reasonable argumentation.

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A Rhetoric of Difference: Visual Engagement with Anti-Chinese Sentiments in 19th-Century Photographs

Scholars have expanded the history of rhetoric(s) by reviving, analyzing, and even critiquing rhetorical traditions of people of color (Mao; Royster). However, this valuable work has focused almost exclusively on textual artifacts, inadvertently eliding the historical importance of visual representations of race. Because these images symbolized, established, and performed the protocols by which race was perceived, evaluated, and judged (Kress; Villanueva), they require close examination. In this presentation, I rectify that omission by addressing images deployed by proponents for the Chinese. Focusing on selected photographs depicting Chinese immigrants and Chinatown in San Francisco in the nineteenth century, I examine the ways in which the Chinese were represented visually to negotiate, resist, and even subvert anti-Chinese sentiments and racist legislation in the nineteenth century; by so doing, these images constructed and performed a rhetoric of difference.

A rhetoric of difference undergirds race-based visual representations that operated through two competing dynamics: (a) authenticity, or a process by which material differences are represented through aesthetic and surface markers; and b) universality, or a process by which those material differences are downplayed and/or erased by an assumption of sameness, of a shared, common humanity. The dynamic of authenticity highlighted Chinese culture and history as elite yet foreign, contributing inadvertently to existing anti-Chinese sentiments. The dynamic of universality deployed a documentary protocol to downplay racial differences in order not only to bridge the gap between two seemingly disparate cultures, but also to resist the power alignments of nineteenth-century racist culture.

Finally, I conclude by underscoring the necessity of integrating analyses of visual performances in our histories of rhetoric (Fleckenstein; Helmers), thereby not only enriching our understanding of theories on difference, but also expanding our understanding of the diverse strategies deployed to shape that difference. To undermine the formative power of a racist rhetoric, whether textual or visual, we must learn both to embrace difference through recovery projects and to evolve new habits of seeing based on a conscious awareness of how the visual can shape a material reality that embraces—or rejects—that difference.

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African Rhetoric: History, Development and Prospect

Continental proprietary scholarship has had its place in a number of disciplines, for example in architecture, philosophy and literature. Some of these continentally branded projects have fizzled out because of the constrictions imposed by associated master narratives. The recent wave of African renaissance has accentuated interest in African scholarship particularly in Southern Africa. The institutionalisation of African Scholarship at a university like the University of KwaZulu-Natal, Durban has served as a platform for rhetoric-related projects that are particularly focused on rhetoric(s) originating from Africa and those that particularly address the African condition. This paper will present the history of African Rhetoric and the key developments that have occurred over the past two decades and its prospect on the African continent. I will take a quick look at the reception of rhetorical education in Africa (from a classical perspective), the pre-1966 classical rhetoric program at the University of Ibadan, Nigeria, and then a resurgence of rhetorical practice and scholarship in the 1980s, and other projects like the German initiative among the Jollof people (1990-2000s), University of Cape Town (from 1994-date), and, UKZN (2005-) and Namibia (c. 2009). I will also consider the idea that I have coined in Latin as "Africanitas" (loosely translated in English to mean 'Africanism') along with the African Renaissance, before looking at the prospect from a curriculum development perspective.

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Cinco himnos novohispanos de Guillén Lombardo, un análisis figurativo

Mi participación se concentrará en una parte de la obra neolatina de Guillén de Lampart, quien, siendo de origen irlandés, llegó a Nueva España en 1640 y fue detenido por la Inquisición en 1642, después de decir que se levantaría en armas contra el Imperio español, que era hijo de Felipe III y por utilizar sortilegios prohibidos como la astrología, el peyote y el pacto con el demonio. Al término de diecisiete años, lo condenaron por 228 delitos y sentenciaron a la hoguera en el auto de fe de 1659. Su obra, Regium Psalterium, la escribió luego de permanecer doce años en la cárcel de la Inquisición, consta de 918 salmos y diecisiete himnos en latín, todos de índole religiosa.

En esta investigación, presento el análisis figurativo por niveles en cinco himnos de dicho personaje, elementos que nuestro autor no sólo aprovecha como ornatos, sino que, como parte del desarrollo en la estructura de los himnos, distribuye oportunamente con el ordo naturalis, elemento fundamental de la dispositio interna, así pues, el tratamiento que ofrece sobre temas bíblicos, esencialmente referidos a los evangelios, se unifica con un exceso de simbolismo, característico de la corriente barroca.

Aunado a esto, pretendo difundir esta obra tan importante de la literatura novohispana, pues aunque es tan vasta únicamente ha sido estudiada por Gabriel Méndez Plancarte en un artículo de la revista Ábside de 1948.

Algunas de las cuestiones más relevantes acerca de la originalidad en los himnos, se reúnen principalmente en:
• la reelaboración que plantea de los temas clásicos grecolatinos con la mención frecuente de arquetipos;
• el manejo de la métrica castellana que aplicó a vocablos latinos; una métrica acentual empleada en sílabas de duración larga o breve, que se sujetan a pies métricos y estructuras específicas;
• el conocimiento de las normas prosódicas y métricas latinas, puesto que el autor siguió de manera adecuada estas normas para la disposición de un poema elegiaco y uno épico sobre la figura de Jesús, tomando no sólo la estructura métrica, sino también las características tópicas de cada género.

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Constituted in Rhetoric: The Importance of Political Values in Platonic Persuasion

In an extremely brief section of his Rhetoric, Aristotle notes that the most important factor in persuading human beings is the ability "to understand all the forms of government and to discriminate their respective customs, institutions, and interests." As important as the constitutions are made out to be in his treatise, the comment is left underdeveloped within Aristotle's Rhetoric, and the student is directed to the author's Politics instead. The passage is largely ignored within contemporary scholarship because the field ideologically assumes that rhetoric is an outgrowth of democracy. In contrast to this assumption, the authors believe that a thorough study of the motivating factors underlying various political forms can aid in developing what Kenneth Burke refers to as the dialectic of constitutions, not only within a given form, but between constitutions in contest.

Although Aristotle directs the reader to the Politics, his brief comment on constitutions reads as a nuanced digest of the views presented by his master Plato in the Republic, and so implicitly encourages further consultation of that work in order to help us understand what Aristotle is suggesting. Thus, with Aristotle's exhortation in mind, we identify and analyze Plato's governmental constitutions, found within Book VIII of his Republic, as a basis for understanding the rhetorical worldview of the political bodies discussed therein. Moreover, Plato's psychological analogy provides the added benefit of translating the rhetorical situation faced by a given state to the individuals that make up the state itself. Thus, each of the constitutions embodies and exemplifies arguments that are grounded upon values and goods relative to the form of government, which are then replicated and mimicked by its constituency. This theoretical development of rhetorics that are specific to governmental forms is brought to life in contemporary times through a case study concerning contemporary American political rhetoric and the conflict of constitutions that democracy makes possible. Specifically, after building the theoretical model the paper analyzes the conflict between the Obama administration and the United States Conference of Catholic Bishops over the Health and Human Services mandate requiring religious institutions to provide controversial preventive services to women. It is argued that much of the conflict is the result of two different constitutional forms of rhetoric arguing past one another.

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Footlights or Floodlights? How to Deliver Occasional Poems at the Graveside or Bridebed

"The performance of poetry is an art – just as much an art as the art of writing it." These words are not my own, in fact they are not even referring to the occasional poetry of the late 17th and early 18th century – the topic of my presentation. The quotation is taken from Marc Kelly Smith's manifesto on poetry slam – a fairly modern phenomenon – but it could just as well refer to occasional poetry since this genre was intended for performance Viva Voce.

Except for the works of Carl Michael Bellman (1740-1795), there have been few studies about the performance of occasional poems from this period of time. There are a few eyewitness reports on how sometimes the poet showed up at the event, delivering the poem and, afterwards, received some remuneration for the performance.

So what sort of performance could one expect at a funeral or a wedding during the late 17th and early 18th century? What is known about this widespread tradition of celebrating others? The quantity of the texts that has been preserved is very large, so there is no shortage of material to work with, but what about the interaction with the audience? Can this be traced in the material?

As a part of my dissertation on Swedish occasional poetry, especially the poems by Johan Runius (1679-1713), I will demonstrate how the occasional poetry was mainly intended for oral performance rather than individual reading from a printed version. I will also discuss how this affected the text, for instance the use of rhetorical figures and examples, in order to facilitate memorizing the material. The structure of these poems is quite similar to speeches of the time, and it is obvious that the same principle of decorum is applied to the occasional poetry. Therefore, a comparison between speeches and poetry will provide us with new insights on how this genre was received by the audience.

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The Posthumanist Tradition of Rhetoric

The critical turn in the humanities has caused many contemporary scholars to censure and renounce humanist assumptions of rhetoric and its study, in particular the autonomous, rational, masculine, disembodied, and human-centered orientation to knowledge production. An alternative posthumanist conception of rhetoric, however, is not recent. If we are to take Katherine Hayle's (1999) provocative claim that "we have always been posthuman" seriously, it is worth questioning how posthumanist sentiments have been infused in the field of rhetoric throughout its tradition (p. 291). As I show, posthumanist understandings of rhetoric can be traced back to Homeric writings. In particular I attend to conceptions of rhetorical agency and invention. Ancient writings on agency have conceived of it beyond intended autonomous conscious human control: Homer's epic poems document communication as the sharing of the body with other bodies; Mentor/mentee relationships in Ancient pedagogical practices may have understood the transference of arête through an erotic relationship; and Longinus's philosophical treatise on the sublime constructs rhetoric as a mode of displacing the self through ecstatic excitations. As well, rhetorical invention was understood as occurring outside of discourse and the mind in antiquity: The sophistic kairos locates invention in environmental ambiance rather than the thinking-subject; Athenian rhetorical and athletic pedagogical routines conjure disposition and arête through rhythm and repetition; and the practice of walking at Aristotle's school was used to induce knowledge generation, a practice that has been carried forward by modern day philosophers. I argue that what we call posthumanism emerged simultaneously with, if not prior to, humanism in rhetoric's tradition.

Hayles, N. K. (1999). How we became posthuman: Virtual bodies in cybernetics, literature, and informatics. Chicago: University of Chicago Press.

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Apian Assimilation: Reading, Writing, and Speaking Like a Bee

Of the various animals that make up the metaphorical menagerie of mimêsis, the bee gets the most buzz. Unlike the ape or the crow metaphor, the bee metaphor extends beyond the imitation or emulation of exempla and into their collection and transformation. The bee is symbolic of the work and play of internalizing (reading) and externalizing (writing, speaking). This paper contends that the bee mimêsis metaphor, found in antiquity and modernity, has purchase again in the digital age.

For ancient readers, sampling the sweet nectar of another's verbal achievements was not only a refreshing pastime but also an exercise in assimilation. For instance, Seneca, in an early epistle, cautions Lucilius not to go too far afield in his reading, as too much assembling and meandering makes one scatterbrained (ep. 2); however, he later recommends Lucilius behave like a bee. After an excursus on the current understanding of bees, he specifies that Lucilius should flit about from flower to flower, arrange his sweet findings, and blend them into "one delicious compound that, even though it betrays its origin, nevertheless is clearly a different thing from that whence it came" (ep. 84). A period's understanding of an animal obviously determines the metaphorical possibilities of that animal's application, and the bee metaphor comes to contain the ingestive/digestive mimêsis metaphor: you are what you eat, and other than, too.

For those following the ancients, questions of imitation, emulation, and competition loomed large. That Jonathan Swift selected the bee to speak for the ancients in his "Battle of the Books"—a late skirmish in the larger querelle des Anciens et des Modernes—attests to its centrality to classical composition and continued familiarity in modernity. The leggy mouthpiece of the moderns is the spider, which professes to derive only from itself.

With the ascent of the web, not the spider but the bee, paradoxically, seems more apt as emblematic compositional creature. The rich rhetorical heritage of the bee is an historical resource for on-going discussions about "uncreative writing" and "unoriginal genius" in the digital age.

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"I hold my speech in my own hands": The Theory of the Apophthegm in Erasmus

This paper will address the theory of the apothegm in Erasmus of Rotterdam's sixteenth-century adaptation (1531) of Plutarch's Apophthegmata. In his Latin translation, Erasmus referred, not only to the Greek edition of Plutarch's collections, published by the Venetian Aldus Manutius in 1509, but also to earlier Latin translations by the Italian humanists Francesco Filelfo and Raffaele Regio. Through a comparative analysis of these translations, I will show that instances in which Erasmus diverges from his models reveal key features of his theorization of the apophthegm, specifically as it relates to the authenticity of speech, an important component of Erasmus's ethics of language. This ideal of authenticity becomes all the more complex when an oral form such as the apophthegm is transferred to writing and recast in new linguistic and temporal contexts. If, at its origin, the apophthegm is a highly theatrical instance of speech, the appropriation and rewriting of original speech acts is also an essentially performative gesture. This paper will thus situate Erasmus's work within classical and early modern theories of imitation and improvisation.

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Samuel Werenfels's Geometric Rhetoric

From the ancient sophists to medieval scholastics and humanist grammarians, scholars loved verbal disputations. The dialogue form allowed for the voicing of differing opinions and helped to clarify ideas and abolish confusion and biased opinions. But in practice such epistemic goals were often merely metaphorical; instead of producing new knowledge, disputations often led to fruitless quarrelling, uncontrollable rage and calumny, where truth was buried beneath passionate self-defence, and unbalanced attacks were waged against the opponent by all possible means. Several early modern dissertations studied how disputations should properly be structured and performed in order to serve truth and eliminate errors. Samuel Werenfels (1657–1740), a theologian and professor of rhetoric from Basel, wrote his famous treatise on academic quarrels called De logomachis eruditorum (1688) in which he pointed out that often disagreements were neither real nor substantial, but caused by prejudices, misunderstandings and dissenting opinions about definitions. Annoying and ambiguous words, such as novitas, voluptas or atomi, caused strong reactions, whereas geometry was an exemplary science in the sense that its clear concepts prevented disagreements. My paper examines the remedies and the precautionary measures recommended by Werenfels to prevent futile quarrels and to make the disputant's performance convincing. Werenfels contended that the lack of clarity in expression was the main reason for all controversy and to avoid fights he advocated clear communication and proposed that a dictionary in which all words were unambiguously defined would settle many needless disagreements. I investigate how Werenfels's ideas reflected his moderate Cartesianism and how his enlightened rhetoric was used as a critical instrument against the religious controversies and dogmatism of his time. Werenfels's popular dissertation and other Latin dissertations on famous verbal wars have been largely unstudied, in particular from the viewpoint of rhetorical criticism.

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Staging Exercises: The Tradition of Progymnasmatic *Actus* in Seventeenth-Century German Grammar Schools

The European seventeenth century was a period particularly prone to performance and theater. The requirement to exercise students of rhetoric in self-presentation and public oral delivery resulted in the institution of the so-called oratorical *actus*, in which students acted out on stage what they had learnt in the classroom. These events were staged routinely, but could take on a more ceremonial form on special occasions such as graduation ceremonies, religious holidays, sovereigns' birthdays, etc. Audiences would be composed of teachers, classmates and parents, but could include representatives of the nobility, clergy, or administration. The *actus* thus served the purposes of practice as well as of self-presentation of the respective institutions.

While earlier educational programs envisaged theatrical performances of declamations or disputations, from the mid seventeenth century progymnasmatic exercises, traditionally written assignments practiced according to the classical textbook by Aphthonius, also joined in. The main centers of this methodological development were situated in the Protestant north of Germany, particularly Königsberg, with Valentin Thilo and Christoph Kaldenbach, and Stettin, where Christoph Praetorius (1655) advocated the competitive performance of Aphthonian progymnasmata by groups of pupils, for which his colleague Johannes Micraelius contributed a highly influential textbook with most intriguing topics (1656). The Jesuits also had their own tradition. The subsequent widespread actual performance of progymnasmatic *actus*, either based on Aphthonius directly, or on Thilo or Micraelius, is documented by the largely unexplored plethora of invitation leaflets preserved in libraries or school archives. Texts for performance were occasionally composed by the students, but more often by teachers, or simply borrowed from textbooks. Full texts are rarely documented; mostly the invitation leaflets present just program and cast, introduced by a short treatise or essay by one of the teachers. Nonetheless they can help map the stunning geographical dissemination of those performances.

The paper will sketch the development of progymnasmatic *actus*, present the main handbooks and collections, and, based on school regulations and invitation leaflets, trace the chronological and geographical range of the tradition of progymnasmatic *actus* in German grammar schools, ranging from Danzig over Silesia, Saxonia and Thuringia as far south as Tübingen.

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Logical Argument in Athenian Deliberative Oratory

Kleon's famous quote from the Mytilenean Debate ("you have become regular speech-goers and listeners of deeds": Thuc. 3.38.4) has often been cited to stress the conflation between the theatrical and the political in Athenian Assembly debates (e.g. Lateiner 2007: 338, Roselli 2011: 55). However, the focus of the wider context of that passage is clearly on the rational content of speeches rather than on oratorical performance. Kleon goes on to point out that "novelty in an argument (meta kainotçtos logou) deceives you at once, but when the argument is tried and proved you become unwilling to follow it" (on novel arguments and use of topoi in Attic oratory see Hesk 2007). This seems to suggest that logos ("logical argument") rather than any histrionics on the part of the orators was the real focal point of debates in the Athenian ekklesia (thus Andrews 1994: 38).

The importance of logical argument in persuasion has been stressed by Aristotle who distinguished different types of arguments and analyzed their function in his Rhetoric (1391b-1404a; cf. Anaximenes, Rhet. Alex. 7.2-14). And while modern scholars have examined the form and function of logical arguments in extant law court speeches (e.g. Due 1980, Gagarin 1990, 1994, 2007, Kremmydas 2007), the role of logos in deliberative oratory remains under-explored (see e.g. MacLeod 1983).

In this paper, I shall look at logical argumentation in selected fifth- and fourth-century B.C. Assembly speeches (the Redetrias in Thucydides Book 6.9-23 and Demosthenes's Olynthiacs) in order to explore: i) its function within the orators' wider rhetorical strategies; ii) its interaction with other "artistic means of persuasion", such as the portrayal of character (ethos) and the arousal of the emotions (pathos) by the speaker; iii) the different ways in which contextual factors (e.g. recent events) may affect the role played by logos in a given speech; iv) the extent to which speakers develop their own distinct patterns of logical argumentation.

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Cicero's Fourth Philippic: Reaction of Audience as Part of the Rhetorical Performance

The reaction of the audience, incorporated into the text of the speech, sometimes creates the semblance of a dialogue between the orator and his listeners. The problem under consideration will be treated in the light of dialogicity of rhetorical speech in general, and forms of dialogue in Cicero's speeches, which is my main field of investigation.

Being, formally, a monologue of a single person, a speech can be considered as a peripheral phenomenon between dialogue and monologue, for it is usually aimed at a particular target audience, and an impression of a contact, or conversation, with the target audience, and orientation to the audience's reaction is expressed and constantly deliberately maintained in the text of a speech. Thus, from a certain aspect, an orator's speech can be considered not a closed system, but instead, a dialogically directed or an extravert, that is, oriented to the audience, text.

Cicero's Fourth Philippic is the best extant example of this phenomenon, as the reaction of the audience here functions not only in certain individual episodes of the speech, as is the case in other speeches of Cicero, but becomes the principal rhetorical device on which the whole strategy of the speech is built. I am going to explore how the emphatic interpretation of the audience's reaction conduces to the performance of the speech and helps the orator to create some theatrical effects and convey the main message of the speech.

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Toward Rhetorical Universals

Evolutionary psychology suggests that language co-evolved with the human brain, and thus that human communication in all its forms can be studied as an adaptation alongside other complex adaptational systems. Consequently, linguists have located various universals that are found across languages from around the globe. These "language universals" have also inspired the study of "literary universals," patterns that likewise recur across various literatures. To what extent can rhetorical theory be linked to the contemporary cognitive study of such language and literary universals? Since the central activity of rhetoric, persuasion, is also cognitively based, and since the most influential historical treatises on rhetoric all emphasize a rule-based approach, there should be a variety of "rhetorical universals" that are not purely relative to individual rhetorical theorists or systems.

There are at least three realms of rhetorical universals. The first is the developmental assumption of rhetoric. That is, rhetoric always implies a series of steps to be taken to produce rhetoric (as in the canons of rhetoric, from invention to delivery, and in the sequential arrangements of discourses). Second, all rhetoric is communicatively situated, and can only manipulate whatever belongs to that scene of communication. This rhetorical scene can be the basic Aristotelian triad, or more complicated (as in Jakobson or Burke). Finally, the traditional figures and tropes of rhetoric appeal to the basic conceptual structures of the mind. Cognitive scientists call one of these basic structures the "conceptual metaphor." This finding suggests that rhetoric is not merely a pleasingly ornamented language surface, but a process of persuasive reconnection with the mind's deeper cognitive architecture.

It remains an open question whether there are rhetorical universals that do not share mutual cultural influences, as both language and literary universals imply. One possible cross-cultural rhetorical universal may be the need for all rhetorical systems to place a premium on a particular mode of persuasion: for example, logos in the West, and ethos in the East. Another intriguing possibility, a diachronic universal, is that rhetorical systems may tend to evolve in similar ways, even when separated in time and space.

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Men and Monkeys: Imitation, Social Mobility, and Satire in the Early Roman Empire

This paper explores critiques by elite Romans of those who had achieved upward financial (and sometimes social) mobility in the early Roman Empire. The critiques, perhaps the most well-known of which is Petronius's Satyricon, frequently use the concept of "aping" (simius, simia) in order to call attention to performances of socio-economic status by the nouveau riche. The result is often an attempt to distinguish taste or appropriateness from wealth, which parses practices of imitation from mimicry or aping revealing a fine line between the two.

Imitation was, according to Stanley Bonner, a cornerstone of Roman education. Citing examples of Horace's early education by his father and the works of Terence, Bonner stresses that a father would "point out, as they walked the streets together, living examples of men whose qualities he should imitate, or whose vices he should avoid" (1977, 18)(1).   Similar advice is given by Cicero and Quintilian in the training of the orator who should imitate the best characteristics of the best orators (2).   Though always significant in Roman education, imitation became stressed increasingly more often in the early empire, for example in the works of Dionysius of Halicarnassus, Varro, or the Forum of Augustus.

These practices of imitation instructed Roman citizens on appropriate performances of citizenship. At times a performance based on such exemplars (often coupled with wealth) did result in assimilation into the elite as in the case of some Augustales. Still, other performances were sharply critiqued by elites and at times, as is the case with the wall painting from a villa near Stabiae which parodies the flight of Aeneas, replacing the mythic characters with monkeys (or possibly dogs), even the exemplar could become fodder for Satire.

(1)See (Hor. Serm 1.4.109-26; Terence Ad. 414)
(2)For example (Quint. Inst. 1.1.27-29, 1.11.2-3, 10.2.3, 10.2.8, 10.2.14-15; Cicero De Or. 1.34, 2.22, 2.59, 2.60)

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Enthymematic Thinking in Aristotle and Confucius

We have made great strides in understanding some important cultural differences. In the *Rhetoric*, for example, we have come to see that Aristotle's enthymeme emphasizes the individual, the victorious, and the deductive, while Confucius's teaching, the family, the deferent, and the inductive. I believe, however, that we have come to a point where we want to sort through nuances of similarities and differences in order to continue making progress in comparative and contrastive rhetorical studies.

Take the characterization of Aristotle's and Confucius's teachings mentioned above as an example. It is true that Aristotle says that the substance of rhetoric is the enthymeme and that Confucius's teaching is often analogical, induction of sorts, but the conclusion that Confucius has no idea of or interest in rhetoric as Aristotle discusses it is hasty because, among other things, the enthymeme is not completely deductive. I argue that similarities and differences overlap, and I use Confucius's *ren* in the *Analects* and Aristotle's *epiekeia* in the *Rhetoric* as examples to explore the complex relation between some rhetorical similarities and differences.

We understand cultural differences for harmony, which presupposes differences. Therefore, I challenge neither the existence of differences nor the value of knowing them. On the contrary, it is precisely because understanding differences is so crucial that it should be taken beyond the level of generalization. I offer two similarities and one difference for cross-cultural consideration.

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Lexical Choice and Rhetorical Theory in John Milton's *Artis Logicae Plenior Institutio* (1672)

I am preparing a lightly annotated Latin-English edition of John Milton's *Artis Logicae Plenior Institutio* (1672) for the forthcoming Oxford edition of the complete works of Milton. This logic, the last English recension of the *Dialectique* of Pierre de la Ramée or Petrus Ramus (1511-72), is heavily rhetorical, as Ramus divided the traditional five parts of rhetoric between logic and rhetoric. A growing number of studies, by pointing to a rediscovery of Milton's actual thinking about logic, might avoid some of the difficulties of earlier work that incorporated terms like "logic," "reason," and "argument" without any direct reference to what Milton himself said about those terms. Such a change in reception underscores the importance of the history of rhetoric to early modern literary scholarship.

I will be considering the earlier English recensions of Roland MacIlmaine (1574), Dudley Fenner (1584), Abraham Fraunce (1588), Thomas Granger (1620), Anthony Wotton (1626), Thomas Spencer (1628), and Robert Fage (1632). I will also be looking at the considerable scholarship done on Ramus by such scholars as Joseph S. Freedman, Lawrence D. Green, Peter Mack, Kees Meerhoff, and Peter Sharratt, all of which scholarship may well challenge the choice of terminology in the Yale translation (1982), since that translation depended for its word choice on the then-current understanding of the relation between dialectic and rhetoric. For this conference, I will report my findings on the most important of any such terminology. I will also report on the growing importance of Milton's Logic to literary scholars.

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Im Spiegel des Gegners: Zur Selbstdarstellung des Redners in der Invektive

Das Auftreten eines Redners in der Politik und vor Gericht involviert häufig die Auseinandersetzung mit einem Gegner. Wer die Verletzung von ethischen Normen durch den Gegner anprangern will, setzt zugleich seine eigene rhetorische Persona einem besonders kritischen Blick aus: Der Verteidiger genießt von vornherein einen Sympathievorsprung gegenüber dem Angreifer / Ankläger. Um als Angreifer das eigene Ethos überzeugend darstellen zu können, ist eine Analyse nicht nur der Persönlichkeit des Gegners und ihrer Schwächen, sondern auch des eigenen Charakters und Verhaltens unerläßlich. Der Redner projiziert ein positives Bild von sich selbst in Gegenüberstellung mit unbeteiligten Personen (z.B. der Verwandten des Angegriffenen), mit Helden aus der eigenen Geschichte, die den Wertekanon der Gesellschaft exemplifizieren – oder schließlich mit dem Charakter des Angreifers selbst. Das Vergleichen ist ein beliebtes Element der Invektive. Auf diese Weise affirmiert der Redner einen sozialen Wertekanon ex negativo. Dieser Zusammenhang von Fremd- und Eigendarstellung wird in den theoretischen Äußerungen zur Invektive verfolgt (z.B. Aristoteles, Rhet. I 9; Rhetorik an Herennius III 6-8) und am Beispiel einiger Reden Ciceros (Pro Fonteio, In Verrem II 3, De domo) vorgeführt.

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Orators and Actors in Quintilian's *Institutio Oratoria*

This paper studies the relationship between oratory and acting within Quintilian's rhetorical system and with particular reference to delivery. The Roman rhetorical writers testify to the degree of inspiration that orators drew from actors and actors from orators. This is in spite of the fact that the respective pursuits were regarded as being of fundamentally different levels of social respectability. The orator may therefore learn from the actor but must also be sure that he presents himself in such a way as not to appear to be an actor. Quintilian's advice on the two parts of delivery - vocal and gestural - emphasises these distinctions but also occludes them. The emotional oratory of C. Gracchus is commended but how much of what he achieved was down to the piper guiding his voice as the tibicen might accompany the sung portions of comic and tragic drama?

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The Rhetoric of Performance in India: The Confluence of Nyaya Vada (logic) and Sadharanikaran (performance) in Past and Present Discourses

"Comparative" rhetoric (Oliver, Kennedy, Lipson and Binkley, Wang, Mao, Lloyd) offers fresh insights that enhance our understanding of rhetoric and its history. In India, two traditions intertwined to create a unique Indian rhetoric of performance.

Nyaya vada (Gotama, 550 BCE; known as "logic" or "reasoning" 150 CE) established methods of argument based in claim, reason, and analogy (Lloyd Rhetoric Review, Advances in the History of Rhetoric, Rhetorica). Wimal Dissanayake, in Foundations of Indian Verbal Communication and Phenomenology, notes that "While Western thinkers fashioned language into an instrument to explore and comprehend reality, the Hindus… tried to bypass it. Whenever Hindu thinkers and philosophers were confronted with the problem of explaining reality, they avoided logical and discursive language and made use of analogies and metaphors" (43). They actually employed a different logical system: "Indians [use] language in conformity with logic that support[s] their thinking and which was markedly different from Aristotelian logic" (45) (Lloyd Rhetoric Review, Rhetorica). The Nyaya tradition embodies this analogical approach, but this logic needed to be performed.

J. S. Yadava describes a parallel tradition of rhetorical performance in India, Sadharanikaran (Sanskrit "simplification") (Bharat Muni, 2nd century B.C.E.) (165). Central to the "theories of human communication," Natya (drama) and Nrtya (dance), Yadava relates it to "Aristotle's concept of rhetoric" (167): "in rhetoric, the communicator tries to persuade the receiver through dialogue and debate," whereas, "In Sadharanikaran the communicator communicates with the receiver/audience with the help of speech, gestures, and other visuals" (167). In both cases, the motive is persuasive and a response is desired. For Aristotle, the response would be either persuasion or further debate; for Sadharanikaran, the receiver "not only accepts the message willingly but in the process derives genuine satisfaction and pleasure or Ananda" (167). The main goal of Sadharanikaran is that, for the Hindu receiver, "the difference between the 'I' and 'Others' diminishes in his heart" (167). Sharing this goal, Nyaya readily combines with Sadharanikaran.

After explanations, this presentation analyzes ancient to current Indian arguments to illustrate rhetorical delivery shaped by Nyaya vada and Sadharanikaran, a glimpse into rhetorical performance in a rich non-Western tradition.

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Survival of the Fittest Discourse: Herbert Spencer on Industrial Society and Stylistic Economy

Herbert Spencer is best remembered today for his application of Lamarckian and Darwinian theories of evolution to various nascent disciplines, such as psychology and sociology. Well-known among his contemporaries, Spencer wrote a long essay on rhetorical style, advocating 'economy', a stylistic virtue that, according to Spencer, contributes to the most efficient expression. Over the thirty years after its initial publication in Westminster Review (1852), Spencer's Philosophy of Style was re-issued in numerous pamphlet and book forms, where it enjoyed widespread popularity in Great Britain and the United States. When we place Spencer's essay in the context of his biological, psychological, and sociological theory, we see that the essay was not a brief intellectual lark into rhetorical theory. The Philosophy of Style was a manifesto promoting the best (most efficient and therefore the 'fittest') discourse for England's industrial, free-market society, which he loved and which he saw perishing under the 'New Toryism' of late 19th-century English state intervention. Understanding Spencer's political and economic investments, as they manifested in his rhetorical theory, teaches that a rhetorical canon as innocuous as style offers something much more than a presentational or performative gloss to argumentative content. To Spencer, economic style seemed able to revitalize an industrial ethos that he thought paramount to England's survival as the most advanced industrial civilization.

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When Jesuits Taught Rhetoric: Theory and Praxis of Actio Aiming at Utilitas

Drawing upon her recent translation of Ratio Studiorum (1599) and also her current research on major Jesuit sources on Theatre and Rhetoric (e.g. De arte Rhetorica Libri III by Cipriano Soares, 1562), the author has concluded that actio gained a new relevance within the programme of Rhetoric. Arguing that early Jesuits emphasized the social utility (utilitas) of Rhetoric, the author will show how actio and utilitas explain why Oratory prevailed over Poetics, or why even after the printing revolution the oral word remained more important than the written word. Since animus maxime uoce mouetur, orators' training entailed both theory and praxis. That is exactly what is reflected in dramatic productions whereby would-be orators were also offered training as actors. Sources on dramatic production as well as theoretical texts on the art of persuasion show that Rhetoric was understood both as a doctrine on eloquence and as oratory practice aiming at effective persuasion. In other words, far from confining Rhetoric within dry scholarly theorizing, Jesuits were fully aware, like the classics, of the critical relevance of Rhetoric for public life.

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Los principios humanísticos de la retórica de Rodolfo Agrícola y su presencia en Juan Luis Vives

La retórica está en la base de los fundamentos del humanismo renacentista en importantes autores del siglo XVI, como Juan Luis Vives. En este sentido, Rodolfo Agrícola se consagró como uno de los autores más influyentes para la postulación de dicho humanismo a través de sus obras, pero específicamente a través de su famoso tratado De inventione dialectica, en el que resulta evidente el tratamiento de una lógica tamizada por la retórica o de una retórica cuyo carácter inventivo está estrechamente vinculado con la lógica. En este tratado hay, además de las cuestiones dialéctica puramente teóricas, el uso de ejemplificaciones que llevan a sus lectores directamente a una reflexión y una crítica de tipo social y político, componente esencial del humanismo renacentista y, concretamente en el humanismo de Juan Luis Vives.

En esta comunicación presentaré un análisis de los aspectos humanísticos contenidos en el tratamiento retórico del De inventione dialectica de Rodolfo Agrícola y su presencia en la definición de la retórica y el humanismo de Juan Luis Vives con el propósito de mostrar hasta qué punto llega la deuda del valenciano hacia el frisón. A manera de conclusión, presentaré también una breve reflexión sobre la presencia de los principios retórico-humanísticos en el humanismo mexicano a través de la obra de Fray Alonso de la Veracruz, quien, a pesar de haber nacido en España, vivió, difundió su obra y diseminó su pensamiento en México.

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Appunti sullo schema di diffusione del commento di Guarino Veronese alla "Rhetorica ad Herennium"

Guarino Veronese (1370-1460), nel corso della sua lunga carriera di docente, adoperò come manuale di riferimento per iniziare alla retorica i suoi discepoli la pseudociceroniana "ad Herennium": delle lezioni del grande umanista sono giunte sino a noi le 'recollectae', ovvero gli appunti raccolti dagli alunni di Guarino, trasmesse da diciannove codici che testimoniano la molteplicità delle versioni messe a punto dal Veronese in occasione dei vari cicli di lezioni. Dal punto di vista quantitativo questa rappresenta la tradizione manoscritta più cospicua per quel che riguarda un commento alla "ad Herennium". Oggetto della relazione che qui si presenta è il frutto dello studio di detti manoscritti secondo una prospettiva tanto intrinseca quanto estrinseca, che consente, a un tempo, di avanzare alcune ipotesi sullo schema di diffusione del commento guariniano e di delineare i profili (e talvolta le precise identità) dei suoi fruitori. Mettendo inoltre a profitto l'edizione critica di una delle versioni delle 'recollectae' (la III secondo la classificazione di John Ward, "The Lectures of Guarino da Verona on the 'Rhetorica ad Herennium': A Preliminary Discussion", in "Rhetoric and Pedagogy. Its History, Philosophy, and Practice. Essays in Honor of James J. Murphy", edited by W.B. Horner, M. Leff, Lawrence Erlbaum Associates, Mahwah 1995, pp. 97-127, alle pp. 113-114), che ho preparato per la mia tesi di dottorato discussa ad aprile 2011 presso l'Università Ca' Foscari di Venezia, ho studiato un caso particolare di riutilizzo del commento di Guarino nel secolo XV, solo pochi anni dopo la morte del Veronese, che mette in luce una delle modalità di fruizione dell'opera esegetica. Anche i risultati di tale indagine verranno esposti nel corso della relazione.

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Rhetorical Theories of Mao Zedong: Traces of Chinese Traditional Thoughts and Lenin's Revolutionary Theories

Mao Zedong, one of the most influential figures in the 20th century, has led China's revolution and social transformation through his political rhetoric mostly recorded in his five volumes of selected works. This paper identifies Mao's theories of rhetoric in four categories: (1) Mao's theory on truth and knowledge; (2) Mao's notion of dialectics; (3) Mao's theory on art and literature; and (4) Mao's theory on persuasive writing. Through an examination of Mao's writing, it is evident that Mao's theory of rhetoric is influenced by Confucian thoughts, Daoist epistemology, and Leninist political theory. Mao's rhetorical perspectives were persuasive as they appeal to traditional Chinese values and ways of thinking as well as the Soviet leader as the exemplar for China's revolution. Ironically, Mao's theories of rhetoric appeared to champion subaltern studies and give voice to ordinary Chinese people while serving to strengthen his authoritarian rule and stifle freedom of speech among Chinese intellectuals.

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Le rôle de la voix dans l'actio rhetorica d'Antonio Vieira

Cette communication propose discuter les liens établis entre la rhétorique, le thêatre et les jésuites, ayant comme point d'articulation les sermons du prêtre portugais Antonio Vieira, un des plus grands orateurs du XVIIe siècle.

Nous comptons examiner, dans un premier temps, le rôle central joué par les techniques de l'actio rhétorique dans les traités ecclésiastiques de l'époque, ainsi que la postulation de principes pour régler la performance éloquente du prédicateur. A cet égard, il est essentiel de souligner que le sermon s'adresse à un auditoire qu'il faut gagner à la cause de l'église catholique dans cette période de grandes querelles réligieuses. Ainsi l'action oratoire est-elle primordiale dans la mesure où elle concerne la mise en relief des énoncés par le ton de la voix et les gestes appropriés, devenant alors indissociable de la théâtralité.

Il faut aussi observer que le XVIème et le XVIIème siècles ont prisé la voix par ses aspects à la fois physiques et spirituels, alliés à une théologie du Verbe incarné suivant le Concile de Trente, qui l'a caractérisée comme un souffle divin présent dans toutes les créatures. En outre, en plusieurs traités de la même période cette interprétation théologique de la voix renvoiait à une relecture d'Aristote, de Cicéron et de Quintilian, qui est à la base de la renaissance de l'actio rhetorica à l'âge de l'éloquence (cf. Fumaroli, 1980).

Dans un second temps, nous examinerons le sermonaire d'Antonio Vieira, afin d'évaluer l'importance des aspects performatiques engagés dans l'acte de prêcher et afin de considérer la mise en scène des passions de l'orateur lui-même, ainsi que de cellles qu'il veut susciter chez les auditeurs.

Après avoir identifié le rôle capital de la voix pour le jésuite en tant qu'un instrument doué d'une immense force persuasive, il s'agira de démontrer qu'en ce qu'il définit (à partir de Saint Jean-Baptiste) le prédicateur comme « la voix qui crie », Vieira est un partisan d'une prédication qui plutôt que de flatter les oreilles des auditeurs (comme le souhaitait la sophistique sacrée alors à la mode) fait ressortir la voix comme « tonnerre du ciel » qui hante et fait trembler le monde.

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Rhetoric's Questions about Argument and Narrative

Classical Rhetoric was immensely influential in European education throughout the medieval and early modern period when many of the arenas for speaking assumed by Aristotle and Cicero no longer existed. This success was owed partly to teachers' skill in adapting old doctrines to new conditions and partly to the way in which rhetoric investigates the problems, resources and strategies available to the writer. Rhetoric is a system of inquiry as much as it is a body of teachings.

Because rhetoric textbooks attempt to organise and transmit complex materials to an adolescent audience they have to simplify. Writers who have learned their craft are always likely to find more satisfying ways of solving the problems which writing poses and which rhetoric focuses on. But sometimes we need to understand rhetoric's way of asking the questions in order to understand the nature of these writers' achievements. In this paper I shall discuss some of the ways in which renaissance rhetoricians addressed the foundational issue of the contrast and connection between narrative and argumentation. I shall consider how the questions (implicitly) raised by renaissance rhetoric can help us appreciate the strategies of some European writers in deploying the resources and techniques available to them.

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Considerations on Cicero and Montaigne

Montaigne protests too much, at least against Cicero and Ciceronianism. In his "Considerations on Cicero" and his essay on books, Montaigne disparages Cicero's style as boring, his character as flawed, and his vanity as scandalous. Throughout his work, Montaigne strenuously disavows the imitation of Ciceronian eloquence. Yet, when criticizing Cicero, he makes an exception for the Letters to Atticus, from which he discreetly borrows a certain number of aphorisms that he recycles in his own essays without attribution. One of these sayings reappears, previously undetected by Montaigne criticism, in the essay "On vanity," where Montaigne appropriates a phrase coined by Cicero in his Letters to Atticus (8.7) which was admired by ancient compilers as an example of urbanitas and which eventually worked its way through many intermediaries into Erasmus's Apophthegmata. This apophthegm not only represents Cicero's legacy as a master of Laconic style, in contrast to his more familiar association with the periodic style, but it is also an important expression of Cicero's political dilemma, for which Montaigne feels a clandestine empathy in the midst of France's civil wars. The genealogy of this apophthegm can help us to appreciate the unacknowledged affinities between Montaigne and Cicero both in style and in politics.

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Melanchthon's Orations: The Art of Dialectic, and the Idea of Beauty

This paper investigates Philipp Melanchthon's definition of dialectic and idea of beauty as a diptych of practice and philosophy demonstrated by the corpus of his orations, occasional pieces of demonstrative rhetoric written in Latin and delivered as oral performances by himself and others. Bretschneider's Corpus Reformatorum provides the primary source for these orations, alongside secondary research by scholars such as Hartfelder, Koehn, and Kusukawa.

The surprising gap in our knowledge about Melanchthon's idea of beauty becomes all the more obvious when contrasted with the volume of studies on his rhetoric, dialectic, and theology. This paper argues that Melanchthon's idea of beauty as a manifestation of the glory of God intended to draw human beings into the contemplation and emulation of divine order and harmony cannot be understood in isolation from his theory and practice of dialectic. In Melanchthon's philosophy, beauty functions in dynamic relation with the practice of dialectic in order to promote education and virtue within the public life of his scholarly community.

As many scholars have attested, Melanchthon (1497-1560) was both humanist and reformer. If the Bible served as the primary locus for Melanchthon's reformist theology, classical literature was the great fountain of truth and inspiration for his dialectic. In both arenas, Melanchthon's idea of beauty was governed by the search for order and clarity. For Melanchthon, beauty functioned as a vital link in the dialectical chain of concord that unified education with the search for truth and the acquisition of virtue. In the practice of his paideia, Melanchthon's orations played a central role: they created a public arena for demonstrating the fruits of knowledge and wisdom gained through application to dialectic, rhetoric, and the other liberal arts, thus substantiating the assertion that he created the first model of human culture for the emerging public life of the Reformation.

It is hoped that this paper will contribute not only to our knowledge of the relationship between the history of rhetoric and the philosophy of beauty in the oratorical practice of Philipp Melanchthon, but also to a broader awareness of Melanchthon's influence on the subsequent history of aesthetics and rhetoric.

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Vitia elocutionis: Medicine and Style

The impact of Aristotle's ethical theory on the rhetorical concept of the faults of style (uitia elocutionis) has been demonstrated already by Stroux (1912). The vocabulary used in our earliest sources, De elocutione and Rhetorica ad Herennium, leaves no doubt that the concept of both virtues and faults of style was influenced by the Peripatetic idea of the mean. In these two sources uitia are described as deviations from the right measure (parekbasis, De eloc. 114), and as adjacent to the corresponding virtues (finitima et propinqua, Rhet. Her. 4.15). But should we follow Stroux (1912), Caplan (1954, 263 n. c), and Lausberg (1973, §§ 1063-4), and connect the origin of the concept with Aristotle and his measure doctrine?

Words that describe departure from the mean form only a small part of the vocabulary used by various authors of rhetorical treatises to illuminate the concept of uitia elocutionis. A close examination shows that this vocabulary is dominated by the metaphors derived from the analogy between speech and human body, especially the metaphors that suggest illness (e.g., sufflatus, inflatus, ogkos/tumor, oidein/turgere, ieiunitas, the absence of nerui, articuli, animi). In fact the very idea of the mean, the central concept of Aristotle's ethical teaching, was formed by analogy with medical principles (cf. Ross 1923, 193; Jaeger 1957, 57-8). In light of these observations the question of the origin of the rhetorical theory of uitia elocutionis can be taken one step farther. The Peripatetic concept of vitia rests on the idea of the corporeality of speech, and the medical imagery associated with this idea. As examples from Aristophanes and other authors show, the idea is certainly pre-Aristotelian.

This explanation is comprehensive and provides a better understanding of the concept of uitia elocutionis. It does not aim to identify a protos heuretes; instead, it traces the development of a group of related metaphors and the way in which they shaped a rhetorical concept.

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Racionalidad, pathos y la estrategia retórica de Gorgias en su Defensa de Palamedes

A partir del mito del sabio y valeroso héroe Palamedes (personaje que participa apenas de las campañas iniciales de la guerra de Troya), Gorgias, el sofista griego del siglo V a.C., elabora un discurso en que supuestamente el héroe se defiende de la acusación de traición maquinada por Odiseo. Ese discurso, conocido como Defensa de Palamedes (uno de los tres discursos supervivientes de Gorgias), es construido en los moldes de una defensa judicial y presenta varios elementos que vendrían a ser considerados lugares comunes (topoi) de la oratoria forense, un género en lo cual el recurso a las emociones también se tornaría un lugar común. Lo que se destaca, todavía, en la Defensa de Palamedes es la demostración lógica, racional: es así que Palamedes construye su defensa, utilizándose de la argumentación lógica, del raciocinio, llegando a afirmar su recusa en recurrir al elemento patético.

Sin embargo, ¿el recurso al efecto patético estaría realmente ausente de la argumentación de Palamedes? ¿O se presentaría de un modo más sutil?
Partiendo de la segunda hipótesis, el objetivo del presente análisis es observar en que medida ese recurso se articula con una demostración lógica y como integra la estrategia retórica utilizada por Gorgias en ese discurso.

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Rhetoric and Personalisation of Forensic "Patrocinium" from the Age of the Julio-Claudians to the Age of the Flavians

Through the analysis of various cases recorded in historical works by Tacitus and Cassius Dio as well as references in the biographies of Suetonius, Seneca's works and Pliny the Younger's letters, the paper will focus on the distance between theoretical precepts on defence proposed by technical rhetorical works (e.g. Quint. V, 13; VII, 4) or suggested in the declamatory collections and the real practice of rhetoric applied in judicial contexts during the Julio-Claudian and the Flavian reigns together with the individual aptitudes and strategic defensive lines stated for the "patrocinium" in some specific trials.

Special attention will be given to the examination of different arguments or techniques used in particular contexts in accordance with the public role of the litigants, their family connections and the political meaning of the charges. In this vein, further details from the historiographical and biographical sources may be reconsidered in order to study in depth the evolution of defence possibilities in the judicial practice of the High Imperial Age as reflecting both the social status of the prosecuted and the inconstant and changeable behaviour of the princes in judicial contexts during the period between Augustus and Domitian, beyond the increasing role of the "delatores" that has up to now been focussed on in recent contributions (among others, see especially S. H. Rutledge, Imperial Inquisitions. Prosecutors and Informants from Tiberius to Domitian, London-New York 2001; Y. Rivière, Les délateurs sous l'Empire romain, Rome 2002).

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Bilingualism, Rhetoric and Cultural Identity: The Case of Apuleius

His wanderings through Africa, Athens and Rome make Apuleius an emblematic figure of the relational network existing among different ethnic and cultural identities in 2nd-century imperial society. In particular this author, who is the most brilliant artist of both Latin archaism and the Second Sophistic, plays a central role in important phenomena of linguistic interaction, i.e. bilingualism and the connected question of the existence of African Latin (Africitas), which his 'eccentric' language allegedly offers significant evidence of. After the well-founded criticism of Norden and others, the hypothesis of the existence of Africitas seemed to have been definitively dismissed. However, the issue has come up again in recent studies, and must therefore be reexamined in the light of new investigations of bilingualism, the regional diversification of Latin and the schools of rhetoric in Africa.

Our analysis focuses on questions posed by Apuleius's triple linguistic competence and his rhetorical education: if Punic was his mother tongue, Latin was learned as an 'other' language, which later became the basis for comparison for learning a third language, Greek. Apuleius was, in any case, clearly a product of the school of rhetoric, which would have been able to erase any traces of interference from Punic in his Latin. Yet, both his precocious and complicated bilingualism – which involved particular attention to the language – and the exceptional vigor of the African school of rhetoric, in which certain baroque features of sophistic origin were more strongly developed and survived for a longer time (e.g. verbal abundance, redundancy, attention to the phonic and rhythm aspects of the language), seem to have played a determining role in his linguistic and stylistic virtuosity. In this light, Apuleius's language might in some way reflect his African 'marginality' and thus find parallels in modern authors who wrote in an 'other' language (e.g. Conrad and Nabokov). In the course of this study we shall highlight how these problems interact in the author's rhetorical performance: speaking to an audience made up of provincial elites, Apuleius alludes to his African background, but at the same time masks it behind a fundamentally Roman cultural identity, of which his constantly displayed knowledge of Greek is an integral part.

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Reassessing the Rhetorical Functions of Vulgaria in the Grammarians' War (1519-21)

I will examine a set of Latin Vulgaria by John Stanbridge, William Horman, and Robert Whittington, published from 1509 to 1520, as well as William Horman and William Lily's Antibossicon (1521), and the oratorical interactions between them, in order to reassess the pedagogical and grammatical stakes in the fierce rhetorical battle that has come to be known as the Grammarians' War (1519-21). This battle began with Lily's decision in 1519 to make Horman's Vulgaria the standard Latin textbook of St. Paul's School, replacing the older Vulgaria of John Stanbridge. Whittington's defence of Stanbridge and the publication of his own Vulgaria in 1520 fuelled an intense polemical debate, both in Latin verse and even in the textbooks themselves.

Ever since 17th-century writers Thomas Fuller (1662) and Anthony à Wood (1691-2) characterized the debate as a conflict between the mature, elegant learning of Horman and the defective, inferior learning of Whittington, a skewed perspective on this conflict has persisted. As recently as 2002, Greg Walker characterizes the conflict as one between Whittington, the traditionalist "Trojan," and Horman, the humanist "Greek." In 1992, David Carlson provided a much-needed correction to the traditional view, pointing out that Whittington deserved considerably more credit for humanist learning than history had afforded him, and that the differences between him and Horman had been greatly exaggerated. Yet Carlson's correction is an over-correction, as he ultimately dismisses as trivial the pedagogical and grammatical differences between the participants, preferring to reduce the entire debate to a simple matter of personal careerist rivalry. My paper will suggest that even such basic grammatical matters as the Latin translation exercises within the Vulgaria are not free from rhetorical investments, but are themselves key components in the argument.

I will look at the rhetorical structural organization of these controversial texts, as well as their explicit statements on learning, to determine their pedagogical functions and their attitudes towards newly humanist modes of discourse. In thus reframing the Grammarians' War as a rhetorical battle of the books, I hope to provide a new perspective that gives due attention both to the rhetorical strategies with which it was waged and to the substantive pedagogical and linguistic debates at stake in it.

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An Oikos Divided Against Itself: Aristotle, Thomas Jefferson, and the Rhetorical Ordering of the Household and the State

Democratic societies have long struggled with the question of where the boundary between the household and the state should be drawn. My paper offers an Aristotelian approach to deliberating about the relationship between these institutions. In so doing, my presentation begins in Classical Athens and ends in Colonial America. I begin by explaining Aristotle's emphasis on language as a force that creates, shapes, and maintains households and nations, and I eventually demonstrate this process of construction as enacted through the argumentation strategies of Thomas Jefferson. More specifically, I first situate Aristotle's concepts of oikoi (households), and poleis (city-states) in their historical context, emphasizing that his ideal oikos-polis relationship attempted to strike a balance capable of fostering unity among a diverse citizenry. In his Politics and Nicomachean Ethics, Aristotle offers a theory of the origins of civilization in which humans' capacity for language drove them to form households and, subsequently, societies. Next, I detail George Lakoff's "Nation As Household" conceptual metaphor and Carolyn Miller's understanding of the polis as a rhetorical community. Put in conversation with their classical counterparts, these contemporary rhetoricians complete the theoretical framework for my analysis of Jefferson's arguments; one set was prepared in a 1772 collection of notes for a friend's divorce hearings, and the other was made about four years later in the Declaration of Independence. Some have claimed that the divorce case was an opportunity for Jefferson to test the arguments he would later use in the Declaration, but this claim has not been examined from a rhetorical perspective. My close reading and comparative analysis of both documents builds on this underdeveloped thesis by demonstrating how Jefferson recognized the political and conceptual connections between the household and the state, and how he argued both cases by rhetorically reshaping those connections. In addition to its relevance to the tense contemporary American political deliberations about the proper relationship between the family and the government, my research contributes to historical discussions of households and nations by showing how, when the integrity of these institutions is contested, public figures use rhetoric to reshape and re-stabilize them.

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The Eloquence of the Victim: The Sacrificial Imagination in Abraham Lincoln's Early Speeches

This paper investigates a little-remarked motif that repeatedly surfaces in Lincoln's rhetoric, one rooted in some of his earliest speeches and that develops in nuance and import over a longer historical trajectory: that of the eloquence of the victim. The paper evaluates and analyzes victimary rhetoric in Lincoln's speeches through the hermeneutic lens of mimetic theory, as articulated by René Girard, to weigh the significance of this topos in Lincoln's evolving rhetorical approach to slavery, violence, and war; to assess his maturing rhetorical style from florid and periodic to more plain and declarative; as well as to assay implicitly the value of mimetic theory for historically focused rhetorical criticism. To this end, the paper examines two early speeches and their sources: (1) the 1838 Lyceum Address, wherein Lincoln foregrounds the power of contagious, mob-driven victimization to displace American revolutionary history with a mythic ideology obstructing the establishment of respect for law as a "political religion"; and (2) the 1842 Temperance Address, wherein Lincoln estimates victimary rhetoric as capable of accomplishing what admonition and accusation from "mere theorizers" who scapegoat drunkards for social ills cannot. A mimetic (Girardian) reading of the two speeches can abet historical contextualization to overcome the perceived inconsistency between the former's emphasis on "cold, calculating, unimpassioned reason" and the latter's staked value in "kind, unassuming persuasion." Lincoln's analysis of political influence and human nature in both speeches figures and performs sympathetic persuasion as the only remedy for the intransigence of fixed political ideology and cultural fashion in ways highly suggestive for interpreting the figure of the victim in later, more historically prominent speeches (particularly the Gettysburg Address and the Second Inaugural), which address such impasses head-on.

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The Roman Historian's Rhetorical Performance: Tacitus' *Dialogus* and His Historical Works

Problem:
This paper considers the extent to which a historian's work can be considered as a performance, and whether Roman attitudes towards the authority of an orator can be applied to criticism of historians. It is generally agreed that Roman historiography can be described as a 'rhetorical' genre. Is it valid to describe historians' work as oratory?

Methodology:
The paper concentrates on Tacitus and his milieu, making use of the variety of rhetorical theory (Quintilian's Institutio Oratoria), social and literary commentary (Pliny's Letters), oratory (Pliny's Panegyric) and scholastic rhetoric (the Major and Minor Declamations) that can be taken as evidence alongside Tacitus's own minor works and historiography.

Too seldom has the Dialogus de Oratoribus been integrated with Tacitus's other works to provide a more rounded view of his approaches to oratory and rhetoric.

Arguments:
The Dialogus de Oratoribus deliberately presents multiple arguments that fail to address each other directly as a way of presenting the numerous strands of contemporary oratory with which Tacitus had some qualified affinity.

It is too simple to state that Tacitus considered oratory was "finished" (Syme, 1958), though the Dialogus presents a stance of considerable scepticism towards the ability of oratory to attain the prestige of the Ciceronian era in a conventional form. This should encourage us to read Tacitus's other works as rhetoric, perhaps as oratory, and to ask how they attempt to achieve what could not be achieved by becoming a new Cicero.

Pliny's letter (Ep. 9.27) describes how an unnamed historian's recitation of his work led to complaints and pleas from the friends of a man whose murky past was to be narrated. This letter provides a rare glimpse of history's performance context. The prestige of the genre combines with Pliny's implicit representation of a good man (vir bonus), making the ideal historian something closely akin to the ideal orator of Ciceronian and Quintilianic tradition: "quanta potestas, quanta dignitas, quanta maiestas, quantum denique numen sit historiae, cum frequenter alias tum proxime sensi."

Tacitus's historiography speaks with a profoundly alienated yet authoritative voice, which reaches its greatest pitch of outrage in the representation of perverted justice under the Julio-Claudian emperors in the Annals. Tacitus's striking representation of courtroom scenes and speeches reminds us of the role the historian's experience as a practising orator would have had on his writing of history. Furthermore, in representing the increasingly futile attempts of senators to defend themselves through traditional defence speeches in court, Tacitus finally comes to show that history is the only way to provide just representation of imperial abuses, and his Annals take the role of a powerful piece of advocacy, a literary performance that takes the place of a threatened oratorical art.

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The Rhetoric of Freedom and Avant-garde Literature: Two Models

Connections between aesthetic and political *actio* have been one of the hardy perennials of critical debates since the avant-garde era of the early 1900s, pushing the boundaries of what was accepted as the norm. This paper detects shifts from conventional liberty rhetoric – consisting of the theme of liberty as well as the linguistic forms used to suggest that liberty is worthwhile – towards more radical rhetoric of freedom.

Two conflicting models addressing the tasks of literature will be discussed. The first model offers literature which could be called *constrained freedom*: that is, a social responsibility, where the role of the writer is to serve free society by means of literary expression. Such a view was advocated in *Ideals and Realities in Russian Literature* (London, N.Y. 1905) by Pjotr (Peter) Kropotkin (1842–1921), a non-Marxist Russian revolutionary thinker who lived for decades in England.

In contrast, the model of unconstrained freedom argues that literature must eschew direct societal concerns although it would be absurd to claim that art is an isolated system. In England such a view was promoted by the poet and art critic Sir Herbert Read (1893–1968). Inspired by Kropotkin's social theory but critical of his notions of literature, Read argued in *Poetry and Anarchism* (London 1938) against "doctrinaire civilizations", suggesting new connections between literature and individual freedom as well as depicting free literature in terms of ecological metaphors in its natural environment. Unlike liberty ("one of the conscious values of a civilization"), freedom cannot be defined as it is "a living breath of which we are scarcely aware until it ceases."

The ambiguous arguments presented in support of these models nevertheless raise crucial literary concerns during the turbulent and formative phases in the European rhetoric of freedom between 1900 and the 1930s. Above all, these included the literary debates on the abstraction-realism angle.

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Competitividad, emulación y argumento de superación en las revistas impresas del mundo de los negocios

Este trabajo tiene como objetivo investigar producciones retórico-argumentativas presentes en las revistas impresas del mundo de los negocios: EXAME, Época NEGÓCIOS e ISTOÉ Dinheiro, medios de comunicación brasileños de la actualidad recurrentemente publicados en portugués. En especial, de la retórica tradicional (era clásica) y de la nueva retórica (tiempo actual) serán examinados en paralelo la pasión aristotélica emulación y el argumento de superación. Según define Aristóteles, la pasión emulación consiste en cierto mal estar debido a la presencia manifiesta de bienes honoríficos los cuales si pueden obtener por la disputa con quien, por naturaleza, es igual en la competición. En esa situación de competitividad continuada, en estado de ánimo positivo, si puede constatar el argumento de superación, entendido por Perelman y Olbrechts-Tyteca en el Traité de L´argumentation (1992) como la insistencia en avanzar siempre más en determinada dirección, sin límites, aunque alcanzado el objetivo o ya vencido la etapa a cumplir, en una busca incansable y insistente de superar barreras.

Las revistas de negocios, por tener un público en particular ideal (target) formado por un grupo de individuos que sostienen creencias y valores mutuos, detienen construcciones argumentativas particularizadas con foco en esta audiencia específica. Por la importancia en las revistas impresas, dos textos serán examinados: las portadas y los reportes con llamadas en las portadas. Las portadas llevan la primera mirada de los lectores y ofrecen producciones específicas a tener en cuenta por el analista del discurso. Consideradas textos "ganchos", las portadas son producidas para despertar el interés del contenido más importante de la edición, detallado justamente en los reportes de temas anunciados.

Serán considerados los preceptos retóricos clásicos de Aristóteles, en especial acerca de la pasión emulación y adoptados los postulados teóricos de la disciplina Nueva Retórica (de Chaïm Perelman y Olbrecths-Tyteca) con sus seguidores. Con el análisis reflexivo de estos textos, al considerar sobre todo el lenguaje verbal, tenemos la intención de movernos un poco más en los estudios sobre las estrategias de argumentación/persuasión utilizadas por el orador (enunciador) en las revistas del universo específico de negocios empresariales.

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Voice and Emotion: A Tribute to Rhetoric

We live in a period of great developments in linguistic studies on orality, phonetics, phonology and prosody, which, allied with the parallel developments in the studies of cognition, pragmatics, the corpora, the contributions of phono-audiology and the new technologies, are demonstrated to be more and more exhaustive, complex, and sophisticated. In this context, important as well are the studies on the quality of the human voice. It is known that the human voice is an extremely flexible medium and one of the most important forms of transmitting and exchanging information between people. It is also known that the voice's messages tend to be more or less "colored" by emotional meanings, positive or negative, subtle or strong, which constitute an important source of voice variation. Various authors today are interested in the quality of the voice and, mainly, in the relation between emotion and voice. This topic has been widely researched, both theoretically and empirically, from diverse foci. Despite all this wealth, rarely in these studies is there found any mention of the great contribution of the classics to this theme. The notion that changes in the expression of the voice can be caused by emotions is always attributed to Charles Darwin (1872 - 1934). But in relation to emotion, one cannot forget that Plato and mainly Aristotle were the precursors of this study, with the latter, due to his contribution, being considered the father of human psychology. Nor can the important contribution of the Stoics to the emotions be forgotten. But, the rhetorical studies on pathos and persuasion and on the importance of the voice in the transmission and reception of emotions were chiefly important.

In this study, I intend to return to the contributions of classical rhetoric on this theme, through a survey of the primary sources of this ancient art, mainly the Rhetoric of Aristotle, the Rhetoric to Herennius and On Oratory of Marcus Tullius Cicero, with the aim of showing that there are many today, to a certain extent, "reinventing the wheel."

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Retórica, memoria y discurso en la oratoria parlamentaria española del siglo XIX

La memoria tuvo amplio reconocimiento en la antigüedad clásica y era una virtud reseñable en el retrato del cualquier personaje de la vida pública (Cicerón y Suetonio). Unida a la memoria está la capacidad de improvisación, que es otro de los rasgos a los que se alude al describir las virtudes de diferentes emperadores (Tácito, Séneca y Suetonio). Además, en los tribunales de justicia de la Roma clásica, la lectura del texto escrito no era bien recibida por los jueces. Quintiliano advierte que los jueces admiran más y temen menos lo que piensan que no se ha tramado contra ellos. Esto es así porque la improvisación es fruto del *ingenium* y evoca la espontaneidad propia de quien no finge para ocultar la verdad, y por eso es tan apreciada por los jueces y ciudadanos.

Con el paso de los siglos observamos que quienes añoran el retorno a una edad de oro en la que la inocencia natural presta lo necesario para vivir en perfecta armonía con el entorno se decantan invariablemente por lo natural y por la improvisación (*Utopia* de Tomas Moro). Quintiliano es el que explica con más claridad la importancia de la improvisación y la mejor manera para desarrollarla ayudándose de la memoria.

A partir del siglo XVII surge una corriente contraria al abuso de la memoria y partidaria de la improvisación. Esta actitud se aprecia en políticos y predicadores españoles del siglo XIX. Un buen ejemplo de ello es el *Diccionario de los políticos* (1855) de José Rico y Amat. Otro político destacado que reflexionó sobre este asunto es Cánovas del Castillo, que trata de la improvisación en los prólogos que compuso para sendos libros de Arcadio Roda: *Los oradores griegos* y *Los oradores romanos* (1874 y 1882). Cánovas reconoce que los discursos oratorios preparados con esmero, constituyen obras de un arte excelso, pero esto no es suficiente para que superen a la oratoria espontánea. Sopesa las ventajas e inconvenientes de ambas prácticas discursivas y concluye que los discursos concienzudamente preparados son propios de la antigüedad clásica y no de la modernidad.

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Staging Oratory: Performing Stump Speeches in Blackface Minstrelsy

Mid-nineteenth-century American popular entertainment featured parodic representations of stump speakers, orators who traveled the circuit delivering speeches on political topics, usually outdoors, from makeshift platforms. Speakers stumped for political candidates and for social movements, like abolition, temperance, and suffrage. Stump speakers engaged their audiences with florid language, humor, resonant voice, and dynamic gestures. The popularity of stump speaking as a mode of public address coincided with the development and popularity of blackface minstrelsy as a form of American entertainment, and the stump speech became an established part of minstrel performances. Minstrel show stump speeches were laden with malapropisms, and spoken in a dialect that inflated and exaggerated the style associated with this mode of oratory. This verbal pomposity was combined with an embodied delivery that included pratfalls and other kinds of physical comedy. In this paper we engage with primary source materials, including compilations of stump speeches, journalistic coverage of minstrel performances, memoirs, and extant scripts, as well as published studies of minstrelsy to argue that the performance of stump speaking in minstrel shows was a means of ridiculing class pretension for a largely working-class audience, mocking people of color for presuming to master oral discourse, and trivializing serious deliberation about controversial social and political issues. This parody worked because the conventions of both stump speaking and minstrelsy were so familiar to audiences. Examining them together underscores the performative nature of rhetoric and the rhetorical dimension of popular performance.

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The Same River Twice: The Art of Memory, the Science of Imagination, and the Rhetoric of Discovery

Such twentieth-century rhetoricians and philosopher-teachers as Richard Rorty, Stanley Fish, and Karl Popper argued about the possibilities (or not) of original ideas. Such nineteenth-century artists and aesthetic theorists as William Wordsworth, Samuel Taylor Coleridge, and even Edgar Allen Poe posited the connections between cognitive science and the imagination, inadvertently anticipating the recent wave of interest in brain science and its relation to creativity. In recent years, a surge in scholarly interest in the emotive component of rhetorical 'pathos' appeal has drawn attention to the impact of emotion over reason in contemporary culture and its various discourses, including politics and even education.

In view of this current quandary or entanglement of emotion and reason in civic rhetoric (metaphorically depicted in Plato's Phaedrus), this paper will explore implications of recent work on brain science (e.g., Proust and the Squid) for such canons of rhetoric as invention, memory, and delivery, as well as the implications for a "science of" creativity.

Through analysis of the discourses on the reciprocal enterprises of art and science, creativity and critical thinking, this investigation explores possible arguments and evidence for the inseparability--rather than distinctions and disparities--between art and science as intellectual and rhetorical enterprises, based on arguments of definition as well as cultural exigency. Drawing on the work of late nineteenth- and twentieth-century critics of literature and teachers of rhetoric and literary art and criticism, this paper will explore and articulate the interconnectedness of art and science as modes of inquiry and rhetorical enterprises.

This paper will explore the implications of recent work on brain science (e.g., Proust and the Squid) for a "science of" creativity as well as insight into the reciprocal enterprises of art and science, creativity and critical thinking. Ultimately, this investigation explores possible arguments and evidence for the inseparability--rather than disparateness--of art and science as intellectual and rhetorical enterprises, and the significance and rhetorical possibilities of uniting art and science, creativity and criticism (or critical acumen) as supporting arguments for the future of liberal arts and science education.

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Ethos as Both Internal and External: Limitations of Social Constructivist Notions of Ethos for First-Year Composition Courses

Given the shared history of rhetoric and composition, the modern tendency of looking to rhetoric's Greco-Roman traditions for rich nodes to mine regarding contemporary pedagogical problems is understandable. This paper aims to continue the recent practice of recuperating ancient rhetorical concepts for pedagogical purposes by investigating how ancient conceptions of ethos—defined by the author as both an internal quality of writer and an external performative act between writer and audience and also a "dwelling place"—may help alleviate specific pedagogical struggles surrounding teaching argumentation in first-year composition.

The author posits common challenges of teaching academic writing might be assuaged with a classical orientation to ethos layered on top of modern social-constructivist notions of ethos. Although several seminal studies have reframed ethos as a social process of negotiation between speaker and audience (e.g., Cherry, LeFerve), such a postmodern definition of ethos as fluid and negotiated seems ill fitting in the context of the composition classroom where students are often asked to write to imaginary professional or public audiences with whom they never interact. Recuperating ancient notions of ethos that are not solely tied to the social relationship between rhetor and auditor is a strategy available to composition instructors. Re-reading contemporary uses of the less-common translation of ethos as "dwelling place" (Holloran, Hyde, Reynolds) to join together claims of ethos as rooted in the individual and ethos as a social action, this paper aims to investigate pedagogical possibilities.

Aristotle lays the foundation with his claims about ethos existing both in the writer and writing, and contemporary scholars (e.g. Cherry, Hyde, Reynolds) give an excellent description of how auditors are assumed to have agency in speech acts. Due to ethos being defined as a process with multiple participants, social constructivist postmodern definitions of the concept are often attuned to the social situation of the speech act including the process of invention and drafting prior to delivery. Melding these two perspectives creates a layered understanding of ethos: ethos is at once something internal (emerging from within the speaker or speech) and external (constructed through a negotiated social process).

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Performance and Rhetoric in António Vieira´s "Le Lacrime d´Eraclito"

This paper aims to analyze the speech "Le Lacrime d´Eraclito" by António Vieira, a Jesuit known as the "prince of Catholic pulpit-orators and the emperor of the Portuguese language". The speech was published in Portuguese as a sermon in 1710. In fact, the original text is in Italian and after almost three centuries it was published again in a critical edition (2001). It was part of a debate staged at the Royal Academy in Rome in 1674, promoted by Queen Cristina of Sweden. When asked who could be considered more sensible, Democritus, who always laughed, or Heraclitus, who always cried, Vieira and another Jesuit, Girolamo Cattaneo, defended each side in a public performance. Vieira argued that the world merits tears rather than laughter and, in fact, Democritus and Heraclitus both wept, each one in his own way. I intend to discuss Vieira´s speech in the context of religious oratory, more specifically that of the Jesuits, and address such questions as the role of performance and theatrical training proposed by the *Ratio Studiorum* in the preaching methods of Vieira, who studied and taught rhetoric at the Jesuit College of Bahia (Brazil). In this context, I will compare this speech and the famous "Sermão da Sexagésima" (1655), considered a small treatise on rhetoric, in order to analyze his theory and practice of sacred persuasion. I will close with a view of the use of classical philosophy in "Le Lacrime d´Eraclito", more specifically his reinterpretation of Democritus's philosophy. I hope this study can bring some insights to a dialogue between classical and Jesuit tradition and the role of performance and rhetoric in the latter.

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The Role of the Rhetor

Since Aristotle, "rhetoric" has become so dominant as the term to describe the theory and practice of public discourse that scarcely any attention is given to the role that the rhetor actually performed in classical Athens. Clearly he spoke in the assembly, the law courts, and in other public venues. But this paper will put emphasis on a more primary role, as the proposer of legislation, decrees, and public lawsuits.

This role has been recognized since the studies of W. Pilz (Der Rhetor im attischen Staat 1934) and M.H. Hansen (GRBS 1980's passim). What has been less well recognized is how such a role gave formal recognition to the rhetor in laws, such as that on the scrutiny of orators (dokimasia), impeachment (eisangelia), and the suit against illegal proposals (graphe paranomon). These laws, particularly those that were legislated in the 4th century, prompted rhetorical theorists, such as Aristotle and Anaximenes, to develop argumentation in turn that focused on the character and motives of the rhetor, not just as a speaker but as an initiator of proposals.

The very different ways that Aristotle and Anaximenes dealt with this role mark one of the great distinctions in their rhetorical approaches. Aristotle develops the ethos of the speaker as a technical means of persuasion (entechnos pistis), but Anaxminenes sees the doxa (opinion) of the speaker as a supplementary proof (epithetos pistis). The two theorists seem to focus on the two different roles of the rhetor, as speaker and proposer. In pursuing this approach, Anaximenes appears to follow a conceptual tradition that can be traced back through Isocrates to Plato. It receives confirmation, moreover, in public inscriptions, which invariably identify the rhetor who proposed the law or decree, and in some passages of Demosthenes, which refer to the decree as a "dogma" of a rhetor. It receives further confirmation in Anaximenes's teachings about the exetastikon eidos, the investigative species of oratory, which focuses in particular on inconsistent motives on the part of the rhetor.

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Rhetorical Instruction in John Dunton's *The Ladies Dictionary* (1694)

John Dunton claims that he wrote The Ladies Dictionary (1694) as a "General Entertainment for the Fair-Sex." The encyclopedic dictionary contains a variety of topics ranging from classical literature to beauty secrets. However, both inside and outside lexicographical circles, The Ladies Dictionary is little known for its instruction in the rhetorical arts. An examination of the text reveals such instruction for young women as discourse, gestures, conversation, syllogisms, and letter writing. Dunton promises to teach his naïve young female readers the "perfection of the Art of Speech." He begins by listing qualities Socrates considered important to his disciples: "Discretion, Silence and Modesty." Dunton instructs young women to speak with eloquence and to use pleasing gestures. He lists rules for discourse with strangers, and he emphasizes the necessity of having a point or edge in one's speech. He argues that "words on all occasions ought to become the person that uses them; as when you speak before a Prince, you must make an Oration worthy of his hearing." Dunton's rhetorical directives provide a glimpse into the cultural and social attitudes of the period. The Ladies Dictionary teaches young women in the rising middle class rhetorical skills that might make them more attractive in the marriage market. Dunton includes rhetorical training that he considered to be important in a young woman's education in seventeenth-century England.

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Cuando la 'actio' deshace el efecto persuasivo del texto retórico: algunos ejemplos del discurso político y empresarial en España

Durante siglos, en la Historia de la Retórica ha predominado el texto retórico (resultado de 'inventio', 'dispositio' y 'elocutio') frente al hecho retórico (el discurso retórico total, producto de las cinco operaciones retóricas), lo que ha tenido como consecuencia que 'memoria' y 'actio' hayan sido descuidadas tanto a nivel teórico como práctico.

No obstante, la recuperación en el siglo XX de la Retórica como ciencia total del discurso ha permitido que desde la 'nueva Retórica' e incluso desde disciplinas como la Pragmática, la Sociolingüística o el Análisis Crítico del Discurso se hayan reivindicado las dos últimas operaciones discursivas, especialmente la 'actio' o 'pronuntiatio', considerada operación clave en la creación del significado del discurso en su contexto comunicativo.

Pero esta revitalización de la 'actio' en el ámbito teórico generalmente no se ha evidenciado en la práctica del orador, donde texto y 'actio' todavía caminan separados, con negativas consecuencias: una errónea presentación del orador (en la línea de Goffman) durante la 'actio' o una inadecuada adaptación de los aspectos extratextuales al contexto comunicativo pueden anular lo expuesto en el texto retórico más hábilmente construido, con lo que la persuasión no tiene lugar y el receptor puede rechazar, no sólo el discurso, sino al orador mismo.

Pretendemos con nuestra intervención explorar este fenómeno, y ejemplificarlo con una serie de discursos fallidos en los que una 'actio' descuidada ha roto la capacidad persuasiva de textos retóricos bien diseñados. Analizaremos, en particular, discursos políticos y empresariales españoles. En el ámbito político, discursos electorales del actual presidente, Mariano Rajoy, y del principal representante de la oposición, Alfredo Pérez Rubalcaba. En cuanto al discurso empresarial, el corpus de análisis lo constituyen discursos pronunciados en las juntas de accionistas de grandes empresas multinacionales españolas como Repsol o Telefónica. A nivel teórico-metodológico partimos del marco conceptual de las disciplinas antes mencionadas, así como de la relectura, en esta misma línea, de los textos de la Retórica clásica, sobre todo de un Quintiliano que concibe la 'actio' como la operación clave del discurso, pues produce el 'movere' emocional capaz de reforzar o desestimar lo propuesto por el orador.

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Performing a Speech: The Suitable Introduction in George of Trebizond's *Rhetoricorum Libri V*

Since the oldest rhetorical handbooks the role of a suitable introduction has been always considered to be crucial. Hence, in the development of the doctrine, the care of the authors in stressing its necessary relationship with the genera causarum and, accordingly, in focusing on the orator's different approach to each of them. Several texts mention the need for the use of two kinds of introductions, principium or insinuatio, but only the Rhetorica ad Herennium and Cicero's De inventione give detailed precepts in this regard. The doctrine dealt with in these two handbooks and likely already elaborated in the Greek Hellenistic schools is not, however, homogeneous: not only the number of the genera causarum is different (four in the Rhetorica ad Herennium, five in Cicero's de inventione), but also the use of the insinuatio is supposed to be necessary from different points of view. If the scarce information in this regard given by Quintilian and most of the Latin handbooks of the imperial period is clearly drawn only from Cicero, George of Trebizond, in the early Renaissance, proves to master the two texts perfectly. His chapter De exordio, however, is particularly interesting because, according to his incredible ability in composing a patchwork from different sources, George draws his precepts not only from the Rhetorica ad Herennium and Cicero's De inventione, but also from Quintilian's Institutiones oratoriae and Hermogenes's "Peri Staseon." The result is noteworthy, absolutely new for a Latin rhetorical handbook, but the way of acting quite risky. Indeed, George is not happy just combining together these different sources, which, on the other hand, he never quotes; he also personalizes his advice, adding some more details taken from other contexts, but sometimes, in doing that, he gets confused. I will analyze the whole chapter to single out all these difficulties.

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Theatrical Performance and the Trial as a Performance: Intersection Forms in the Real and Fictional Forensic Oratory between the First and Second Century A.D.

The paper aims to analyze some cases, between I and II century AD., in which traditions of theatrical performance approach and even trespass into trial performance: cases where the trial becomes more and more explicitly a representation, with particular regard to the use of visual tools and techniques of dramatic or para-dramatic staging.

Three cases will be briefly examined, among other things tied together by the common denominator of some connection with magic:

1) the technique, on which Pliny the Younger informs us briefly and rather enigmatically, adopted by the orator Aquilius Regulus, who made up heavily now his right, now his left eye and brow, depending on whether he assumed the role of prosecutor or of defender. This technique, although probably incorporating superstitions about the magical power of the aggressive gaze, is also influenced by the theatrical tradition of those masks that showed, as Quintilianus says (inst. 11, 3, 74), a double expression depending on the side from which they were observed. The court and the trial are thus transformed into a stage for the performance of the orator/actor: a performance carefully studied, including the detail of the 'mask' and the actio related to it;

2) The use and exhibition of objects, the allusions to the theatre, the use of allegorical personifications as 'actors', the involvement of the public (even as 'prompter') and other similar director's techniques in Apuleius's De magia;

3) The description given by the same Apuleius, in the third book of the Metamorphoses, of the trial undergone at Ipata by Lucius, during the feast of the god of Laughter, for the alleged murder of three local brigands (actually three goat-skins magically animated by the arts of his landlady, the sorceress Pamphile).

The place of the murder trial would have been the Court of the city; but when Lucius was arrested and brought before the tribunal, it was decided instead that the trial had to take place in the local theatre. All the course of the trial has consequently theatrical forms, that are doing nothing else, however, than to take to extremes - unmasking and revealing their affinities with theatrical techniques - ancient traditions of staging usual from a long time in the trial tradition, which in turn inherited them mostly from the theatre. We thus will examine the decisive intervention of secundae partes with appropriate costumes, and the disclosure and exposition of the corpses as the apogee of the visual strategies put in place by the prosecution and in vain rejected by Lucius the defendant, and at the same time as the final revelation of the fictional and ludicrous nature of the trial.

The rhetorician and orator Apuleius, who in the past used similar director's techniques in front of authentic courts - as attested by the Apology - now overtly reveals their theatricality in a mock trial that is actually a real theatrical play.

The analysis of these three cases shows a conscious shift of forensic oratory towards forms of performance directly and even declaredly borrowed from the theatre, while the oratorical show seems more and more explicitly capable of replacing the theatrical play, even physically seizing its own place, the theatre.

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Preparing Audiences for Deliberation

I am interested in epideictic events and their interactions with audiences. Drawing on Richard Schechner's work on performance theory and Aristotelian rhetorical theory, I will argue that epideictic events shape audiences, sometimes even transform them, for the purpose of establishing temporarily stable communities where deliberation is possible. Given that crisis often precipitates epideictic occasions, communities are caught up in heightened emotional and confused intellectual states. Chaotic circumstances, such as those that resulted from Hurricane Katrina or the 911 attacks, interrupt normal social practices and prevailing values, consequently providing openings for the transformation of both. Chaos also invites conflict and division, insecurity and alienation. Democratic communities must deliberate about the future, but participants in these contexts lack both the state of mind and the stability to participate meaningfully.

Epideictic events, given their reliance on and assumptions about shared values of the group, serve to gather audiences into what Schechner calls "ritual theatre" for the purpose of "reintegration" (218), offering them the opportunity to "react to the world of social drama in new ways" (215). Audiences in these dramas play a variety of roles, which Schechner names "integral" and "accidental" audiences. This characterization enables a clearer understanding of the diverse audiences that view and participate in epideictic events, helping to address contemporary and media-delivered contexts, where spectators may or may not share values. Instead of the audiences that Aristotle imagines, contemporary epideictic events include diverse groups, many of which are in conflict with each other. Crisis renders these groups vulnerable and, consequently, susceptible to being redefined and redirected, even if temporarily. It is through this redefinition, I will argue, that epideictic prepares audiences to deliberate, for good or ill. Further, performances of ritual theatre potentially offer marginal voices broader audiences and the chance to establish new norms.

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Kairos on a Continuum: An Analysis of Kairos within Isocrates's Corpus

In this presentation, I argue that the field of rhetorical and writing studies has developed substantive analyses of kairos, but the major scholars researching and writing about kairos have neglected to reappropriate the term in the widest frame possible. Notably, Phillip Sipiora points to potential contributions scholarship can make regarding kairos and Isocrates's corpus arguing that "In spite of the attention given to kairos by twentieth-century historians, no one, to my knowledge, has offered a systematic articulation of the importance of kairos in the rhetorical/cultural system of Isocrates" (2002 p. 8). Thus, I argue that developing a continuum that encompasses a range of senses for kairos will make the term less vague and aid in a clearer understanding of the term within the Isocratean corpus. The spectrum I adopt is derived from an analysis of current scholarship from rhetorical and writing studies which illustrates a range of senses for kairos from situation/context on the one hand to timeliness on the other.

I examine how Isocrates's use of kairos in select texts from his corpus wed my understanding of kairos to current classical and composition studies. Using the PERSEUS database, I select key passages from Isocrates's corpus where he uses the term kairos, or its variants, and then show how those particular uses of the term itself map over the continuum I develop from current scholarship. So, instead of arguing for an understanding of kairos as it may inform different rhetorical acts in general, I look to the ways the term and its derivatives are put to use by Isocrates to demonstrate that the variations in its senses were operational in Isocrates's time. It is my hope that this argument will allow us to understand the term kairos as an evolving response to the political and social vacillations in the Athenian Golden age honoring both the mental and physical labor used to develop the complexity of this word. My argument ought to add a complexity and depth to our current understanding of kairos as a pivotal term for contemporary rhetorical and writing studies.

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A Rhetorical Fusion or Performance Convergences: Politics and Games

The historical dimension that connects us to Greco-Latin antiquity, due to its values and procedures, may reveal the rhetoricity which is present in the representation and the perspective we have of the world. We start from the notion of Politics, considered by Aristotle as the highest science in the ancient times. The management of conflict points replaced the use of physical strength, and the differences and oppositions were resolved through argumentative and rhetorical processes. The games were also part of the daily life of the society, subjected to standards and rules.

The question in this paper is to examine: 1) Historical injunctions, demonstrated in Ancient Rhetorics and which lead us to rethink the concept of politics; 2) the role that rhetorical and argumentative processes play in driving political conflicts, especially in election campaigns; 3) the points where politics and games intersect in their similarities and performances, certified by a metaphoric and metonymic network.

The climate of tension that establishes the source of a strong rhetorical potential provides one with images about the action of winning or losing as in a real battle. This is what happens in the disputes of election campaigns as a breeding ground for passions, in which all parties have their interests and react according to them. For this issue, we take up Aristotle as a fundamental basis.

The material analysed was extracted from the Brazilian media and consists of leading newspapers (*O Estado de São Paulo* and *A Folha de São Paulo*) and of the weekly television debate panel *Globonews*, which discusses problems related to local and international politics.

The theories supporting this research refer to Ancient Rhetorics, in its takeover by the New Rhetorics (PERELMAN, MEYER and others), especially Perelman's argumentative techniques which serve as basis for reality, and some interdisciplinary fields. It is expected to show how the two examined fields intersect through a metaphorical field that unites them and produces the effects of a participatory illusion with high persuasive value.

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Beyond Argumentation: The "Art of Speaking and of Being Silent" (1245) of Albertano da Brescia

Albertano da Brescia is probably best known for his "De consolationis et consilii" (1246) which is a major source for Geoffrey Chaucer's "Tale of Melibee." But in his role as lay preacher and communal "causidicus" -- part magistrate, part mediation lawyer -- he also wrote this short Latin treatise promoting language that was to be both moral and rhetorically effective without being agonistic. He prefers narration over argument. Unlike Cicero, who wrote a treatise for his son on the best use of argumentative language (his very technical "Partitiones oratoriae"), Albertano wrote this treatise for his son Stephanus on the best ways to be non-rhetorical -- that is, to learn when and how to speak, and how to be silent, in the cause of seeking right action for the common good.

In a sense Albertano seeks a Senecan calm over a Ciceronian persuasiveness. At the same time his method of marshalling ideas echoes the first section of the three-part format of the formal "disputatio" which had come to dominate the newly-formed universities of Italy, France, and Britain. Thus he provides citations without offering them as arguments from authority.

The "Art of Speaking and of Being Silent" (*De arte loquendi et tacendi*) is organized under the "Seven Circumstances" of Who, What, To Whom, Why, How, Where, and When. Initially described by Aristotle in his "Nichomachean Ethics," this set of questions was taken up by Hermagoras and Cicero and transmitted into the middle ages in their works. This "schema," as it was called, also shows up in the Fourth Lateran Council of 1215 as a set of questions to guide confessors in assessing the sins of their penitents.

Albertano also cites a remarkably diverse set of sources for the 214 aphorisms which stud the text, among them Cassiodorus, Cicero (three works), Alcuin, Petrus Alfonsus, Seneca, Horace, Ovid, Publius Syrus, *Disticha Catonis*, and Andreas Capellanus. He states his ideal for language this way:

> So let your speech be true, efficacious, not foolish, reasonable, sweet,
> pleasant, soft not harsh, beautiful and not wicked, not obscure, not sophistical,
> not injurious, not mocking, not sad, not proud, and not idle.

The "De arte loquendi et tacendi" survives in more than 180 Latin manuscripts, together with a number of translations and commentaries. It had influence well into the Renaissance period, with 35 printed editions in the incunabular period, including translations into French, Dutch, and Italian. It is certainly a work well worth looking at again very carefully, as a unique call for a non-rhetorical approach to public language.

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The Rhetorical Strategy of Guiguzi

Guiguzi is considered a book concerned with the Yin-yang/ Taoism theory, battle theory, persuasion or Qigong exercise. But the most important thing is that Guiguzi has a deep relation with rhetorical methodology. In the point of communication, it has enough of the classical, academic and referential merits. Because to make a point to the listener is the main purpose of contemporary communication theory.

First of all, Guiguzi is the guide of exercise to be a Superman who has many talents in the field of Yin-yang theory, tactics of battles, concrete rhetorical methods etc. Sometimes the author of this book demands very cruel methods for the readers to solve the problems in complicated man-to-man situations. In spite of someone else's criticism because of the absence of morality, Guiguzi insists on expressing the real short road to survive in this jungle today. Therefore Guiguzi kindly explains for us how to train the body, heart, breath and speech.

Guiguzi presents methods for cultivation and training combining theory and practice on one side and body, heart, words, and breath on the other. It aids the reader in understanding the principles of heaven and earth, and of humankind in between, and it offers integrated instruction for practical training, "secretly unifying and combining" (the yinfu of the title) the heaven and earth outside the body and inside of it. Thus, it is a guide for becoming a sage---the omniscient and omnipotent "superman" who understands and trains himself in all these principles and is thus capable of deploying them in any form of combat, including lobbying.

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Stasislehre und Politik

„Die Stasislehre ist die Kunst der Reduktion komplexer Streitgespräche auf einen oder mehrere ihrer relevanten Kernstreitpunkte. Ihr Entstehungsgebiet und Hauptanwendung ist die kontroverse Auseinandersetzung zwischen zwei Parteien im genus iudicale. Bereits in der Antike wurde jedoch auch die Anwendbarkeit der Stasislehre in den anderen beiden Redegattungen behauptet." (Hoppmann 2008: 93-94)

Man hat behauptet, dass die Stasislehre hauptsächlich auf die Gerichtsrede, bzw. auf die juristischen Fälle andwendbar ist. Hermogenes aus Tarsus, der Autor der einflussreichsten Stasislehre (2./3. Jh. AD), teilt dem Leser seines Werks Über die Staseis (Peri staseōn) mit, dass das Thema des Buches „die Einteilung der politischen Fragen (politika zētēmata) in sogenannte Hauptpunkte" (Stat. 1.9-11) ist, die politische Frage wird als „eine logische (wörtliche) Auseinandersetzung darüber, was man für gerecht, schön, nützlich oder alle drei zusammen hält" definiert und dieser Auseinandersetzung „beruht speziell auf den Gesetzen und Sitten, die bei jedem zu finden sind" (Stat. 1.13-17).

Ziel dieses Vortrags ist den Begriff „politische Frage", politikon zētēma, durch die Analyse der Beispiele in der Schrift des Hermogenes Über die Staseis genauer zu bestimmen. Auf eine wesentliche Beziehung des politikon zētēma zur Polis (und auch zur Politik des Aristoteles) ist auch vorher hingewiesen worden (Matthes 1958: 124-125). Die Frage ist, ob die Stasislehre sich mit allen denkbaren juristischen Fällen gleich beschäftigt (und ebenso auch auf die politische und epideiktische Redegattung anwendbar ist), so dass der Staat nur einen Rahmen bildet. Die Analyse zeigt, dass die meisten Beispiele eine enge Beziehung der Stasis zum Staatswesen und zum gesellschaftlichen Rang aufweisen. Ein wiederkehrendes Thema ist die Aufbau oder Vernichtung der Tyrannei (cf. die Staatsverfassung), sowie die soziale Rolle oder sozialer Rang des Menschen.

Solche Ergebnisse sind bedeutsam auch im monarchischen Kontext der Römischen Kaiserzeit. Die Beispiele spielen sich in einer fiktiven Demokratie in der pseudo-klassichen Zeit ab. Die Politik fügt auch der Stasislehre und dem Verständnis der Stasis als ein Streit einen Aspekt hinzu.

Hoppmann, Michael J. (2008) Argumentative Verteidigung: Grundlegung zu einer modernen Statuslehre. Berlin: Weidler Buchverlag.
Matthes, Dieter (1958) 'Hermagoras von Temnos 1904-1955.' – Lustrum 3, 58-214.

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The Future of Scholarly Texts

This presentation approaches the question of what historical rhetoric scholars can and should expect their raw materials—texts—to look like in the future. Traditionally, most of us have taken the format and features of scholarly critical editions for granted: they have been intended for print mode, peer reviewed by the publisher, and designed to offer textual, historical, and scholarly aids for accessing hard-to-find and/or hard-to-interpret originals. Until recent decades, the theory behind critical editions of hand-press era books, for example, was reasonably settled, based on the "new bibliography" developed by McKerrow, Greg, Gaskell, Bowers, and others. Then, in the 80s and 90s, the potential form and function of critical editions broadened to include the historical and cultural environment, the conditions of text production and consumption. All the dimensions of text that had been debated in theory circles found expression in various bibliographical directions. The idea of the text became less settled, more dynamic, and harder to present in print. In the 90s and after, texts began to be resident in electronic environments, and possibilities for both the mere archiving and the critical editing of texts grew rapidly. Depositories such as the Oxford Text Archive and more recently the Early English Books Online collection and the Internet Archive have made many original texts much less hard to find, and hypertext systems of texts and contexts, such as the Victorian Web assembled by George Landow and his associates, have opened up visions for how any scholarly text might be presented and used in new ways.

All this "potential" for the accessing and editing of texts raises questions about what we as a scholarly community of historical rhetoricians want and need from textual scholarship. Do we want to use print editions with an authority warranted by the review process? Are we happy with online texts, standard or hypermediated, which may have less of a review-panel sanction but certainly offer more convenience? Or are we content to bypass the scholarly editor and deal with digitized originals? This presentation will report on preliminary, survey-based research seeking to uncover some of the practices and expectations that may influence our field's scholarly and critical editing in the future; it will also draw on the presenter's experience producing a critical edition of a sixteenth-century book in traditional print format. Questions such as the following will be addressed: What forms of scholarly texts are available? What formats are preferred by scholars in historical rhetoric, and for what purposes? What value do editors add to critical editions? How will this value be added in the future? While admittedly pseudo-experimental, the survey will seek as broad a pool of respondents as possible within the historical-rhetoric community to move toward discovering what we want and need from our basic textual materials.

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Magic, Medicine and Rhetoric in Europe, 1500-1800: Performance and the Sympathetic Message

According to the standard story, between 1500 and 1800, rhetoric was increasingly associated with style and subjectivity and separated from logic and argument, the realms of science proper. These circumstances were prompted by the development of the Scientific Method and associated efforts to categorize the world. Because the new science was said to logically demonstrate the operations of observable facts, it topped an emerging disciplinary hierarchy whose lower rungs were filled by incrementally less objective disciplines, including rhetoric; it merged with science only to the extent that rhetoric could describe facts plainly. Although broadly accurate, this characterization of the fates of rhetoric and science offers a limited account of a complex and compelling story, one which does not consider the significant role of magic within it. Accordingly, my paper considers the intersections between magic, science, and rhetoric, as they contribute to the disciplinary and cultural shifts mentioned above. To that end, I turn to occult works by Robert Fludd (1574-1637), William Gilbert (1544-1603), and Paracelsus (1493-1541); to rhetorical texts by Elocutionists Gilbert Austin (1753-1827) and John Bulwer (1606-1656); and to scientific texts by members of the Royal Society. First, I describe the continuity between natural magic and philosophy, or science, in the period under consideration, one based on the notion of sympathetic correspondence. Then, I demonstrate how natural magic was increasingly associated with secret, embodied knowledge and the new science with open replicable facts. Through this analysis, I identify how texts on rhetoric use visual enthymemes to represent the body sympathetically and magically, that is, as if in motion; in contrast, scientific documents use written arguments, focus on facts, and denigrate imprecise magical thinking. By associating delivery with magic and irrational performance, the scientific texts contributed to the stigmatization of rhetoric. In capturing these shifts, my analysis not only extends scholarship on early modern rhetoric but also demonstrates how these developments were influenced by the growth of printing and, with it, the open dissemination of mass media and literacy, developments which privileged print linguistic materials over those that were visual and performative.

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The Figure of Aristotle and the Practical Reason in the Rhetoric of Chaïm Perelman: A Rediscovery of the Concept of "Prudence"

In this paper, I will initiate my reflection in two complementary directions. I will focus firstly on studying the place and status that Chaïm Perelman gives to the figure of Aristotle in the design and development of his rhetoric thought. The goal of my analysis is to understand the way taken by Chaïm Perelman and Lucie Olbrechts-Tyteca to rediscover Aristotle from their article "Logic and Rhetoric" (1950). This first reflection will be an argument to review a particular concept that penetrates the work of Perelman (but also the recent publications of the members of the Brussels School of Rhetoric): the concept of "prudence", that is to say the Aristotelian "phronesis". To study the modalities of practical reason, to define justice and the work of judges, to problematize the right choice of the legislature, the concept of "prudence" is, in various capacities, mobilized and discussed by Perelman. Here, I want to explore a crucial intuition of it: the recognition of rhetoric as a practice. A practice which provides flexibility and high-mindedness, and which has its result in the reasoned action, the decision-making, the choice without certainty but not without reason. A practice which, in its recurrence, can develop a second nature. Rhetoric can, in the same movement, open mind and open the world. Precisely, this "mindset" and this provision in the judgment are intimately related to prudence: the ability to see despite the lack of meaning, to catch the opportune moment (the "kairos"), to combine theory and practice, to associate the body and mind. From there, I will invite us to question the joint, but also the incomplete integration (in Perelman as in Aristotle), of "prudence" in the "Realm of Rhetoric."

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Toulmin's Cosmopolis as an Epistemology of Epistemologies—and a Rhetoric, to Boot

Over the course of thirty-seven years starting from when he was thirty-one years old, Stephen Toulmin published sixteen single- or co-authored books plus numerous articles, most pertaining to epistemology and most arguing strenuously against predominant views of knowledge and knowledge creation in the philosophical community. (I'm actually creating an artificial end point here, because his 2001 book Return to Reason revisits similar concerns.) This remarkable body of work—from The Philosophy of Science (1953) to Cosmopolis (1990)—is a rich source for rhetoricians, both for detailed critique and elaboration of epistemological rhetoric and for the ways in which Toulmin's ecological epistemology becomes, finally, inescapably rhetorical.

In this essay, I analyze Cosmopolis as the culmination of the series of epistemological arguments and ecological epistemologies that Toulmin had been working on since 1953 and before. I posit Cosmopolis as an ecological epistemology of epistemologies, and show how Toulmin explicitly acknowledges in this text that what he has been doing is rhetorical in nature—an acknowledgment that leads to his later admission in Return to Reason that what he has been doing his whole career is the "rhetoric of philosophy" (12).

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De la rhétorique comme sport de combat dans les Discours Olympiques de Gorgias et Lysias et dans le Panégyrique d'Isocrate

On connaît la célèbre définition de la rhétorique gorgianique comme « art de combat » (agônia), sur le même plan que la lutte ou le pugilat, dans le Gorgias de Platon : de fait, au Ve siècle à Athènes, le discours est essentiellement destiné à une prestation orale, pour les débats des assemblées politiques ; le point commun entre l'art des discours et l'art de l'athlète, c'est donc l'entraînement à l'agôn, la compétition, et la formation d'une dunamis, d'une capacité à prendre le dessus sur l'adversaire pour manifester son aretè, son excellence.

Cette conception de la rhétorique permet de comprendre l'implication des sophistes dans les différents jeux panhelléniques, où ils prononcent, comme Gorgias, un Discours Pythique, ou, comme Gorgias et Lysias, des Discours Olympiques auxquels Isocrate répliquera quelques années plus tard, tout en s'inspirant de ses prédécesseurs, dans son discours Panégyrique. Toutefois, d'un discours à l'autre, dans les critiques portées par Isocrate contre les athlètes et dans l'exaltation de formes différentes de compétitions, s'esquisse, dans la première moitié du IVe siècle, une redéfinition de l'art des discours dans un sens plus éthique, où l'aptitude à combattre est remplacée par l'aptitude à créer l'adhésion autour de modèles. Telle est l'évolution que nous nous proposons de retracer à travers l'analyse des discours de Gorgias, Lysias et Isocrate.

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From Essay to Method: Antithesis, Catalepsis, and the Stoic Origins of Francis Bacon's Thought

The question of the relationship between Francis Bacon's natural philosophy and his rhetorical theory and practice remains unsettled even four centuries after his death. Jeanne Fahnestock (Rhetorical Figures in Science) has persuasively argued that the rhetorical figure antithesis is the foundation for Bacon's method for natural philosophy. What she does not examine is the similarities between Bacon's natural philosophical method and the rhetorical method he called the "Colours of Good and Evil," which he first presented in the Essays as "places of persuasion and dissuasion." In this method antithesis also figures prominently. In Francis Bacon's Instauratio Magna (1620), there is the suggestion that the Method he proposed in the Novum Organum may be a universal method that would be efficacious in all forms of human intellectual endeavors. Bacon's method for natural philosophy interrogates "natures" (instances of physical phenomena such as heat, light, or sound) through the use of three tables: 1) tabula praesentiae, in which he lists cases in which the nature appears; 2) tabula absentiae, in which he lists cases in which the nature does not appear; and 3) tabula graduum, in which he examines the increase and decrease of the nature in one or more cases. Bacon's goal for the "colours" was as a method of finding the means of persuasion or dissuasion; his goal for his method was to gain catalepsis, a term from Stoic epistemology, which refers to the firm and unassailable conviction reached by the sage after long study. (Catalepsis is signified by Xeno of Citium's famous image of a clenched fist being grasped tightly with the fingers of the other hand, which is in contrast to the open hand of rhetorical knowledge.)

In this paper, I argue that Bacon's new method and natural philosophy do not (as many have suggested) attempt to replace rhetorical reasoning, but rather to place rhetoric and natural philosophy within a comprehensive intellectual framework for which the Stoic philosophical system is an exemplar. I further argue that his use of antithesis and catalepsis, both significant in Stoicism, support this claim.

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Speech Delivering (actio) as a Speaker's Evaluation Criterion in the „Brutus" Dialogue by Marcus Tullius Cicero

In 47/46 BC Rome was formally still a republic; however, Pompeius's and his followers' defeat allowed Caesar to gain extraordinary political position in the country and to have influence on many institutions working there. The remaining followers of Pompeius, including Cicero, did not yet realise what consequences they would face in relation to their participation in the civil war and how their political career would develop. In this difficult period for the republic and himself Marcus Tullius Cicero wrote his "Brutus" dialogue.

Arpinata presented in his paper the history of Roman rhetoric from its beginning till his contemporary times when – as he emphasised – the role and significance of rhetorical art in public life underwent limitations. At the end of his paper he described his own career as a speaker. In the dialogue, Cicero listed almost 300 orators, and many of them – in particular the ones working in the II-I century BC, were more or less precisely characterised by him. The persons he could write more about, as he knew their speeches and also occasionally saw them perform, were evaluated according to rhetorical criteria which are "the orator's tasks" (officia oratoris); one of them – the last one- is to deliver a speech (actio).

In my paper I would like to analyse Cicero's opinion on Roman orators and their oratorical skills. I am planning to compare the description of actio of the orators analysed by Cicero with recommendations on speech delivery which can be found in ancient papers on rhetorical art theory; I would attempt to compare if the opinions concerning particular speakers expressed in the "Brutus" dialogue correspond to the opinions on these people found in other ancient original texts; I also would like to try to answer the question of what could have influenced Cicero's views on the last orator's task expressed in the "Brutus" dialogue; and finally I would also like to conclude – according to Cicero's opinion expressed in the "Brutus" dialogue – how a speech should be delivered by an ideal orator.

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Performing Utopia: Rhetoric, Agency and Subjectivity in African Politics

This paper investigates the performativity of African political subjectivity. Specifically, I examine three performances of the African political subject: the anti-political as constituted by the discourses of colonialism and post-colonialism and as embodied in the mythos of the "Big Man"; the a-political as constituted by the discourses of neo-liberalism and as embodied in the figure of the technocrat; and the chrono-political as constituted by the discourses of radical liberation movements. I will argue that a fine-grained attention to political performativity in Africa offers alternative conceptualizations of political praxis than those dominant in the West; this, in large part, because African political agency conceives of society as constituted in and through rhetorical performativity. By rhetorical performativity, I mean to articulate a theory that emphasizes the embeddedness of the subject within deep temporal and spatial structures while offering a robust account of the utopian potential of such subjectivity. The modernist account of performativity has tended to take for granted the prescriptive power of the subject. For example, J. L. Austin famously takes for granted the conventions that enable a speech act to be felicitous. The postmodern account, on the other hand, emphasizes inscriptive performativity; that is, the manner in which the subject emerges from apparatuses of power and iterates and cites regularized norms. Consequently, where the modernists emphasize the temporal present, postmodernists emphasize the spatial. A rhetorical performativity emphasizes historical sedimentation (both traumatic and liberatory – slavery, colonialism, and resistance) and spatial agency (that is, transnational and global politics).

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Greek Rhetoric in the Scottish Enlightenment II: Monboddo on Isocrates and Demosthenes

The standard understanding of rhetoric in the Enlightenment pits the "New Rhetorics" of Blair, Campbell, Kames, Beattie, Reid, and others against the "Ciceronian" or "Neoclassical" rhetorics of Holmes, Stirling, Ward, and Lawson (see, e.g., Howell, 1971). This dichotomy obscures the influence of Greek rhetoric in Enlightenment thought and its influence on eighteenth-century rhetorical theory and practice. In an effort to broaden our view of ancient rhetoric in the Enlightenment, this paper looks at the work of James Burnett, Lord Monboddo (1714-1799). Specifically, the paper considers three Monboddo manuscripts in the National Library of Scotland, NLS 24565, "Of Isocrates," NLS 24540, "Extracts of Classical Authors," and NLS 24511, "Papers on the Orations of Demosthenes." A follow-up to an earlier study on Aristotle's rhetoric in Monboddo's Of the Origin and Progress of Language (6 vols., 1773-92) (ISHR, Madrid), this paper considers three aspects of Monboddo's reading of other Greeks: his concern for the moral elements of rhetorical discourse, his attention to oratorical diction, and his organization of Greek orators on a spectrum of "philosophical," "historical," and "public." Conclusions about the place of Monboddo's speculations in his larger work on rhetoric complete the paper.

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Le traitement de l'action oratoire dans l'Histoire Auguste

Dans le cadre de cette communication, nous nous intéressons à la place de l'éloquence au IVe siècle latin, et plus spécialement dans l'Histoire Auguste, ce recueil de biographies d'empereurs écrit à la fin du IVe siècle par un faussaire. Alors que certains chercheurs – nous pensons entre autres à L. Homo, R. Syme, J.-D. Berger et T. Reekmans – ont déjà souligné le goût d'écriture du rédacteur, surtout en ce qui concerne l'invention et les figures de style, ceux-ci n'ont pas étudié la façon dont l'auteur anonyme traite de l'éloquence impériale pour mettre en valeur sa perception de l'imperator orator idéal.

L'une des principales qualités de cet orateur impérial semble être sa capacité à composer ou à présenter lui-même ses discours, sans faire appel aux talents d'autrui : à plusieurs reprises, le rédacteur critique les empereurs qui préféraient avoir recours à des logographes ou à des hérauts pour remplir leurs tâches oratoires ; de la même façon, Suétone avait reproché à Néron d'avoir prononcé et fait siens des discours composés par Sénèque.

Ainsi, il arrive que le rédacteur exprime des doutes sur la paternité des écrits de certains princes comme Aélius César, Lucius Vérus et Diadumène, trois empereurs peu intéressés par l'Empire. Parmi ceux qui négligèrent leurs tâches impériales, on trouve également Gallien, un prince aux goûts oratoires excessifs, qui n'hésitait pas à confier des messages importants à un héraut. Mais d'autres empereurs n'affichaient pas nécessairement un mépris pour l'État : Trajan faisait effectivement appel aux talents d'écriture d'Hadrien, qu'il considérait comme son fils. Étant donné la proximité d'Hadrien avec le pouvoir impérial, le rédacteur ne semble pas critiquer Trajan, dont les talents oratoires ne sont pas mis en doute : cette relation rappelle celle de Titus et de Vespasien, le premier ayant souvent rédigé les lettres de son père, selon Suétone. Il appert donc que si le rédacteur reproche à certains empereurs d'avoir eu recours à des logographes ou à des hérauts, c'est surtout l'excès et le mépris de l'État qu'il condamne : au-delà de l'Histoire Auguste, cette étude vise également à mieux comprendre les critères de l'éloquence au IVe siècle.

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The Practice of Actus Oratorius/Rhetoricus in the 17th-Century Daughter Universities of Uppsala, Especially Dorpat (Tartu), and M. Bertleff's Collection "Solennes & civiles conciones" from 1695

The practice of rhetoric (as well as school theatre) in European schools brings along the emergence of a specific genre: actus rhetoricus. The paper studies this practice in the Northern Baltic region, focusing on the daughter universities of Uppsala, especially Dorpat (Tartu in modern Estonia), at the same time revealing its broader European context.

The practice of actus rhetoricus is reflected firstly in the descriptions of university commemorations, for example the inauguration festivities from Uppsala, Åbo (Turku) or Dorpat (Tartu), including printed versions of held orations, as well as some descriptions of action (the latter mainly between the orations).

A second specific group is the actus rhetorici of schoolboys which re-enact different key events from European history. The rector and rhetoric teacher of Tartu Trivial School, Martin Bertleff has dedicated his collection Martini Bertleffii solennes & civiles conciones. ... Lycei alumnos ad Latini sermonis elegantiam, & facundiae studium inicitavit (Dorpat 1695) to diplomatic gatherings during the Thirty Years' War (1618–1648). The collection includes the texts of four actus rhetorici where the students of the highest class of Tartu Trivial school play the roles of French, Ottoman, Swedish, German kings and noblemen, as well as their councellors.

The paper studies how the different roles of participants of these actus are referred to in texts and paratexts, focusing on the references to actio (firstly the gestures and mimics, secondly the use of rhythm, both in periods and general organisation of the actus) in printed texts and their value as indications of genuine action.

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Bestial Rhetorics in the Appalachian South: Rhetorical Performativity and the Epideictic in Pentecostal Snake-Handling

And these signs shall follow them that believe: In my name shall they cast out devils; they shall speak with new tongues. They shall take up serpents; and if they drink any deadly thing, it shall not hurt them; they shall lay hands on the sick, and they shall recover. (Mark 16:17-18)
Behold, I give unto you power to tread on serpents and scorpions, and over all the power of the enemy: and nothing shall by any means hurt you. (Luke 10:19)

There has recently been a burgeoning of studies about the animal in literary and philosophical studies, and, as Debra Hawhee points out, there is indication of a similar momentum in rhetorical studies. Indeed, her recent work on bestial rhetorics has opened pathways into the question of rhetoric and animality. For example, Hawhee points out that in many cultural texts, animals serve a rhetorical function, largely informed by affect, or rhetoric as embodied energy. Following from her work on animality, I argue that the ritual handling of snakes as practiced by Pentecostals in Appalachia constitutes a specific type of bestial rhetoric that is ultimately epideictic and performative in nature. Through the rhetorical performativity of these rituals, a certain construction of the snake's animality confers authority and credibility to the ethos of the handler/speaker, one that is decidedly crafted and yet one that moves the audience through the realm of affect and the energetic intensity of personal experience. On the one hand, the deliberate and engineered use of snakes as rhetorical "props" seems to be at odds with the idea of the revelatory mystical experience: the spontaneous, direct, and unmediated experience of the transcendent or the ultimate reality of God. And yet, the genre of epideictic rhetoric leaves room for both spontaneous mystical experience and the rhetorical craft of performativity.

This presentation will describe the fundamentalist practice of snake handling rituals, and following from Hawhee's work, explore how the snakes themselves function within these rituals as bestial rhetoric. Finally, I'll explain how these rituals can be considered epideictic in their performance of snake-handling. This final section will largely be informed by Laurent Pernot's reconsideration of the epideictic genre.

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Postmortem Racism: Visual Representations of Nineteenth-Century Medical Students and African-American Cadavers

Scholars have identified the nineteenth century's "culture of the visible" as provocation for the proliferation of Victorian postmortem photography (Burns; Ruby), a nineteenth-century practice of photographing deceased loved ones in order to capture them in peaceful repose. Rooted in this affinity for the visible is the practice of medical school portraiture, which depicted white male medical students surrounding a dissected African-American cadaver. Unlike the more pathos-driven, domestic practice of Victorian mourning photography, medical school portraiture performs scientific racism, enabling the control of black bodies, rendered as nonagentic (Harold and DeLuca; Putz; Sturken and Cartwright). I examine medical school portraiture to demonstrate that these visual representations are emblematic of the violence to the African-American body that has continued even after death. This violence informs ways of seeing that framed the white body as a center of intellectual knowledge against the "backdrop" of the black body, which in turn justified white hegemony and violence. Thus, medical school portraiture deployed a rhetoric of science, undergirded by notions of white superiority and black subjugation.

Using selected images of medical portraiture from nineteenth- and early twentieth-century photographs, I examine the relationship between white androcentric bodies and the mutilated bodies of African Americans, emphasizing the iconography commonly used within such photographs. The specific placement of these items in relationship to the medical students involves careful performative constructs that espouse the concept of postmortem racism, which I define as the violent postmortem exploitation of bodies of color for education and profit. Next, I contrast the conventions of pathos-driven Victorian mourning photography with the logos-driven medical school portraiture to frame the logistics of visual iconography within a rhetoric of science, contesting the neutral objectivity of those visual representations. Third, I explore the circulation of these photographs, arguing that this practice is never neutral or innocent, but is situated within a racist ideology that promotes, embraces, and justifies such practices of violence and looking.

Finally, I conclude by emphasizing the ways in which nineteenth-century science performed race relations through the careful construction of medical school portraiture. Through a study of medical school portraiture, we gain increased awareness of nineteenth-century race relations and are able to examine the complicity of rhetoric with violence. The perceived objectivity of science and the ways in which visual representations highlight the destruction of the black body, I contest, expand current scholarship through an examination of visual representations and the hegemonic performativity of white bodies in relation to postmortem black bodies.

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Quintilian's Epic Performances: The Orator as an Epic Hero in the *IO*

From Gorgias's Encomion of Helen (9 τὴν ποίησιν ἅπασαν καὶ νομίζω καὶ ὀνομάζω λόγον ἔχοντα μέτρον) to Cicero's De Oratore (Finitimus oratori poeta: De Or. 1.70) and Quintilian's IO (10.1.27-30), the affinity between poetry and oratory, its nature and limits, are subjects much discussed and debated in rhetorical sources. In his discussion of the educational curriculum of the orator, Quintilian recommends the study of poetry, while at the same time often invoking poets as exemplifying faults to be avoided by orators (1.8.14; 10.1.27 meminerimus tamen non per omnia poetas esse oratori sequendos, nec libertate verborum, nec licentia figurarum).

However, while Quintilian ostensibly disavows poetry as a model, on closer inspection, his presentation of the orator appears to be informed throughout by epic models. Thus, the orator is repeatedly compared to a soldier fighting for victory (e.g. 10.1.30; 12.5.1; Assfahl, Vergleich und Metapher bei Quintilian, 83-100), and in the closing of the work, Quintilian compares the retired orator to a warrior retreating from battle (12.11.4), while portraying his composition of the IO as an epic journey (12.1.2). Moreover, quotes from epic are often used to flesh out the portrayal of the ideal orator: for example, in book 12, the vir bonus dicendi peritus is exemplified by recourse to the Virgilian simile of the statesman (12.1.27~ Aen. 1.151ff.), and the effect of the grand style by another line drawn from the Aeneid (12.10.61 ~ Aen. 8.728). This paper examines how Quintilian's adoption of epic models in constructing both his would-be-orator and his own authorial persona belies a complex desire to compete with and strive for the social and cultural authority of poets.

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What to Do Before, During, and After Delivering the Speech: Advice by the Jesuit Francisco de Castro in his *De arte rhetorica dialogi quattuor* at the Beginning of the XVIIth Century

This paper aims to study the chapters dealing with the *actio* in the *De arte rhetorica dialogi quattuor,* a treatise written by the Jesuit Francisco de Castro and published twice in Spain during the XVIIth century (Córdoba, 1611 and Sevilla, 1625). This work, aimed to be used in the schools founded by the Society of Jesus, has been scarcely included in bibliographic inventories, where it is usually mentioned just because it was dedicated to the well-known Peruvian historian Garcilaso de la Vega, one of Castro's friends, and because of a laudatory poem by Góngora enclosed, in Latin and vernacular versions, in the preliminary pages.

In line with tradition, this treatise, containing the customary range of rhetorical topics in books I-III, deals with the *actio* in the fourth book, where the author not only addresses common issues about pronunciation (chapters XXI, *De pronuntiatione,* and XXII, *De pronuntiationis uirtutibus*) and gesticulation (chapter XXIII, *De gestu eiusque uarietate*), but also gives advice about how to practice and manage body language before, during and after delivering the speech (chapters XXIV-XXVI: *De his quae dicendi actum praecedunt*, *De his quae in dicendi actu fieri debent* and *De his quae dicendi actum consequuntur*). This paper shows the relationship between this theoretical advice for efficient gestural communication and another practical teaching strategy used in Jesuit schools to train the capacity for expression: students playing theatrical pieces.

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The Trumpet of Eloquence: Different Uses of a Common Metaphor in Late Antiquity

In Martianus Capella's fifth-century Latin encyclopedia on the liberal arts, the Marriage of Philology and Mercury, the allegorical preamble to the Fifth Book describes the resounding appearance of a martial personification of Rhetoric in the divine assembly gathered to celebrate the wedding of Mercury and Philology. The rough sound of war trumpets announces her epic arrival with evident Virgilian echoes. The last verses of Capella's Fifth Book recall the preamble but are more difficult to interpret. The narrator announces the triumphing destiny of a trumpet that seems to represent Rhetoric herself. The metaphor of the trumpet as a representation of an accomplished eloquence or of a praiseworthy orator sometimes occurs in Late Antique texts. Fronto developed the first and more detailed occurrence of this image. After him, and beside Martianus Capella's original allegory, many authors such as Ambrose, Augustine, Jerome or Ennodius commonly refer to the tuba eloquii. The meaning of the metaphor in Fronto's Letters to the young Emperor Marcus Aurelius has yet been analyzed by Pascale Fleury (Lectures de Fronton, « la Rhétorique de l'Empereur : la flûte et la trompette », p. 104-120). This paper aims at broadening P. Fleury's field of investigation by analyzing the occurrences of the metaphor in the subsequent texts. The objective of this study is to outline the history and the different uses of a metaphor that shows the evolution of rhetoric under the Roman Empire and that relates to the Latin epic tradition but also to the biblical tradition and exegesis. The main contribution of this paper is a better understanding of the sources and the meaning of Capella's specific development of this metaphor.

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Diabole and Pistis: The Personal Attack as a Means of Persuasion

The paper will focus on the concept of diabole (prejudice, or prejudicial attack) in Aristotle's Rhetoric. As it is well known, in ancient rhetoric the term diabole means a "personal attack" that aims to create a negative prejudice against the opponent in the audience. Although Aristotle does not seem to devote much attention to this concept, diabole is connected to some crucial questions concerning the epistemology of rhetoric: the distinction peri/exo tou pragmatos (related/external to the subject), the role of the emotions in the persuasive process; the link between ethos and logos. For this reason, a survey of diabole may be helpful in addressing these issues.

Aristotle seems to have a strongly negative attitude towards diabole. At the beginning of his work, in the famous passage against "those who have composed Arts of Speech" (1354a 10-31), he considers diabole ("verbal attack" according to Kennedy's translation), as well as "pity, anger and such emotions of the soul" (1354a 16-17), as something exo to pragmatos (external to the subject) and pros ton dikasten (related to the juryman). But, unlike pity, anger and other emotions that under certain conditions can be relevant (and thus become entechnoi pisteis), diabole always remains an external device (iatreuma, cfr. 1415a 26). Indeed, diabole is a personal attack inherently not relevant to the subject (and thus always exo to pragmatos). Probably, this is also the reason why we find the most detailed analysis of diabole in the section concerning the exordium (III, capp. 14-15), a part of the speech that according to Aristotle is not necessary.

In my paper I will try to shed light on this negative attitude towards diabole. To achieve this aim I will also take into account the way in which diabole is treated in the Rhetorica ad Alexandrum. In fact, a comparison with this work could be very helpful in order to understand the role that diabole plays in the construction and dissolution of persuasion (pistis).

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Rhetoric and Historiographical Paradigms in Antonio de Solis's *History of the Conquest of Mexico*

The *Historia de la conquista de México*, published by don Antonio de Solís in 1684, and later extensively reissued and translated, has been praised for the "elegance" and "sweetness" of its style. From very early on these qualities caused the *Historia* to be read as a prose model worthy of imitation. Different scholars have studied Solís's sources and the way he manipulated them, on the one hand, and, on the other, the extent of the reliability of his account. However, very little has been said about the actual writing practices of the *Historia* in the context of contemporary historiographical theories, or the author's own ideas about history. Midway between the rhetorical orientation of most of the early modern historical production and the birth of a new approach to a kind of "scientific" or "critical" history, the last decades of the seventeenth century were witness to a shift of paradigm that, as Anthony Grafton has recently shown, would end up erasing the tradition of the *ars historica*. Solís, still far from the new paradigm but perhaps sensitive to the new airs, proposes in the preliminary section and the first two chapters of his book a brief treatise on the writing of history, which could be considered among the last Hispanic manifestations of the secular tradition of rhetorical *artes historicae*. My paper will analyze how some of these rhetorical and historiographical ideas gave shape to Solís's narrative solutions.

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Justice Will Be Done: Generic Characteristics of the Graeco-Egyptian Petition

This paper would analyze the rhetorical structure of the Graeco-Egyptian petition in terms of a seven element rhetorical model:

● Personal: Written by a specific individual author and addressed to a single recipient.
● Hierarchical: Addressed from an inferior to a superior within a well-defined hierarchy.
● Formulaic: Follows distinctive formulaic conventions of salutation, signature, and body.
● Practical: Requests that the recipient act in a certain way.
● Non-agonistic: Does not necessarily presume disagreements over propositional content.
● Trusting: Presumes hermeneutics of trust rather than suspicion.
● Reciprocal: Persuades by invoking implicit reciprocal obligations of benevolence and duty.

I would show how these seven elements work together to define the ancient petition as a unique genre, related, but not identical, to the letter and the deliberative oration, by examining several examples of male and female petitions preserved on papyrus.

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Rhetorical Topics and Inventive Architecture: Filarete's *Libro Architettonico* and the Development of an Architectural Topics

As is well known, the lexicon used to describe what we now refer to as "the creative process" shifted its focus during Early Modernity from imitation (imitatio) to invention (inventio). The latter category, though still considered an essential component of rhetoric, evolved a separate and yet still related meaning in the domains of poetry and the visual arts. Invention thus came to refer not only to the collecting of rhetorical arguments, but also to the origination and development of semantic artistic programs, which was explained by referencing the psychological concept of imagination (phantasia). While this overall development has received scholarly attention, there remain many lacunae. Indeed, the majority of the literature on invention focuses on literary invention, whether rhetorical or poetic. The domains of visual and manual invention, notwithstanding their evident relevance, remain understudied.

This paper examines the 15th-century book on architecture written by the Florentine sculptor Antonio Averlino, known as Filarete. Filarete wrote his Libro architettonico (as he calls it) in large part to teach his then-patron, Duke Franceso Sforza of Milan, how to be a good patron. In doing so, Filarete adduces a number of guidelines about how to find, evaluate, and cultivate architectural ideas. These guidelines resemble nothing so much as rhetorical/dialectical topics, which traditionally were recognized as the heart of the rhetorical canon of invention. This paper begins by offering a theoretical reading of the topics as an art that finds linkages between disparate concepts, locutions, and things. On that basis, the paper goes on to read Filarete's Libro as an attempt to articulate what might be called an architectural topics, by which is meant a set of guidelines meant to govern architectural invention. In shedding additional light on the complex conflation of literary invention and artistic creativity in Early Modernity, this paper aims to improve our understanding of the relationship between rhetorical invention and artistic creativity.

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Tópicos y discursos retóricos del debate político en Hérodoto, Historias III 80-82 (hacía 522 a. C.)

En el contexto de la narración histórica de Heródoto se constata una crisis política en Persia, hacia el año 522 a. C. En ese marco se da un debate en torno a las formas de gobierno de los pueblos, el cual tiene características universales y tintes particulares. Con base en la doctrina retórica de Aristóteles se analizan los tres discursos del debate, que, con argumentación y refutación, se fundan en tópicos retóricos. Otanes censura la tiranía monárquica, a causa de la insolencia y sus acciones, y enaltece la isonomía de la multitud, "en la que reside el poder". Megabyzo rechaza la tiranía y con el mismo argumento de la insolencia rechaza "otorgar el poder a la multitud", "sería pasar de la insolencia de la tiranía a la insolencia del populacho", " que sin razón se precipita en los acontecimientos". "Revistamos del poder a un grupo de los mejores hombres". "En ellos estaremos nosotros mismos". Las mejores decisiones son de los mejores hombres". Darío acepta lo dicho por Megabyzo acerca de la multitud, pero no lo dicho acerca de la oligarquía. De las tres opciones la monarquía es mejor: porque "el gobierno es de un solo hombre" y de "una sola opinión". En las otras dos formas, por las sediciones, "terminaría imponiéndose uno, el mejor", "que sería monarca". Y a partir de los hechos: "Por uno solo tenemos libertad", "cuidemos tal cosa y no disolvamos las costumbres patrias". El discurso de Darío, aunque menos consistente, condujo a la elección de un monarca, por sorteo (fraudulento) y no por estirpe ni por ser el mejor.

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Procedimientos de la actuación en la retórica clásica prearistotélica

Aristóteles observa que la actuación es un don de la naturaleza poco susceptible de reducirse a las reglas del arte. Por ello se había desarrollado tarde inclusive en la tragedia y en la recitación Épica. Señala que eso se debía a que en un principio fueron los propios poetas quienes representaban las tragedias (Arist. Rh. 1403b23-24). No parece haber existido una teoría de la actuación en la enseñanza retórica en la Época clásica antes de Aristóteles. Navarre pasa en silencio ese aspecto en su Essai sur la Rhétorique Grecque avant Aristote, y en general los estudiosos hacen caso omiso de ese elemento en la Época indicada. A pesar de lo anterior, existían técnicas para desarrollar algunas capacidades de la actuación y de la declamación, como aparece sobre todo en el caso de Demóstenes, aunque no llegaron a constituir un sistema teórico propio de la retórica. Los procedimientos, en su origen desarrolados en el teatro ateniense, eran más o menos aplicados en las escuelas de retórica de la Época clásica. En esta ponencia se presentan algunas de las técnicas de la actuación, en particular aquellas referidas a la voz.

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Rhetoric and Oratorical Practice in Cicero's *De inventione*

The *De inventione* is a treatise in two books written by the young Cicero, probably in the period immediately following his rhetorical formation (85-80 BC), in order to disclose, in the Latin language, the theories developed by Greek masters. Cicero's position is eclectic in respect of his predecessors: he is influenced by the theories of Aristotle and the Stoics and by the most recent observations of Hermagoras of Temnos.

The edition of reference was edited by E. Stroebel in 1915 and reprinted in 1965; the most recent edition (1994) is the critical text by G. Achard, published in the collection of Les Belles Lettres. In recent years some particular aspects of the *De inventione* were examined (for example, in essays by A. Braet, G. Calboli, L. Montefusco Calboli, W.W. Fortenbaugh, A. Garcea, Ch. Guérin), but, despite its importance for studies on ancient rhetoric, we have no commentary, which gives account of all subjects covered by Cicero in this work.

Thanks to a two-year research grant (December 2011-November 2013), co-financed by the University of Turin and the Société Internationale des Amis de Cicéron (www.tulliana.eu), I am preparing a commentary on this work. In my paper, I intend to present the main issues raised during the research and in particular some examples related to:

- the relationship between oratorical practice, rhetorical theory and more general philosophical questions;

- exegetical and interpretative problems in connection with the textual structure and the complex manuscript tradition;

- the relationship with the Greek sources used by Cicero, often difficult to detect.

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Popularizing Feminism on the Post-Civil War U.S. Lecture Circuit

The number of women who were active as popular public lecturers increased markedly in the aftermath of the U.S. Civil War, and many of those lecturers advocated gender justice. This plenary address investigates the rhetorical and performative dynamics of women's rights activism on the U.S. lecture circuit between 1865 and 1890. Exploring the ways that lecturers crafted public advocacy for a commercial medium, Ray argues that public presentations most overtly marked as performances were most likely to introduce explicitly radical ideas to middle-class audiences.

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Hobbes's Latin Digest of Aristotle's *Rhetoric* and the English *Briefe*

Modern scholarship has had some difficulty getting into focus the significance of Hobbes's early contributions to the discipline of rhetoric. The Latin Digest of Aristotle's *Rhetoric* he prepared while tutoring William Cavendish, third earl of Devonshire, in the early 1630s, has received scant attention; while the English version published around 1637 as *The Briefe of the Art of Rhetorique* has typically been treated tendentiously, cited as evidence of the philosopher's growing suspicion of rhetoric as he moved into his philosophical phase. These arguments have been further complicated by an effort made in recent years to deny Hobbes's authorship of the English *Briefe*.

This paper argues for the importance of Aristotle's *Rhetoric* to Hobbes. It establishes the close relationship between the Latin Digest and the English *Briefe*, reasserting Hobbes's authorship of the latter on the basis of a careful scrutiny of the philological and contextual evidence. The reestablishment of Hobbes's authorship of the English *Briefe* provides the basis for a wider exploration of Hobbes's preoccupation with Aristotle's *Rhetoric*. The paper examines the significance of Hobbes's rather surprising use of Aristotle for teaching rhetoric in his aristocratic curriculum; and it unpacks the significance of this focus for our understanding of his philosophy of rhetoric. The paper aims, in short, to provide a context for understanding Hobbes's remark to his friend John Aubrey, that Aristotle's *Rhetoric* was "rare."

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Magical Logos in Aristotelian Rhetorics

In the final section of the lectures collectively named Magic and Rhetoric in Ancient Greece, Jacqueline de Romilly said of the Second Sophistic (2nd century C.E.) that it was crying out for a lost power of logos—a pre-Aristotelian Gorgianic magic, as it were, that ostensibly had disappeared in the post-Aristotelian rhetorical world. This paper considers an alternate possibility: that this magical logos was not lost but merely displaced by Roman rhetoric. This displacement accords with the interpretive dilemma defined by Martin Heidegger, who observed that our greatest challenge to understanding the Greeks on their own terms is overcoming the refraction of Roman interpretation (cf. An Introduction to Metaphysics 1959, 13). In this paper, I explore the possibility that Gorgianic magic and logos were alive and well in the classical tradition of Hellenic Aristotelian rhetoric. It may be found to varying degrees in two of the most important first century B.C.E.-first century C.E. post-Aristotelian rhetorical theories, attributed to Dionysius of Halicarnassus (On Literary Composition) and Longinus (On the Sublime). The latter text emphasizes the exstasis that is the product of effective rhetoric, whereby an audience is transported to a higher realm of emotional—even spiritual—experience. The former emphasizes how similar rhetorical magic may be accomplished through imitatio of the most sublime works. By developing a consonance between Gorgianic magic and Aristotelian rhetorical theories, this analysis challenges the dominant view that Aristotelian rhetorical theory emphasized the mechanistic and technical instruction characteristic of Roman rhetoric (c.f. Kennedy 1999, 93-95). Moreover, it enlarges the possibility introduced by Bruce Winter that the Second Sophisitic emerged earlier than is commonly believed, and in greater consonance with classical theory.

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Performing the Distinction: Gorgianic Rhetoric and the Democratic Event

In the first book of The Lives of the Sophists, Philostratus tells us that during a festival in ancient Greece, Gorgias of Leontini entered into the theater of the Athenians and "had the boldness to say, 'suggest a subject,' and he was the first to proclaim himself willing to take this chance, showing apparently that he knew everything and would trust to the moment to speak on any subject" (Sprague 82 A 1a). As an extreme and even hyperbolic form of agonism, this performance surely held great entertainment value for an audience enthralled by repeated attempts to produce arête; of equally dramatic consequence, however, is that the performative utterance itself seems to have instituted an important epistemological distinction concerning rhetoric. It is perhaps no mere coincidence that near the end of the Peloponnesian War, the author of the Dissoi Logoi writes "…the man who knows the art of rhetoric will also know how to speak correctly on every subject," and more, "Because it is necessary for the man who intends to speak correctly to speak about the things which he knows, it follows that he will know everything" (Sprague 90 VIII, 3-4). Even two centuries later, in a passage from De Inventione, Cicero recalls that "Gorgias of Leontini, almost the earliest rhetorician, thought that an orator ought to be able to speak best on all subjects" (Sprague 82 A 26), and in De Oratore, he often appears to side with the rhetor Crassus who positions the ideal orator as one who has the ability to speak on "whatever topic that crops up to be unfolded in discourse…" (298).

In an effort to make sense of these statements, my claim in this presentation will be that when Gorgias enters into the theater of the Athenians and invites his audience to "suggest a subject," the performative utterance makes it possible to read a continuity between democratic events, and it does so by foregrounding a concept of equality that is neither reducible to a political formation nor a populist position. While I agree with much of Scott Consigny's conclusion in "Gorgias's Use of the Epideictic," I suggest that this concept of equality—and not simply the ability to adapt to the conventions of a dominant discourse—explains why Gorgias can use rhetoric to "challenge his 'dogmatic' adversaries, whether they are state funeral orators, poets, judicial officials, or Eleatic metaphysicians" (294).

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Ethopoiía e historiografía: la carta de Juliano Al Senado y al pueblo de Atenas

De las diversas cartas que Juliano envió a varias ciudades griegas y a la propia Roma en el año 361, cuando su enfrentamiento militar con su primo el emperador Constancio era inminente, sólo conservamos completa una, la dirigida Al Senado y al pueblo de Atenas. Como su título indica, se trata de un documento destinado tanto a su representación en ámbitos políticos, como ante el conjunto de la población de Atenas.

En este trabajo se analiza y se explica la naturaleza mixta de este documento, concebido como un instrumento de propaganda política, en cuya elaboración se aprecia el dominio que Juliano tenía de la retórica de la época. Desde el punto de vista formal, está concebido como una carta, dado que el género epistolar se adaptaba a la situación real desde la que escribía (la comunicación con un ausente) y a su necesidad de construir para sí una identidad política (ethopoiía), a la vez que permitía también tener en cuenta la identidad colectiva de sus destinatarios, en este caso, Atenas en tanto que capital intelectual del filohelenismo, el concepto que guió tanto su ingreso en la política, como su posterior actuación como emperador. Por otro lado, el desarrollo literario del género epistolar permitía utilizar la carta como instrumento para la difusión de los más variados temas. Juliano la utilizó para defender su forma de actuación política, dotándola de un contenido y de unos argumentos que la relacionan, por un lado, con los discursos de corte político pero, especialmente, con la historiografía. Efectivamente, Juliano da en ella cuenta de cómo llegó a ser nombrado emperador, a la vez que ofrece su particular concepción del devenir histórico (perspectiva religiosa: la divinidad guía sus pasos) y se sirve de una forma específica de describir hechos contemporáneos (recurso al êthos y al páthos) que lo relacionan con la historiografía. El valor que Juliano otorgaba a esta carta como documento histórico lo demuestra el hecho de que, una vez asentado en el poder, se ocupó de que fuera publicada, mostrando así un claro interés en que perdurara, porque en ella se daba la versión que deseaba difundir tanto sobre su biografía, como sobre su personalidad política.

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Reconstructing Parliamentary Performance, 1760-1800

Eighteenth-century rhetoricians insisted on the power of performances to move the passions and, by so doing, to persuade. 'A person present with us, whom we see and hear, and who, by words, and looks, and gestures, gives the liveliest signs of his feelings, has the surest and most immediate claims upon our sympathy', wrote George Campbell in The Philosophy of Rhetoric. We might conclude that a history of speech that is not also a history of performance is substantially incomplete. But how are the elusive performances of the past to be retrieved and made meaningful to the present? What is the nature and quality of the available evidence in any given period, what are its limitations, and how are historians of rhetoric to interpret it? The present paper offers some answers to these questions with particular reference to speaking in the House of Commons in the later eighteenth century, often considered the golden age of British parliamentary oratory. Although there was no equivalent to Hansard in this period, there is a wealth of sometimes conflicting evidence of other kinds. By the mid-1770s reporting in the press, though officially unauthorized, had become firmly established, and the newspaper reading public was able to follow debates on an almost daily basis. The paper asks what these reports, truncated and unreliable as they no doubt often are, can tell us about performance in the Commons Chamber. To what extent did reporters and editors think of it as their role to capture the speech as a rhetorical event? What clues to performance can we find in the neat columns of reported speech? The paper will also assess the value of other forms of eye-witness report, including parliamentary diaries, memoirs, and correspondence, and the visual interpretations of performance the great political caricaturists of the time offered through the distorting yet truth-telling lens of satire. Finally, the paper will ask what this evidence can tell us about the importance of performance in shaping opinion in a House where, it was often alleged, mere oratory never affected the outcome of a vote.

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Rhetoric and Knowledge: Aristotle, Nietzsche, and Perelman

This paper explores the perception of knowledge in rhetorical theory and the way it influences the teaching of rhetoric. Focusing on Aristotle's Rhetoric, Friedrich Nietzsche's Friedrich Nietzsche on Rhetoric and Language, and Chaim Perelman and L. Olbrechts-Tyteca's The New Rhetoric, my paper discusses how these texts not only manifest different perceptions of knowledge, but also how they underline the necessary knowledge a reader has to have in order to practice rhetoric. The purpose of this paper is not to examine epistemology, but to explore what James J. Murphy has defined as "the Metarhetoric of Aristotle." According to Murphy, Metarhetoric "investigates what a rhetorician needs to know in order to begin to be a rhetorician" (214); consequently I propose a different reading of these texts that compares their content about knowledge with the text's perception of knowledge.

In light of Murphy's analysis of Aristotle, both Nietzsche's claims about language and Perelman and L. Olbrechts-Tyteca's discussion of "facts and truths" include practical as well as theoretical ideas about knowledge. What do these texts say about knowledge, and what is their perception of knowledge? The answers to these questions lie in the Metarhetoric of these texts. My goal in this paper is to explore as well as compare the complex perceptions of knowledge that these texts manifest but also to consider the teaching of rhetoric and the different "knowledges" that students need to perceive in order to "behave rhetorically."

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Persuading with Non-persuasive Rhetorics: Clarence Darrow's Legalistic Use of Epideictic Rhetoric

Within rhetorical studies, there has existed a category, first created by Aristotle, which housed what we can call "non-persuasive rhetorics." This category or genre pushes against Aristotle's definition of rhetoric as "the art of civic persuasion." How is it possible to include non-persuasive speech within a larger category of persuasion? In his taxonomy, rhetoric was divided into forensic, deliberative, and epideictic. The first two genres have "persuasive" attributed to them, but the latter is positioned against them as non-persuasive. Much of the history of rhetoric has maintained, in some form, this binary of speech that functions to move an audience and speech that is display, a display that does not and cannot move an audience to action. The distinction held fast until the twentieth century when the work of Kenneth Burke (*Rhetoric of Motives*) *implicitly* called it into question, while Chaïm Perelman and Lucie Olbrechts-Tyteca (*The New Rhetoric*) did so *explicitly*. Other scholars (i.e. Jeffrey Walker, Gerard Hauser, Celeste Condit, etc…) have argued for a new placement of epideictic as primary to forensic and deliberative or have made gestures toward the "inherent" persuasiveness of what rhetorical scholars can call non-persuasive. Yet, many other scholars (i.e. Renato Barilli, etc…) maintain the distinction, perpetuating the marginalization of the epideictic genre. Thus, the theoretical problem that I will engage with in this presentation is the position of epideictic rhetoric as contradictory in its implicitly persuasive function in relation to its categorization as non-persuasive.

Thus, I will trace the relevant history of the debate about the "proper place" of epideictic rhetoric within the history of rhetoric before I argue that epideictic rhetoric should enjoy a more prominent place in rhetorical studies. Within the historical survey, working with selective texts from Aristotle to contemporary texts, I'll show how epideictic rhetoric haunts rhetorical scholarship as it simultaneously occupies the dual space of both the persuasive and non-persuasive.

Adjunct to the historical and theoretical argument, I will take as a case study Clarence Darrow's performance as the defense attorney in the Leopold and Loeb trial (1924), paying close attention to his closing speech. In the trial, he successfully prevented the two defendants from receiving the death penalty by "Christianizing" the judge. As set in the courtroom, one would expect that Darrow's defense speech would be forensic in genre (as forensic rhetoric is often cited as the "rhetoric of the courts"). However, Darrow's approach to the case did not follow the expected format of a legalistic argument, but it instead took on an epideictic quality, speaking to Christian values and placing a future blame in a decision to enact the death penalty as murder, as sin, in other words: speaking to value rather than to law. The competing rhetorical genres performed in the trial exemplify the problem of marginalizing epideictic rhetoric by considering it non-persuasive. It is persuasive, but the mode of persuasion presents differently than both forensic and deliberative rhetoric.

With the historical and theoretical argument working together with the analysis of Darrow's performance, the presentation will have the scholarly value of possibly repositioning epideictic rhetoric as an object of study within rhetorical scholarship, perhaps prompting scholars to consider it a more productive site.

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'Marke, marke, a sentence, a sentence': Thomas Nashe on Useless Rhetoric

It is well known that humanist rhetorical training taught boys and young men to collect sentences, storing them in commonplace books ready to be used in different contexts. The example par excellence of this kind of book-user in early modern England is surely the Cambridge orator Gabriel Harvey, who not only left behind a commonplace book, but also copiously annotated his books so that we can see him in the act of collecting. Yet the high opinion we might have of Harvey's humanist education and practice was not shared by his contemporaries. In this paper I want to explore the claim of Thomas Nashe in 'Have with you to Saffron Walden' (1596) that the Harvey brothers – both Gabriel and Richard – published utterly useless books, fit only to furnish angry bakers with paper for their pies. Nashe focuses on their habit of commonplacing. 'Read and peruse' Richard Harvey's precepts, he commands the reader, 'as diligently as thou wouldst doo a charme against the toothache'. While the 'sentences' he excerpts from Gabriel Harvey's works and sends up in the dialogue serve one end only, to prove that there is nothing worth marking in his books. In this paper I want to explore both Nashe's attack on the Harveys' rhetorical practice, but also his attempt to show the reader what they really should do with the commonplaces they collect.

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The Rhetorical Training of the Professional Scribes of the Late Medieval London Guilds

While little is known about rhetorical schooling in late medieval England below the university level, an examination of texts written by London guild scribes in the later fifteenth century gives us indirect evidence of the kind of rhetorical knowledge such scribes would be expected to possess. Although biographical details about such scribes are almost wholly lost, in the later Middle Ages scribes were the secular writing professionals of the age and a sizeable part of the writing culture of England. Earlier scholarship has examined in detail writing instructors like Thomas Sampson and William Kingsmill, teachers who trained the very kind of professional scribe who would have kept records for the London guilds. An earlier ISHR paper looked at changes in the epistolary genres used by merchant scribes around 1475. The current paper looks at the rhetoric used in official guild books and documents from roughly 1420 to 1510. After surveying the varieties of official guild books and their often perplexing histories, the paper examines the overall rhetorical approach used in the most extensive surviving books, chiefly those of the Mercers, Grocers, Goldsmiths, and Merchant Taylors. Then it looks at specific rhetorical devices and tropes commonly found in those guild books which include narrative as well as purely instrumental documents and speculates why these, of the many rhetorical options available, were chosen by the scribes. Comparisons will be drawn between the "urban rhetoric" found in the London city custumals and Letter Books and that found in the guild books, as well as in Richard Arnold's printed collection Customs of London (1503). The work of the scribe Henry Maynour (c. 1480-1510) will be examined in particular to illustrate the unexpected rhetorical skills which appear. The guild texts give us some clues about the kinds of scribal rhetoric commonly employed in middle-class professions and, indirectly, something about the type of direct or indirect rhetorical training the scribes would have received.

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Incomplete Series Reasoning and the Problem of Female Sexual Selection in Darwin's *The Descent of Man*

I extend the work of Jeanne Fahnestock to examine the topic of sexual selection in Charles Darwin's The Descent of Man and Selection in Relation to Sex. In her book Rhetorical Figures in Science, Fahnestock contends that Darwin's rhetorical strategy was based on series reasoning such as incrementum and gradatio. Fahnestock asserts that "Premises based on gradation and intermediaries are pivotal in subordinate lines of reasoning that directly support Darwin's central claims, and the absence of intermediaries is a frequent challenge that Darwin tries to overcome." While Fahnestock makes this claim concerning Origin of Species, gradation is equally important in Darwin's later work, The Descent of Man, as he uses series reasoning to show the descent of humans from lower animals. In Descent, Darwin builds on his earlier work in Origin to show how humans have evolved through the processes of natural and sexual selection. In both works, Darwin contends that it was the female of the species who chose her mate. As scholars have already noted, Darwin could not grant human females the same sexual agency as female animals, and claimed instead that human men chose their mates.

I contend that the problem with Darwin's argument concerning sexual selection arises from incomplete series reasoning. Darwin argues that humans are evolved from other organisms and connected to them through a series of intermediaries, but he does not demonstrate a similar gradation for the action of female choice across the animal kingdom. Darwin shows a reduced prevalence of female choice between "savages" and humans, but this series is not extended to animals. Because Darwin applies this series only to humans, he violates his own belief that humans have evolved from other organisms, and instead sets them apart within the animal kingdom. In order to compensate for this incomplete series, Darwin must rely on other rhetorical techniques such as the maxim to persuade his readers. The maxim, according to Aristotle, works by demonstrating the moral character of the speaker. In this case, Darwin persuades his readers by reinforcing their cultural beliefs concerning women's passive sexual natures, and by validating his own morality.

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Rhetorik und Symbolik der jakobinischen Freiheitsbaumrede

Während und nach der Französischen Revolution haben die Jakobiner nicht nur in Frankreich, sondern auch in Deutschland die Botschaft der Befreiung von Unmündigkeit und feudaler Unterdrückung verbreitet. Ein wichtiges, wenn auch neben den Flugschriften heute kaum noch bekanntes Medium ihrer Ideen war der sog. „Freiheitsbaum", der als weithin sichtbares Zeichen das Aufblühen der neuen Zeit symbolisieren sollte. Nach französischem Vorbild errichteten die Jakobiner im Jahr 1772 auch in der Stadt Mainz und danach in vielen Dörfern der Umgebung Freiheitsbäume. Die Mainzer Stadtbibliothek bewahrt zahlreiche Quellentexte zu den damaligen Vorgängen auf, insbesondere auch die bei der Dekoration und festlichen Aufstellung der Bäume gehaltenen Reden. Der Vortrag geht auf genaue Erforschung dieses Quellenmaterials zurück. Er beschreibt die Festlichkeit als Bedingung der rhetorischen Wirkung dieser Reden, untersucht ihre Botschaft, ihren Aufbau sowie die rhetorischen Stilmittel und analysiert die Beziehung zwischen Baumsymbolik und Rede als einen frühen Ausdruck massenmedialer Rhetorik.

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Applauding Augustine: The Performance of Early Christian Rhetoric

Augustine (354-430) spectacularly broke with rhetoric, the symbol of his former pagan life, in his Confessions. At the time of his conversion, Augustine gave up his life as orator and teacher of rhetoric because this meant selling words with no regard to their truth. He generally regarded art, especially the theatre, with suspicion, as is evident in The City of God.

In his On Christian Doctrine Augustine revised the ancient (Ciceronian) art of rhetoric, outlining the possible functions for the Christian preacher. Since there is a structural and historical close relation between rhetoric and the art of acting (hypokrisis), Augustine faced a dilemma. He solved it partly by replacing classical literature with the Bible and the Church Fathers as models, partly by forming a terminology that avoided the theatrical associations of Greek rhetoric (cf. Philip Burton).

The break with Classical rhetoric was also a way of transcending the elitist character of ancient education. Augustine's rhetoric was a potential medium of mass communication inviting Christians from all social classes and origins. However, the audience did not always act in accordance with Augustine's ascetic ideals of decorum in public meetings. In several of Augustine's sermons we get a picture of a noisy audience frequently shouting and applauding him, as was usual at the time (e.g. Sermones 37, 52, 101, 151, 179 and in particular Letter 213). It seems as if Augustine had to accept this theatrical behavior in order to communicate with his heterogeneous congregation.

Though he often argues in favor of a humble style, claiming that it might also lead to the applause of the audience (De doctrina christiana IV 26), a more elaborated style seems to have been the more efficient. Acclamations had become a ceremonial part of public meetings making it possible for certain parties to voice their opinion in the hierarchical, late Roman Empire. I shall argue that the extensive research in this area done by historians (A.H.M. Jones, Peter Brown, Charlotte Roueché, Hans-Ulrich Wiemer), especially historians of law (Jill Harries, Caroline Humfress), casts new light on Augustine's rhetorical practice. He actually never broke with forensic rhetoric (also evident in Sermo 52, cf. Humfress) which proved indispensable for a bishop with many different obligations.

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Cuba as Counterpoint in the Rhetorical Tradition

The Cuban slave Juan Francisco Manzano's autobiography (1840), published in English in London five years before Frederick Douglass's Narrative, has gained attention in recent years from critics championing hemispheric studies that would pair such border-crossing texts. To add to this discussion, I place Manzano's text within the context of the reception of Spanish rhetorical manuals and the production of a rhetorical manual in Cuba. This history provides a counterpoint to the golden age of oratory in the United States and to the proliferation of literary manuals in Spain. The fact that Douglass credits the elocutionary anthology The Colombian Orator with allowing him to "utter [his] thoughts" and argue against slavery is well known. Critics, however, have not accounted sufficiently for Manzano's missed connection with rhetoric. Manzano learns to read, poring over his master's books of rhetoric, which he "learned like a parrot" but eventually abandons when he finds he has no opportunity to put this knowledge to use. He turns to writing poetry as a "more useful" enterprise. After all, it is poetry that gives Manzano enough notoriety to lead the Irish Catholic Richard Madden to request that the literary patron Domingo del Monte have Manzano write a narrative. Despite his setting rhetoric aside, the rhetorical performativity of his text leads most critics to read it sympathetically as a successful discovery of an authoritative and persuasive narrative voice. The fact that Manzano's is the only Spanish-language narrative written by a slave, like his turning away from rhetoric, suggests a very different context for minority rhetoric in Cuba where, initially, some abolitionists aimed only to end the slave trade, not slavery itself. In literary portrayals, Criollos (American-born Spaniards) sought to represent slaves who embodied what Ivan Schullman has called "'white' ideals." Manzano too represents himself to his white audience in terms of similar aesthetic principles. Aesthetic discussions like these relate to the belletristic tradition of good taste. I examine a contemporary Cuban critique of Spanish monarquist José Gómez Hermosilla's rhetorical manual, Arte de hablar (1826)—a text that insists that the rhetorical arts are governed by eternal principles and rules. Discussions of Hermosilla in Del Monte's private letters with the reviewer and others in Cuba and the United States reveal ambivalence toward the Spanish tradition of rhetoric on the part of criollos who sought a uniquely Cuban form of literature. Some strains of Cuban rhetoric would eventually lead to a sense of relative cultural tastes, which is the tack taken by José Fornaris, a Cuban who composed the manual Elementos de Retórica y Poética (1868), where he writes "In the world in which we live, everything is relative […] the African Venus is very different from the Greek Venus."

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An Aristotelian Theory of Rhetorical Civility

"The quality of our discourse is suffering" and "people need to be more civil" are now common refrains. U.S. Presidents--Clinton, Bush, and Obama--and citizens alike have made such appeals, as have scholars and cultural commentators. More than saying "thank you" and holding doors for others, civility has become explicitly concerned with the character and quality of discourse, especially argumentative discourse. At the 2011 National Constitution Center conference on civility, Amy Gutmann, president of the University of Pennsylvania, argued that uncivil discourse harms a nation's political health: "Incivility is now so widespread--and so rewarded by so many powerful institutions--that it has upset our treasured balance of rights and responsibilities."

Interestingly, scholarly attempts to address the "civility problem" appeal to Aristotle again and again. In "Talking to Strangers," Danielle Allen argues that a robust model of citizenship requires Aristotelian "friendships of utility," where people trust and build trust through rhetoric. Sharon Crowley argues in "Toward a Civil Discourse" for a model of rhetorical invention that can help people speak about and across differences. She builds on Aristotle's definition of rhetoric to claim that good rhetoric "looks for all available arguments" while bad rhetoric is "static and univocal," thereby hiding differences and shutting down alternatives (56). Similar to Allen and Crowley, Theresa Enos makes "A Call for Comity" by marshaling several concepts from Aristotle's political and rhetorical theory: homonoia (concord), phronésis (practical wisdom), and virtù (virtue and by extension, ethos).

My contribution will proceed in two parts. First, I synthesize some of this recent scholarship--along with Aristotle's works on ethics, politics, and rhetoric, especially George Kennedy's translation "On Rhetoric: A Theory of Civic Discourse"--to extrapolate a theory of rhetorical civility. Second, I augment this conception of rhetorical civility by drawing from Quintilian's "Institutes of Oratory." I argue that Quintilian's emphasis both on ethics and rhetorical education are necessary complements to Aristotle's work. Moreover, Aristotle and Quintilian together can offer contemporary scholars and rhetors a sturdier foundation for developing a robust theory of rhetorical civility for guiding 21st-century rhetorical practice.

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The Interdisciplinary Essence of Medieval Latin Poetics

The recent Cambridge History of Medieval Philosophy (2010) includes among its "Thirty Desiderata for Research on Medieval Philosophy in the Twenty-First Century" two requests I take to be especially relevant to the study of medieval Latin poetics: research pertaining to the logico-theological schools of Paris in the period from 1150 to 1200 (a desire expressed by John Marenbon), and an account of the development of speculative grammars in the thirteenth and fourteenth centuries (a desire expressed by Irene Rosier-Catach).

At ISHR Bologna 2011, I discussed two projects related to these desiderata. One project would build upon the work of Luisa Valente to explore the influence of the logico-theological schools of Paris, represented by the De tropis loquendi of Peter the Chanter, upon the logic used by Geoffrey of Vinsauf to organize tropes in his Summa de coloribus and Documentum. A second project, which only appears after the removal of several traditional misconceptions, opens an entirely new area of interest, exploring the profound influence of early speculative grammar, if not terminist logic and supposition theory, upon the whole of Gervase of Melkley's Ars poetica.

In this paper I will discuss the status of these two projects, but I will take a broader view of their importance within a history of medieval Latin poetics from Matthew of Vendome's Ars versificatoria to Eberhard the German's Laborintus. Perhaps the appearance of logical structures in the poetic arts and the simultaneous appearance of tropes in logic manuals display an opening of disciplinary boundaries that briefly realizes the ideal of a liberal arts education. If so, researchers seeking to understand the grammatical, rhetorical, logical, and poetic works of the late twelfth and early thirteenth centuries must be as prepared as the authors they study to cross the traditional divisions between the disciplines.

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The Oratorical Performance of the Sophists in Plato's Protagoras

In the last decades, the number of studies focusing on literary aspects of the Platonic dialogues has increased significantly. They have illuminated how the dialogical genre incorporates topics and structural elements from both poetry and rhetorical prose, remarking its intergeneric feature. Under this aspect, dialogues such as Hippias Minor, Gorgias and Protagoras, in which Plato represents the confrontation between Socrates and the renowned sophists, seem paradigmatic instances of Plato's appropriation of rhetorical elements when composing his dialogues. My paper, therefore, aims to show how Plato depicts the sophists' display of oratory in the Protagoras, and how he contrasts it with the dialogical practice of Socrates, in order to outline the proper philosophical mode of discourse. Although discussions of rhetoric in Platonic philosophy usually concern the Gorgias and the Phaedrus, the Protagoras, on the other hand, can offer us a vivid (and satirical) insight into the sophists' performance, in so far as the dialogue consists of Socrates's recounting a recent discussion with Protagoras to an anonymous character. I will take my start from the several occurrences of words derived from the Greek stem epideik- (which in Aristotle's Rhetoric will be used to define the epideictic genre, cf. I.1358b8) to argue that Plato uses them to refer to the sophists' display of oratory (cf. Prt. 320b-c, 328d, 347b; Grg. 447a-c; Hp.Mi. 363a-d). Then, I will show how the Prologue of the Protagoras that comprises the dialogue between Socrates and Hippocrates (310a-314c) can be regarded as a counterpoint for the reader to evaluate the performance of the sophists in front of their audience (314e-319a). My ultimate purpose is to point out that the scope of the sophistic discourse presented in the Protagoras seems to be broader than that in the Gorgias. For whereas the Gorgias focuses on political oratory, the Protagoras also comprises other modalities of discourse which Plato will ascribe to the educational practice of the sophists: the appropriation and reinvention of the myth into prose (320d-328d) and the exegesis of poetry (338e-347b). In this sense, the Protagoras provides a valuable Platonic view of the sophists' rhetorical performance.

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The Dynamics of Aristotle's Rhetoric

In this lecture, I would like to propose a new examination of the various uses of "δύναμις" (dunamis) in the different fields (biology, physics, metaphysics, ethics, politics) and treaties that constitute Aristotle's philosophy from a linguistic and philological approach. Then, I will study the uses of the same word in Aristotle's Rhetoric, especially in the very definition of this technique. I will proceed similarly for the meanings of the word " ἔργον" (ergon) and try to show the link between these two notions. My aim is to know whether and how the "dynamics" imagined by Aristotle have an influence on his conception of Rhetoric. Finally, I will consider the current relevance of these notions in argumentation studies. To support my lecture and to draw attention on Greek expression, I will use a few original extracts provided with a translation.

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Liberty of the Daughters of God: Mary Baker Eddy and a Rhetoric for Woman's Hour

Since September 11, 2001, scholars of rhetoric have felt an increasing need to address the challenges raised by religious discourse in politics and public life. This work has focused on developing models of civic discourse that can effectively engage deeply held spiritual beliefs. When addressing these questions, scholars such as Sharon Crowley often contrast a (secular) liberal commitment to public debate with a (religious) fundamentalist refusal to discuss issues of contention. However, fundamentalist Christianity remained on the fringes of American public life until after World War I. Instead, many American Christians were as deeply invested in the liberal tradition as their secular counterparts, its ideals of progress and rationality deeply shaping their understanding of faith.

Perhaps the most overt (if understudied) example of this melding of Christian and liberal beliefs is the American metaphysical healing movement of the late nineteenth century, best represented by Mary Baker Eddy's "Christian Science." Eddy became arguably the most famous female religious figure of the century, her "scientific" theology spreading from New England to Chicago and even to Britain, igniting public discussion about the relationship between science, faith, and wellbeing. Her theology is a powerful example of the conciliatory project of liberal Christianity in the nineteenth century, challenging the assumption that the rhetorical practices exhibited in the liberal and Christian traditions are inherently contradictory.

My paper will address the theology and rhetorical theory of Mary Baker Eddy, the founder of the still extant Christian Science denomination. My paper, to be delivered in English, will draw on both her published work and her archives in the First Church of Christ, Scientist, in Boston. While she could be fruitfully addressed as a practitioner of rhetoric, Eddy is one of the most prolific female theorists of religious discourse in the nineteenth century. Her extensive commentary on language warrants addressing her work as an important contribution to rhetorical theory, for it offers a novel vision of who should speak on sacred subjects and how. In my paper, I ultimately will argue that Eddy melded Christian and liberal values to develop what she understood as a truly progressive Christianity. In integrating these two discourses, she redefined progressive, liberal standards in feminine terms and thus undermined the standard arguments against women's public speaking and active participation in public religious life. I hope, by considering Eddy's work, to not only develop our understanding of religious discourse in nineteenth-century America but also offer new insight into the relationship between American liberalism and Christianity.

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Rhetoric in The Process of Negotiation

This paper traces and describes the rhetoric that is used in different main phases or stages of bargaining as a reciprocal exchange of moves in a dyadic set-up.

First the parties identify themselves as official representatives of their interest groups de-emphasizing the personal role. Differences and incompatibilities are demonstrated. This is best characterized by the Chinese stratagem No 13 "Beating on the grass to scare up the snakes". It serves exploration of the dimensions, limits and risks for potential agreements.

This is followed by narrowing the differences, tentative agreements on some select issues and the identification of the more obdurate ones. This phase is dominated by the Chinese stratagem No 16 "If you want to gain something you have to give it up first". Any discussion and suggestions are advanced by individuals, emphasizing the personal side and therefore not so binding. Ostensible non-negotiable issues are downplayed in exchange for concession-making of the other side; 'nonverbal' moves in the form of promises, threats, bluffs and lies referring to the context of the bargaining situation are exchanged.

Retreat, concession, changing priorities are best covered by the Chinese stratagem No 21 "The cicada leaves its golden coating": i.e. still keeping up semblances of former official positions that have already been bartered away in tacit agreement. Negotiations progressively take place under the cover of nonpublicity and without third-party interference to enable tentative agreements to become mutually acceptable.

A last phase deals with preliminaries to final bargaining. In the case of disagreements on rather important issues a priority of keeping up communication is observed. To retain at least some important outcomes the parties may engage in a give-and–take on a "meta-level", creating norms of relative but shared acceptability, agreeing on some logic that may be inconsistent and of limited validity in general but would still cover mutual interests. The parties bargain for rhetorical agreement to cover what they have come up with in the reciprocal give–and-take of interests.

In the end both parties turn to the public again with some ritual confirmation of the finally agreed on outcome.

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Tiestes como color en Séneca el Viejo (Contr. I, 1, 21-23)

Aunque la tragedia Tiestes de Séneca sea la única que sobrevivió sobre este mito, las referencias al mismo son abundantes en la literatura latina del principado. Quintiliano (I.O. X, 1, 98) colocaba al Tiestes de Vario al mismo nivel que las mejores tragedias griegas. Para Horacio, la cena de Tiestes era ejemplo de trama trágica, pero también de los límites de la representación dramática (Cf. Hor. Ars 90-91; 186). En el Diálogo de los oradores de Tácito (Tac. Dial. 3, 3) se sugiere que una recitatio de la tragedia Tiestes, proyecto del personaje Materno, denunciará verdades incómodas sobre el poder político en tiempos de Vespasiano. En la primera controversia de Séneca el Viejo (Sen. Contr. I,1), el mito de Tiestes es aludido en dos oportunidades. En ambas sirve a la elaboración de un color para defender la pars más difícil de la controversia, a favor del tío que deshereda al sobrino. Este trabajo se propone analizar la elaboración por Latrón, del color de un odio entre los hermanos a la manera de Tiestes (Thyesteo more) y la evolución de ese color, en la criticada intervención de Alfio Flavo (Cf . Sen. Contr. I, 1, 21; 23). A partir de ambas intervenciones se discuten criterios de evaluación de un color en las Controversias de Séneca el viejo.

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Ramism, Rhetoric and Performance

My paper will deal with the impact of education on rhetoric in Sweden during the first half of the 17th century. Our best source is academic dissertations. At the universities of the Swedish realm it became a normal procedure to print the theses of the oral disputation. Thanks to the dissertations we have excellent ways to learn what the students had been instructed by their professors. The first printed dissertations were as short and concise as the handwritten theses had been, but already in the 1630s the dissertations were extended to what we now rather would call short papers, whose content obviously had only vague and limited impact on the oral disputation.

Sweden had faced a lot of serious problems around the turn of 1600. The Reformation was eventually safeguarded when duke Charles dethroned his nephew the Polish king Sigismund. Charles and his son Gustaphus Adolphus launched a remoulding of the realm in order to make it more suited to meet challenges on European battlefields. The state-building process was carried through by determined leaders, among whom Baron Johan Skytte was one of the most prominent. He was commissioned to reform education with intentions to encourage young noblemen and others to receive an education adapted to future political duties. Being well qualified for the commission, Skytte was convinced that the best way would be to reduce the influence of the traditional scholastic philosophy on the curriculum and rather keep to Petrus Ramus's reforms. Adamantly Skytte wanted to encourage studies of rhetoric, history and politics. In what way would such a goal benefit from Ramism?

Ramus had changed the traditional partition of the discipline of Rhetoric when ruling out invention, disposition and memory. According to the Ramist program only style and delivery belonged to Rhetoric. But how would such a defoliated discipline fit into Skytte's endeavours to encourage studies of rhetoric and politics? Certainly a stress on the performance aspects of eloquence would seem to be appropriate, but at the same time Ramus had censured the influence of Cicero. I want to look pro primo closer at the extent to which the dissertations confirm an influence of Ramism in this respect and in such case pro secundo how such a Ramist syllabus could be adapted to a curriculum with a bearing on politics.

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Toward an Epistemology of Rhetoric: The Role of Doxa in Gorgias and Aristotle

At the beginning of book 3 of On Rhetoric (1404a), Aristotle, says, with a seemingly incidental remark, that «the whole business of rhetoric concerns opinion». In one respect, Aristotle's claim is nothing new, because most thinkers before Aristotle emphasized the connection between doxa and rhetoric. On another level, though, Aristotle marks a substantial revision of the role of opinion in rhetorical practice. To shed light on this revision, we assume as starting point a well-known passage of the treatise On the Soul (428a19-24), where Aristotle underlines both the strong relationship and the difference between pistis, doxa and phantasia. We also propose a comparison between Aristotelian assumptions and the role that the couple doxa-peitho plays in the Encomium of Helen of Gorgias. Through this comparison, our paper will try to answer two different questions: 1) What is the epistemological status of rhetoric in the light of human cognition's features? 2) What is the relevance of this epistemological status for the origins of rhetoric?

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Performing Constitutional Monarchy: Deliberate Acting in the Ceremonial Speeches Opening Tudor Parliaments

Scholars of early modern rhetoric have regularly highlighted the revival of classical texts on civic oratory as a defining feature of the period (Kristeller, Gray, Murphy, Vickers, etc.). Yet this recognition of the revival of classical civic oratory in Renaissance culture has yielded surprisingly little interest in the practice of contemporary civic speech, even as scholars like Walter Ong have emphasized the period's "orality." I would argue that the main reason modern scholars of rhetoric have ignored political orations delivered in a period defined by the revival of classical rhetoric is that many of the speeches recorded for posterity depict a script of ceremonial gestures that seem inconsequential according to modern, anachronistic assessments of rhetorical voice, assessments that too often equate political participation with performance in free-form "democratic" debate. Indeed, both medieval and early modern periods have been characterized as prone to favor epideictic modes or rhetoric (Vickers, etc.), especially in uncritical, ceremonial praise of monarchs, under whom it is presumed no real deliberative discussion was allowed. In the case of the ceremonial opening of the English Parliament, however, I would argue that recorded variations in even highly ritualized ceremonial speeches reveal not only the Renaissance penchant for stylized oratorical performance, but also the Tudor statesman's republican ideal of openly deliberating matters through civic speech.

In this paper, I will examine records of ceremonial speeches delivered at the opening of Tudor Parliaments, especially those confirming the election of the Speaker of the House of Commons. After examining the ceremony's basis in ironic rhetorical performance, as well as its modeling of deliberative decision making, I will analyze particular orations to foreground the performative variety exhibited by the two key participants in the ceremony, the Speaker of the Commons and the Lord Chancellor, roles assumed by Thomas More, Nicholas Bacon, Francis Bacon, Edward Coke, and many other important Tudor politicians. Their oratorical performances in these ritualized ceremonies, though ironic in tenor, nonetheless provide a candid snapshot of early modern attitudes towards the power of speech, the value of participatory politics, and how the two were, even under a monarchy, interrelated.

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Secularizing the Sacred; Sanctifying the Secular

My presentation focuses on the development of rhetorical theory in the United States during the middle of the twentieth century and the subsequent impact that development has had on the study of rhetoric in the United States. Specifically, it examines the contribution Kenneth Burke's The Rhetoric of Religion (1961) makes to Burke's rhetorical humanism in particular and to modern rhetorical theory in general.

My paper asserts that The Rhetoric of Religion is a modernist text that constitutes the formal completion of the rhetorical humanism Burke began to develop in his Motives trilogy: A Grammar of Motives, A Rhetoric of Motives, and the unfinished Symbolic of Motives. Combined with the Motives trilogy, The Rhetoric of Religion enables Burke to construct a rhetorical humanism that navigates the ambiguous middle ground between the sacred and the secular. This ambiguous middle ground is most notable in Burke's "five key terms of dramatism": scene, act, agent, agency, and purpose. Burke derives his terms from a medieval hexameter that, D. W. Robertson, Jr. notes, has classical origins.

I argue that The Rhetoric of Religion contributes to Burke's rhetorical humanism in three ways. First, philosophically, it establishes logology (Burke's analytical method established in The Rhetoric of Religion) as the epistemological counterpart to dramatism (the analytical method Burke develops in the Motives trilogy, primarily in A Grammar of Motives). Whereas dramatism asserts what human beings are – symbol-using animals – logology demonstrates how symbol-using animals construct knowledge from symbols of their own making. Second, ideologically, it adumbrates a middle ground between sacred (theological) and secular ("scientistic") discourses. The Rhetoric of Religion signals a significant shift in Burke's attitude toward discourses of the sacred, from decidedly antagonistic to less skeptical, if not more receptive. Third and finally, its methodology – logology – is a reflexive one, capable of looking backwards and forwards from a previously articulated literary humanism to its revision.

I conclude that The Rhetoric of Religion completes a theoretical framework through which Burke's humanism can be viewed as one moment in a nearly two-millennial dialectic between the secular and the sacred, and its methodology enables us to appreciate the "five key terms of dramatism" (scene, act, agent, agency, and purpose), with their roots in both secular and sacred texts, as the exemplars of the place(s) Burke's rhetorical humanism inhabits in modern culture.

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Scientific Approaches to Language: Plain Style and the Interplay of Convention, Artistry, and Communicative Intention in Francis Bacon and the Early Royal Society

This paper enters the discussion of the resonance between Bacon's rhetoric and that of the early Royal Society, and it argues that rather than providing a coherent theory of style either through the content of his work or through his own use of style, Bacon provided an approach to the public exchange of knowledge that encourages an inspection of the way that language shaped content. By adopting a particular attention to how the relationship between words and things affected the spread of information, science writing gradually developed a habit of plain style. In order to support this argument, this paper first establishes some of the continuities between Bacon's work and that of the early Royal Society that early modern scholars like Kate Aughterson locate, and it demonstrates the resonance between Bacon's use of semantic extensions in The Advancement of Learning, and early Royal Society member Robert Hooke's use of semantic extensions. Second, this paper employs William T. Lynch's nuanced argument, which suggests that the early Royal Society's work should be seen as a development of Bacon's project rather than the realization of it, as a framework for positioning Bacon's philosophy as a program for education and for a public exchange of knowledge. Finally, the paper turns to the fourth chapter of The Advancement of Learning in which Bacon identifies the four "distempers" of learning, and it explores how Bacon frames the relationship between language and learning not as a prescription but rather as an interplay between convention, artistry and intention. Ultimately the paper argues that Bacon's discussions of linguistic style seem to fall into a similar category as his discussions of methodology. While some scholars link his discussion of linguistic style, especially within his later scientific works, directly to the use of plain style within the Royal Society, it seems more probable that the Royal Society's use of plain style can be described as Baconian both because Bacon concentrated so heavily on the question of how learning could be communicated, and because the Royal Society took seriously the task of publicly communicating the results of their inquiries.

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Time for Action: The Royal Society's Campaign for Science

In a recent public address (broadcast on BBC1), the Royal Society's current President, Sir Paul Nurse, called for "a culture shift to fully recognize what science can contribute." To achieve this goal, Nurse prescribed that "We should reawaken the spirit of the Enlightenment, a respect for science and rationality," and "revive the energy of the Industrial Revolution." In his speech titled "A new enlightenment," he also warned against the negative impact of "inappropriate headlines in the media" on scientific debates and insisted that the performance of experimental science be kept separate from "those who distort the science with ideology, politics, and religion." In my paper I argue that there is an exact parallel between these warnings from 2012 and the arguments raised by the Society's first apologist, Thomas Sprat, in 1667. Whereas the Royal Society today habitually calls on the scientific ideals of Francis Bacon and the Society's founders on web pages and in public lectures, it remains to be considered how the UK academy of science also employs the same kind of propagandistic rhetoric on behalf of the natural and applied sciences. Both in the seventeenth century and today, the Royal Society promotes itself as a representative of the Enlightenment, and of solid fact, as opposed to ideology and common belief, as part of an ongoing battle with other text-based disciplines for public support and funding. The Royal Society's increasing use of social and electronic media such as webcasts, blogging, Facebook and Twitter furthermore parallels the early Society's aggressive intervention in the world of print in the 1660s, with the launch of their scientific journal, the Philosophical Transactions, and a great number of other publications. Expanding Bruno Latour's concept of "science in action" this paper argues that the UK academy of science furthers a new understanding of scientific performance. Such understanding not only involves the means by which inventions, discoveries and facts are made and accepted, or the ways in which knowledge, instruments and technology are put into use, but also the strategic representations of science on the web and through public events and ceremonies.

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Ethos and the "Authentic" Self: Performance and (Non)Identity

This paper explores rhetorical ethos in writing, focusing on the relationship (or lack thereof) between the character constructed in a text and a "real self" outside the text. Aristotle conceptualizes ethos as made manifest through a performance, and "not from a previous opinion that the speaker is a particular kind of person" (1.2). A rhetor must "construct a view of himself" in order to "seem" credible and trustworthy (2.1.3). This unequivocally performative notion of ethos has troubled some scholars, many of whom see a disconcerting potential for self-fashioning, pandering, or outright deception. These long-standing concerns with artifice are especially pronounced when it comes to writing. What is the relationship between the person doing the writing and the "self" inscribed on the page? In a broader sense, what is the place of a rhetor in his/her rhetoric?

In order to explore these questions, I critically examine the long-standing association of ethos with an "authentic" or "true" self, devoting particular attention to the influence of 18th- and 19th-century Romanticism. Using examples from both rhetorical scholarship and popular culture, I show how ethos has been associated with preexistent, essential character. I focus on writing and Composition Studies, which have been central to rhetoric since the early 19th century. The romantic emphasis on individual genius and authenticity of self continues to affect both theory and pedagogy – especially in an American context where such ideals are elevated to the level of cultural values. Despite moves towards a "post-Cartesian ethos" (Baumlin, 1994), many inside and outside the academy continue to hold neo-romantic notions of ethos and identity.

It is suggested that authenticity – if it exists at all – is rhetorically constructed. I argue that avoiding static notions of ethos may free rhetors from the constraints of their own epistemological baggage. There can be great agency in instability and uncertainty. Drawing on Focuault, Lyotard, and the more recent theories of Allen (2010) and Charland (2003), I advocate a fluid, ever-changing self that unflinchingly opposes any definitive categorization.

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The Magic of Representation: Walter Benjamin on Mimesis

Long accepted as an outstanding (if unorthodox) critic of modern art, culture, and literature, Walter Benjamin's relevance for rhetorical studies has been re-evaluated in recent years. But while scholars in other disciplines have used his work to understand mimesis in terms of optical reproduction in film and photography, rhetorical scholars have yet to explore the possible significance of Benjamin's claims for the mimetic faculty in writing. Mimesis is usually understood as the representation of dramatic plot in Aristotelian poetics, or as a kind of performative imitation in terms of rhetorical education. Benjamin's "On the Mimetic Faculty" (1933), however, traces the history of mimesis to ancient occult practices that mimicked physical environments to produce various public or collective actions. Based on this ancient need to represent shared experience, he suggests that the mimetic faculty in modernity continues to inform how we communicate through semiotic organizations that bind readers in representational relationships. In other words, stylistic decisions produce gestures that correlate shared perspectives between an author and her readers.

These kinds of stylistic decisions (conscious, or, often not) aren't new in terms of style: From Gorgias's association of language with 'witchcraft and magic' to Michel Maffesoli's understanding of style as a postmodern 'aesthetisization of life', writing's power to reinforce collective feelings and beliefs is evident. Through mimesis, however, we see how style intervenes between author and audience in a shared relationship. While he doesn't explicitly discuss rhetorical style, I consider how Benjamin's inquiry into mimesis helps us understand ways persuasive discourse is enacted in modernity. This paper argues that regardless of the validity or 'substance' of certain arguments, stylistic codes produced in writing create bonds between author and reader to reinforce shared associations of cultural value, belief, and desire. Like other types of symbolic expression, mimesis enables stylistic decisions that organize powers of thought and action in accordance with situated environments where audiences preside.

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La disposición del discurso en La Dialectica resolutio de fray Alonso de la Veracruz

La razón que fray Alonso tuvo para publicar su curso filosófico obedece en gran medida a su interés por proporcionar a la recién fundada Real Universidad de México un texto que; por una parte, basado en las corrientes filosóficas más influyentes del momento, contribuyera a la formación de una nueva nación y; por otra, presentar a Europa nuevas cuestiones acaecidas a raíz del encuentro de ambos continentes.

A pesar de que el método dialéctico o silogístico había sido acusado de corromper todas las disciplinas, se siguió utilizando en la cátedra de Artes. Este método dialéctico, que también es conocido como escolástico, se sustenta sobre todo en la práctica oral en lengua latina y consta de los siguientes elementos: lectio, quaestio, disputatio y conclusio.

Se analizará la disposición de cada una de las partes tanto en forma como en contenido y se pondrá aún más atención en lo concerniente a la conclusio pues en ella el catedrático resumía brevemente lo más relevante del tema visto y emitía una conclusión personal, es, por lo tanto, el lugar donde podemos apreciar la originalidad del pensamiento alonsino. Cabe señalar que la obra alonsina muchas veces carece de esta última parte, no porque el agustino carezca de un juicio o conclusión al respecto, sino porque ésta es evidente al lector. No obstante, también puede ocurrir que el maestro Alonso haya querido reforzar el tono didáctico en su obra instando a que el lector encuentre por sí mismo una conclusión entorno al debate; pues no debemos olvidar que la traducción del título: Dialectica resolutio es "Solución dialéctica" y que la finalidad del texto es la enseñanza de un método para llegar a la demostración científica; es decir, al conocimiento verdadero.

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No Politics Needed: Technocratic Rhetoric in the Progressive Era

The 1920s and early 1930s saw a burst of interest in technocracy, a short-lived but highly influential movement that sought to impose "rule by technicians" onto the American industrial system. Led by figures like the engineers Howard Scott and Stuart Chase, and the influential economist Thorstein Veblen, the technocracy movement argued that dispassionate engineers, economists, and technicians should be placed in charge of industrial, monetary, and commercial policies. This movement was opposed to democratic deliberation and decision-making—believing that such processes only detracted from efficiency. In Scott's words, "No political structure or political legerdemain has any use whatever in an energy state. In a technological administration controlling the continent, there would be no place for political action of any kind."

Despite its influence on a generation of engineers and economists, as well as policymakers aiming to implement more efficient systems, the technocracy movement has been only marginally examined by historians and virtually ignored by rhetorical scholars. This dearth of research is especially confounding given the recent implementation of technocratic governments in various European nations and Rust Belt cities, whose political structures have been deemed too ruinous to function efficiently. By examining key texts of the movement, such as Scott's "The Technical Alliance" and Veblen's "The Engineer and the Price System," we can better understand what made the movement so appealing.

In this essay I argue that the technocracy movement's rhetorical force was a product of the positivism of Auguste Comte and the assumed objectivity of contemporaneous social science. Removal of political action and implementation of scientifically engineered solutions requires an assumption of disinterested technicians, which is an outgrowth of the Progressive Era and its limitless faith in the power of science to find solutions to complex political problems. In this conception, technocratic rhetoric is antagonistic toward deliberation and debate and is thus of great interest to rhetorical scholars. The resurgence of technocratic attitudes and regimes, which attempt to displace democratic decision-making, makes such study all the more urgent. This essay advances our understanding of the historical development of rhetoric, the appeal of scientific claims, and those claims' rhetorical threats to democracy.

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New Experimentalism and the Stage Itinerant

Several fellows of the early Royal Society (1660-1710), Thomas Sprat, Robert Boyle, and Thomas Willis among them, developed guidelines for how scientific results should be delivered to the public, and—too—how the new experimentalism should be advocated and performed in public venues. Why did they articulate such guidelines?   Part of the answer, I believe, involves the attempt by many experimentalists to distance themselves from the performances associated with mystics, theosophists (e.g., John Pordage; Jane Lead), and occult philosophers (e.g., John Heydon), not to mention that strange brew of medicine show hucksters who constituted the "stage itinerant," or the "mountebank's stage," to use Jonathan Swift's phrasing.

A second reason why fellows cared deeply about delivery: many of them thought that the "contagion" of religious enthusiasm could be communicated by a look, or gesture, in addition to verbal sorties. Explanations of how this might happen involved Boyle's theory of corpuscles and Willis's neurology of "nervous juice" or "animal spirits." In an effort not to disturb animal spirits in the wrong way, the new experimentalists generated highly refined notions of rhetorical performance. That is, they practiced what they preached.

My primary contribution to the history of rhetoric will be to demonstrate how the new experimentalists—in an effort to clarify their own theories and modes of rhetorical performance—used as formidable foils theosophy, occult philosophy, and charlatanry. I build on Richard Nate's and Tina Skouen's scholarship on rhetoric and the early Royal Society, and I also draw on Julie Hirst's and Paula McDowell's writings on the Philadelphian Society's critiques of the new science. Finally, I make good use of Simon Schaffer's "Natural Philosophy and Public Spectacle in the Eighteenth Century" (1983).

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Text and Performance in Republican Rome: Making Sense of Cicero's Rivals

Public speech was fundamental to political decision-making in the Roman Republic: rhetorical skill was consequently a valued attribute for members of the political elite (Morstein-Marx 2004; Hölkeskamp 2010). Cicero, the greatest public speaker at the end of the Republican period, was also a prolific and influential theorist of rhetoric, who preserved his speeches in written and widely-circulated form (Butler 2002; Steel 2005). Cicero's subsequent textual dominance eliminated his contemporaries' speeches, whose rhetorical activity depends on fragments preserved by antiquarians and grammarians and testimonia to occasions of speech offered by historians. The limitations of what can be done are considerable: we can seldom reconstruct the structure of whole speeches, stylistic analysis remains extremely challenging, and arguments often remain conjectural. But the opportunities to gain an insight into rhetorical talent and activity as an element in political careers, and to understand the pressures which governed the interaction between spoken performance and written text, are huge. Drawing on the findings of an ongoing project to edit the fragments of the Republican orators, this paper argues that the transition from oral to written rhetoric became, at the end of the Republic, a marker of oratorical ambition in an environment where public speech was a ubiquitous demand on members of the political elite. As a result, speech in itself had only limited capacity to bestow the distinctiveness necessary for success in a highly competitive environment. Becoming textual was, however, a fraught transition, since it had the effect of fixing fluid situations in forms which their participants might subsequently come to regret. Cicero's contemporaries demonstrate a spectrum of practice, from simple competence in public performance to ambitious literary corpora, which underscores the essential role of rhetorical performance in this political environment.

Butler, S, 2002, The Hand of Cicero, London
Hölkeskamp, K-J., 2010, Reconstructing the Roman Republic: an Ancient Political Culture and Modern Research, Princeton
Morstein-Marx, R., 2004, Mass Oratory and Political Power in the Late Roman Republic Cambridge
Steel, C., 2005, Reading Cicero: Genre and Performance in Late Republican Rome, London

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In den anderen Schuh Wechseln, Stiltyp und rhetorische Schule bei Eunap von Sardes

Eunaps Erinnerungen an seinen Lehrer Prohairesios (Buch 10 der Sophisten- und Philosophenleben) enthalten drei Rednerwettkämpfe, die Rückschlüsse auf ihren Aufbau, die Praxis der Schul-Stasis, vor allem, vor allem aber auf das Verhältnis von Stil und Schultypen (skhedios logos und vorbereitete Deklamation) erlauben. In diesen Anordnungen findet sich ein Passus, in welchem die actio eine wichtige Rolle hat.

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Rhythmic Rhetorical Histories: Sonic Performance and the Oral/Aural Debate

This presentation offers a brief survey of the rhetorical history of sonic performative discourse, particularly those in poetic, rhythmic, and musical forms. I'll argue for an understanding of these modes as "epideictic", or as Jeffrey Walker teaches, "as that which shapes and cultivates the basic codes of value and belief by which a society or culture lives" (2000, p. 9). Rhythmic rhetoric as an essential meaning making and value sustaining practice is a position that finds both critics and champions throughout history. Starting with Plato's distrust for poetic and musical utterance, I'll trace the various ways that aural performance has itself found praise and blame as various fields and figures seek to account for sonic rhetorics. I'll argue what I see as the two main lines of debate, and then make a recommendation for future rhetorical work in sound.

I'll first relate the influence of the Toronto school of communication theory to the question (Havelock, Innis, McLuhan and by association Walter Ong). The Toronto school emphasized the epistemological differences between orality and literacy, arguing that emphasis on the visual (and by extension, the empirical) led to a diminished understanding of oral/aural types of knowledge. Ong's argument for the preeminence of interiority has been particularly influential: "the phenomenology of sound enters deeply into human beings' feel for existence, as processed by the spoken word" (1982, p. 73) In contrast, and working against this perspective, Jonathan Sterne describes Ong's position as essentialist and theocentric and as part of an "audio/visual litany" that privileges sound over visuality and is "a restatement of the longstanding spirit/letter distinction in Christian spiritualism" (2003, p. 16). Sterne's perspective is persuasive but doesn't account for the way rhetoric's non-rational modes (sound among them) differ and have been disenfranchised from rational, empirical, and logical modes of persuasion. My presentation, then, highlights the history and utility of performative sonic rhetorics and stages the rehabilitation of non-rational rhetorical practice.

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Performing Ostracism: Aristotle on Constitutional Preservation and Rhetorical Catharsis

Focusing on Aristotle's practical philosophical works—namely, his Rhetoric, Politics, Poetics, and Nicomachean Ethics—this essay considers his notion of tragic catharsis as it relates to his understanding of rhetoric. Others' treatment of this relationship points to the absence in Aristotle's extant works of a thorough account of tragic catharsis. In contemporary American rhetorical studies, two thinkers in particular have attempted not only to round out the concept of tragic catharsis but also to link it with rhetoric. Jeffrey Walker, for example, centers on the role of pathos in directing an audience's reason toward the catharsis of particular emotions via judgments in accord with practical wisdom. Alternatively, Kenneth Burke argues that tragic catharsis implies a specifically civic mode of purgation, which, by presupposing a tragic frame, entails a cycle of order, guilt, redemption, and victimage. What is missing from these perspectives is both an appreciation of the Greek word katharsis to mean at once purgation, purification, and clarification as well as recognition of what Aristotle sees as rhetoric's primary political function: the preservation of a given constitution against its characteristic forces of corruption. Highlighting the importance of constitutional preservation, this essay argues that Aristotle ascribes to rhetoric a politically cathartic process consisting of the purgation of civic contaminants, the purification of the body politic, and the clarification of political friendship. In developing this argument, I show how the ancient Greek ritual of ostracism, a practice central to Aristotle's political theory, exemplifies this rhetorical mode of political catharsis. I maintain that rhetoric enacts tragic catharsis through the performance of ostracism, thereby revealing a politically potent dimension of rhetoric's poetic effectivity. That is, by mediating rhetoric and tragic catharsis through the Politics, I illustrate how Aristotle's theory of rhetoric politicizes catharsis while simultaneously poeticizing politics. In so doing, this essay both recasts Aristotle's appreciation for rhetoric's political utility and signals further the continued importance of considering rhetoric vis-à-vis its sister art, poetics. The essay concludes by reflecting on the persistence of rhetorical catharsis in today's Western democracies.

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The Function of Funeral Orations Written to King Gustav II Adolf 1632

The death of a king in Sweden in the 17th century gave rise to a rich and prolific production of orations and poetry, specimins of the epideictic genre. The written texts were mainly in Latin in the beginning of the century, while there are more extant texts in German and Swedish towards the end of this century. In this study I focus on the orations that have not been extensively researched before. Funeral orations in Latin to Gustav II Adolf will be of main interest here. Their content is in close accordance with, for example, the advice of Menander Rhetor for a funeral oration over a king, generally containing lamentation, laudation and consolation. The laudatory parts comprise the general topics when the deceased is of high rank, since the most obvious function of these orations is to commemorate a great and important person. Examples of good personal qualities and praiseworthy actions are set forth.

However, other functions of this genre are also evident in these orations, functions that all have a performative character. For instance, they all focus on common values essential for social cohesion and good citizenship. The lauded qualities are furthermore set forth for imitation. Several of these texts speak directly to the audience and tell them to adopt the same virtues and actions, that is, the text performs the act of forming good citizens with laudative assets. The orations sometimes also have clear argumentative strategies, concerning, for example, a too early death of a famous and virtuous king; in the case of Gustav II Adolf there is a need to explain why such a glorious and perfect king/person could die at such an early age. The texts themselves form part of a ceremonial entity (with literature, art and music etc.) which acts in the favor, honor and memory of the deceased.

The function of the epideictic genre has been discussed by scholars, e.g. Miecznikowski Sheard 1996, Condit 1985, Hauser 1999, Sullivan 1993 and Carter 1991 to mention a few. I will take their discussions as a point of departure for analyzing the funeral orations and their function.

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The Epideictic Rhetoric of St. Paul's Boasting in 1 & 2 Corinthians

Although Luke briefly describes Paul's gestures and facial expressions when Paul makes his defense before the people (Acts 21:40), before the council (Acts 23:1), and before Agrippa (Acts 26:1), we know more about Paul's delivery and personal presence from his own comments in 1 & 2 Corinthians, where he describes himself and repeats comments that others have made about him (1 Cor. 2:4; 2 Cor. 10:1). In 2 Corinthians 10:10, he says, "For they say, 'His letters are weighty and strong, but his bodily presence is weak, and his speech contemptible.'"

In this paper, I show that Paul creates a textual persona to counteract these perceptions, engaging in epideictic rhetoric of self-praise, boasting (Grk. καυχᾶσθαι). Aristotle characterizes epideictic as the rhetoric of praise that uses amplification; Lawrence W. Rosenfield characterizes it as the rhetoric of unveilment. Working with these two characterizations, I characterize Paul's boasting as epideictic rhetoric that (1) attempts to unveil realities obscured by appearances and (2) amplifies both his character and that of his opponents through 'synkrisis' (comparison) and antithesis.

Paul's primary rhetorical objective is to explain some of his actions (he demands no money, he doesn't insist on the rights of an apostle, he changes his plans, he does not engage in sophistic display) that have left him open to charges of weakness. He accomplishes his objective by using explicit comparisons, implicit comparisons, and antitheses. Several binaries emerge:

- oral discourse, textual discourse
- appearance, reality
- outer, inner
- deception, sincerity
- phyically present, absent
- temporary, eternal
- self-aggrandizement, humility
- demanding service, rendering service

I discuss these binaries with reference to relevant passages, commenting on Paul's rhetorical technique, and drawing conclusions about the difficulties associated with καυχᾶσθαι as epideictic rhetoric.

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Sir Thomas Elyot: The Rhetoric of Counsel and the Problem of Flattery

Over the course of his extraordinary career as a humanist and counselor to Henry VIII of England, Sir Thomas Elyot walked a lonely and often dangerous path. Elyot's religious and political beliefs led him to oppose Henry's divorce from Catherine of Aragon, and his remonstrations with Henry over the "Great Matter" left him dismissed from court, saddled with ruinous offices, and in great personal danger. Elyot responded as a committed humanist, experimenting with a variety of literary efforts that sought to recommend him back to Henry's graces while, at the same time, counseling moderation and self-control to that famously mercurial and passionate autocrat. Four works written by Elyot during his exile from court (Doctrinal of Princes 1533, Pasquil the Playne 1533, Of the Knowledge which Maketh A Wise Man 1534, and The Image of Governance 1540) explicitly seek to instruct monarchs on the nature of good counsel and, as such, express Elyot's conception of a rhetoric of counsel. Prominent within each of these works is the condemnation of flattery as being both the antithesis of a proper rhetoric of counsel and the single gravest danger to a monarchial polity. This essay abstracts Elyot's conception of flattery as the evil counterpart of the rhetoric of counsel. It is argued that Elyot ultimately derives his conceptions of the proper and improper roles of rhetorical counsel from the autocratic rhetorics of Isocrates, with whose works he was greatly familiar.

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Performing Authority: James Ramsay and the West Indian Identity

Antislavery rhetoric in Britain has a long history that dates back to the seventeenth century, but it was only at the end of the eighteenth century that antislavery sentiment found a focus. Activists viewed the debate to abolish the British slave trade, whose most active phase was 1788-1792, as a critical first step towards ridding Britain's colonies, specifically the West Indies, of the blight of African slavery. One abolitionist rhetorical strategy utilized sentiment to promulgate the image of the heartless sugar planter who, drunk on his own power, behaved with unspeakable cruelty towards his slaves. Proslavery rhetors combated this image and marshaled a defense of the institution by claiming greater authority to represent the planter, since they (unlike most abolitionists) had actually lived in the West Indies. However, abolitionists regularly cited authoritative sources to counter this claim. The most glaring challenge to planter authority occurred in 1784 with the publication of James Ramsay's Essay on the Treatment and Conversion of African Slaves in the British Sugar Colonies. This essay and the subsequent printed debate between Ramsay, an antislavery rhetor, and the sugar planters, who were decidedly proslavery, created the topoi of the West Indian sugar planter and the plantation that abolitionists would employ to great effect in the debate over the slave trade.

This paper will analyze the rhetorical ethos alternately claimed by James Ramsay and his detractors, specifically James Tobin who was an absentee planter from Nevis. The debate over Ramsay's initial essay generated six subsequent pamphlets between him and his opposition as sugar planters attempted simultaneously to discredit him and to reclaim the authority to represent plantation culture. The performance of authority in each text involved not only the credibility of the speaker but also the understanding of concepts like humanity and power. Patricia Roberts-Miller's recent work discusses the proslavery rhetor in the antebellum United States; however, much of her work also applies to this earlier period. Just as the Southern planter came to take on the most negative characteristics of humanity, the West Indian planter suffered a similar vilification almost fifty years earlier.

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'The Liberty of Preaching Granted to Women': Transatlantic Quaker and Baptist Women Itinerants 1630-1776 and the Struggle for Religious Liberty

This study of women itinerant preachers in Britain and America in the late seventeenth and eighteenth centuries, will include attention to the sermons of the Quaker woman preacher/lecturer, Rachel Wilson, who paid Patrick Henry a visit in 1768 to thank him for his legal and political work in support of dissenters, when she was on her way to speak at the College of New Jersey, at the invitation of students. Her Princeton sermon was later published. Henry had seen to the passing of a bill in 1766 that excused Quakers from military service in Virginia. Rachel Wilson's itineracy, speaking tours that ranged from Falmouth, Maine, to Charleston, South Carolina during 1768-1769, presents one example of the roles played by Quaker and Baptist women as preachers during the Great Awakening in Britain and America, roles that placed them at times in the midst of the struggle for religious toleration, particularly in New England and Virginia. The reception of Wilson and her colleagues is well documented in the Virginia and other colonial Gazettes, the Gentleman's Magazine, and pamphlets such as Josiah Martin's A Vindication of Women's Preaching (1717), and John Rutty's The Liberty of Preaching Granted Women (1739). Wilson's sermons at the College of New Jersey and the Friends Meeting House in New York (1768) were published and widely distributed, with prefaces that compared her to George Whitfield. The number and popularity of women itinerants in British America is a little known chapter in the larger struggles for both religious and political liberty. One study (Larson, below) provides accounts of 58 transatlantic Quaker women preachers and 365 within the American colonies between 1668 and 1770. The enlightenment religious themes of "speaking in the light", an inner light, and the gift of discernment illustrated by Anne Hutcheson's challenge to male clergy authority mark an early merger of epistemological and rhetorical revisionism; the roles played by Baptist and Quaker women in advancing political as well as spiritual reform included the rhetorical genres of "witnessing", "preaching", and "prophesying" as roles acceptable and even well suited for women in the church beginning in the seventeenth century, and challenged in the eighteenth. Debates about women preaching formed an important theme in the Whig literary and rhetorical culture of the eighteenth century.

Recent studies of this subject I would be drawing from are: Rebecca Larson's Daughters of Light, on Quaker women preachers (1999) ; Curtis Freeman's Prophetesses and Preachers: Baptists and Prophetesses in 18th C England (2011); and, Catherine Brekus's Strangers and Pilgrims, Female Preaching in America (1998).

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Metaphor and Morality in Nietzsche

Friedrich Nietzsche's well-known early writings on metaphor were not his final word on the subject. Following an important tradition in German literature, he associated various historical practices of symbolism with corresponding perspectives on morality, and he sought to use symbols himself in a way that matched his own unconventional moral position. In his later writings, he thus developed a concept of style that departed from traditional distinctions between form and content, which accordingly required him to rethink the principles upon which his early theory of metaphor was based. Also sprach Zarathustra (1883–85) was his most ambitious, if ultimately unsuccessful, effort to put this new concept of figurative language into practice.

Georg Friedrich Creuzer, in Symbolik und Mythologie der alten Völker (1812), began his review of ideas of the symbol in ancient religions with Zoroastrianism. Creuzer justified this placement not only on historical grounds (which were already inconclusive) but also on logical ones: he suggested that the Persian idea of the symbol expressed the earliest efforts to think metaphysically in their simplest form. Georg W. F. Hegel explicitly followed this model in his Vorlesungen über die Ästhetik (1835-38), beginning his discussion of the development of specific art forms with the Persians. Hegel concluded that the Zoroastrians had not yet fully separated form from content, but that they had taken an early step in this direction.

Nietzsche described the early Zoroastrian metaphysics as a mistake, both moralistically and stylistically. In Zarathustra, he portrayed its founder as having recognized this error and returned to a form of discourse that was, according to Hegel's narrative, already regressive for the ancient Persians. In Nietzsche's view, however, this was at the same time a visionary return to the origins of both moralizing and language construction. This work accordingly advanced an alternative approach to both morals and symbols. On the rhetorical side, he suggested that both the classical Greek concept of metaphor and more recent Romantic departures from it were insufficient to revive the elemental power of language. He looked back beyond our ancient literature for inspiration toward a new practice of conduct in general and of writing in particular.

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Tragedy and Argument in Cicero's Defence Pro Sestio

References to spectacles, specially to tragedy, have been attracting the attention of scholars of the speech in the defence of Sestio that Marcus Tullius Cicero delivers in 56 B. C. The use of such references as ornatus have been pointed out since Antiquity. However, little attention has been given to the argumentative role mentions of festivals, plays, verses and acting of a tragic actor have in the speech itself. My exposition intends to observe such effects in the light of the eclectic theatricalization of life presented in Pro Sestio, as well as to contribute to a still much needed reflexion on the meanings and implications of such theatricalization.

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Divine Inspiration, Formulation and Performance of Discourse in the First Centuries of the Roman Empire

In Greek Antiquity, divine inspiration (Greek: enthousiasmos) was a form of temporary possession by a deity granting special abilities of expression and specific behavior to a human. This phenomenon is well established in Greek poetry and religion and some of its aspects have been theorized at least since Plato's dialogues (Ion, Timaeus, Phaedrus). The paper offers a new insight to the subject by exploring the relationship between divine inspiration, formulation and performance of discourse in the context of Greek polytheism in the first centuries of the Roman Empire. Details on this relationship will be provided through examination of a collection of texts from polytheistic authors from this period (Plutarch, Lucian, Aelius Aristides, Pseudo Longinus). Comparing these texts, I propose to investigate how inspiration affects style and delivery of discourse, and, particularly, orator's voice and behavior, in two steps: I will first examine the impact of inspiration in the field of religious discourse, and, secondly, I will demonstrate that, during the period considered in the paper, this impact exceeds the strictly religious context and is transferred in theoretical and practical descriptions of rhetorical style and performance. Focusing on the subject of inspired discourse and rhetorical performance, this analysis provides an example of the interaction of polytheistic religion and rhetoric in Greek Antiquity and displays an interesting form of interdependence of these fields. The paper aims thus to contribute to the main theme of the conference by illuminating a specific aspect of the formulation and performance of discourse related to religion.

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Iterum esse videatur: «Orator» and the Humanists' Conception of Ciceronian Prose Rhythm

The early fifteenth century saw dramatic changes in the theory of Latin prose style with the rediscovery of the 'integri' texts of Quintilian and of Cicero's mature rhetorical works. Particularly, the quantitative clausulae of 'numerus' were recommended, the use of which stood in conflict with the accentual rhythms of the dominant, dictaminal 'cursus'. Statistical analyses of the rhythmic tendencies of various humanist prose stylists allow the possibility of tracing this transition from medieval to neo-Latin prose metrics. However, these analyses require interpretation, and interpretation requires assumptions concerning humanists' understanding of 'numerus' theory, but this theory, as transmitted by Cicero, Quintilian et. al., is far from a uniform and easily comprehensible whole.

Following J.-M. Núñez González's work with 16th-century printed treatises on 'numerus', my research holds off statistical evaluations of humanist texts and focuses rather on how prose rhythm was understood by contemporary teachers of Latin style. Specifically, I am examining the commentary tradition of a single text, Cicero's Orator, both in printed and in manuscript media, from the pre-Laudensis efforts of Gasparino Barzizza to the end of the 16th century. Within this tradition, I follow chronological developments and shifts in attitude to such problems (which are still troublesome to modern scholars of Ciceronian style) as: final syllable quantity, arsis-ictus harmony, permissibility of elision/hiatus, resolutions and word breaks therewithin, and the technical vocabulary of the 'numeri'. To focus the results of this research I will be using the lens of that infamous Ciceronian clausula 'esse videatur', the resolved cretic-trochee. Or is it a resolved cretic-choree? Or is it a resolved cretic-spondee? Or is it a trochee-third paean? Beyond the immediate problems of prose rhythm and stylistics, the results of this research into Orator commentaries will also contribute to our knowledge of the Renaissance Ciceronian movement and Early Modern methods of rhetorical education.

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Cicero's *Orator* as a Source for Latin Poetics

Dedicated to M. Brutus and probably written in 46 BC (YON, 1964: V), Cicero's Orator seeks to describe qualities that contribute to the formation of a better and more efficient orator. Among those qualities are, for example, mastering the high, medium and low styles and having broad enough an education to encompass the largest possible number of branches of knowledge, in order to possess the necessary experience to follow the steps in the preparation of the speech (mainly inuentio, dispositio and elocutio). The second section of that work is devoted to the study of the elements that collaborate to produce euphony to give the speech an appropriate pace; at that point Cicero makes numerous references to Latin poetry, in particular to the phonological effects produced by voice, when it is used to create or enhance certain senses of speech. The occurrence of terms belonging to the semantic field of poetry, such as uersus, numerus, pes, hexameter etc., is a clear evidence of that. With the oral effects that manifest in poetic declamations, the Arpinate searches for a set of resources that could benefit the oratory practice and contribute to enhance the efficiency and perfection of the orator, whose purpose is to persuade, but at the same time educate and please the audience. The similarity between this postulate and the famous passage from Epistula ad Pisones, in which Horace declares that poets want to teach or delight, or even do both simultaneously – simul (Hor., A.P., 333-334) – is remarkable. So the pleasure of the oratorical discourse would also be caused by a certain musicality of the sentence, to be achieved by a proper manipulation of those same melodic attributes already used by the poets and advocated by ancient Poetics. The theory of oratorical rhythm is based and developed on concepts of Latin Poetry, be it because Cicero asserts that pace is a phenomenon of language, whether it manifests itself in prose or in verse (Cic., Or., 188), although its taxonomy always comes from the Poetics, or because the poets themselves have proposed the question of understanding in what respects their practice differs from that of poetry, since the pace is also installed within oratorical practice (Cic., Or., 66-67). Looking for a definition of a proper prosodic field for oratory, as well as from considerations taken from Latin poetry, Cicero's judgments and statements can complement the modern knowledge of the aesthetic-literary concepts of the Latin Poetics. As we know, Classical Antiquity did not transmit to posterity clear directions on Poetic Art (i.e., as a manual should be), and the fundamental texts that function as prescriptive models amount almost exclusively to the works of Aristotle, Horace, and Longinus. The purpose of this paper is to show the range of specific studies on this subject, also when made in the works of classical rhetoricians and orators like Cicero, for how much they can contribute to broadening the understanding of classical Latin Poetics and Metrics.

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General and Particular in Aristotelian Paradeigma

Starting from the observation that the Aristotelian paradeigma is a method used in the art of persuasion, we are interested in understanding its construction as well as its precise role and relationship to the actual avatars "example" and "model". Taking into account textual linguistics, argumentation and rhetoric's theoretic space, we examine the choice and construction of the "example" in Aristotle. We pay particular attention to the relationship particular vs. general and we analyze the place it occupies within other categories of paradeigma classes. We aim to establish if the particular and general categories are interdependent, or if they are extracted from existing paradigms fixed regardless of the context. We attempt to answer questions such as: How is the general transplanted into the particular? What is the textual structure of a paradeigma? What are the linguistic means for expressing the contrast particular, singular vs. general, plural in a general paradeigma, and more specifically in an Aristotelian paradeigma? What is the role of the connectors in constructing and identifying a paradeigma as well as their relationship to the contrast particular vs. general?

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Fractal Images: Landscape Descriptions as Rhetorical Invention as/of Repressed (Un)Pleasure in *Sir Gawain and the Green Knight*

This paper will posit rhetorical invention as a means for developing emotions, rather than an argument, in "Sir Gawain and the Green Knight", a 14th-century English alliterative courtly poem. Utilizing Freud's theories of tendentiousness – especially as defined through and by tension – and (un)pleasure – as made manifest via discomfort – as a jumping off point, it will employ modern theoretical frameworks to suggest ways in which landscape descriptions invent a complex of emotions indicative of Sir Gawain's state of mind. More importantly, though, it will suggest that the performative nature of the invention for these emotions ultimately elicits responses from the audience akin to those posited as experienced by Sir Gawain. The primary focus will be to define landscape descriptions as a function of topos for the emotions Sir Gawain experiences in order that the audience might mimetically participate in his experiences. As descriptions of a pastiche of landscape images culled from multiple sources manifest a complex of emotions – each generated by separate, distinct, often incongruous and/or uncoordinated physical landscape descriptions – audiences experience the scene with Sir Gawain while observing him and his reactions as he responds to the unfolding scene. The disjointed, unreconcilable images invent tension underlying Sir Gawain's emotional state of mind – i.e., his sense of repressed (un)pleasure as he arrives at the Green Chapel. In this instance, his state of (un)pleasure is made manifest for the audience by not only the uncoordinated images, but rather by the repressed emotions each calls to mind. These images present for the audience a rhetorical approximation of his state of mind, subliminally inventing the need for repressed states of mind to surface for the audience. His responses become ours, making manifest his repressed tendentiousness, sense of fear and trembling, and trepidation as he enters the Green Chapel to face his fate.

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Narrative Ethos in *Patience* and *Cleanness*

Of all periods of rhetorical history, the Middle Ages receive the least scholarly attention. The attention scholars do give to the medieval period tends to focus on the most famous texts: the Rhetorica ad Herennium, Geoffrey of Vinsauf's Poetria nova, the poems of Chaucer, and the like. This paper addresses the narrowness of our inquiry into the medieval period by considering the poems of the Gawain-poet, an anonymous contemporary of Chaucer who also wrote Sir Gawain and the Green Knight and Pearl. This paper examines the intersection of the literary and homiletic traditions embodied in the narrators of the Gawain-poet's Patience and Cleanness. More specifically, I argue that the educative goals of these sermons in verse form suggest a theoretical link between late medieval poets and Augustine's interest in rhetoric's potential to educate audiences in Christian truths.

The Gawain-poet's creation of narrator-preachers links him to Augustine's discussion of the rhetor's obligation to teach Christian ethics in his De doctrina christiana. In his essay on Chaucer's Nun's Priest's Tale, Martin Camargo argues that Chaucer engages with rhetorical ethos, and particularly invented ethos and the creation of narrators, from both the Platonic-Aristotelian and Augustinian traditions. Chaucer provides his sermonizers, such as the Pardoner or the Nun's Priest, with character portraits and biographical details; the narrators of the Gawain-poet's Patience and Cleanness, on the other hand, lack any extra-narrative identity. As a result, the Gawain-poet's narrators invent ethos through the details of their narratives, the choice of source material, and the educational objectives of the tales. Rather than the invented ethos of the Ciceronian tradition, which by the medieval period was interpreted as primarily concerned with the orator's duty to delight, the narrators of Patience and Cleanness teach morality through biblical narratives. By contrast, the Gawain-poet's focus on education and morality aligns with Augustine's efforts in book four of his De doctrina christiana to bring classical rhetoric in line with Christian ethics. In this way, the homiletic poems of the Gawain-poet subordinate the rhetor's duty to delight to the Christian responsibility to teach ethical behavior. Ultimately, this paper suggests that late medieval poets were interested in the rhetorical construction of narrators and how literature could further the goals of Augustine's Christian rhetoric.

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Performance and Argumentation: The Use of *Paradeigmata* in Isocrates, Aeschines and Demosthenes

An investigation on the nature and on the purpose of paradeigma in the Attic oratory of the 4th century BC allows us to point out how much the declamatory performance can have an influence not only on the sumpatheia with the public, but also on the choice and presentation of the argumentation means by the orator, which is to say on the most technical part of the speech.

This paper aims at comparing the use of *paradeigmata* in different performative contexts. In Isocrates's speeches, destined for written publication or for declamation but in the school context, the paradigmatic argumentation is present with long examples, mythological *illustrantia* and the constant interpolation between *illustrans* and *illustrandum*. In Aeschines and Demosthenes, instead, the examples with *illustrantia* taken from real life, concise and marked by interaction with the audience, show a greater incisiveness about the argumentation and the emotion.

The relationships between performance and argumentations (*pisteis*) built on the triad *ethos-pathos-logos* are many and different. Also for the *logos* and in particular for the paradigmatic argumentation, the relationship with the performance involves other means of interpretation, such as philosophy of language, pragmatics and historiography about rhetoric.

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Diagrams and Doodles, Clauses and Conclusions: What Visuals Reveal about Byzantine Understanding of Style and Argument

It has been argued before that, in the eyes of Byzantine rhetorical theory, the enthymeme is as much an argument as it is a figure (M. Kraus). What does this tell us about the Byzantine understanding of the relationship between argumentative value and figurality? This paper attempts to throw light on the question by looking at visual diagrams and other schematic representations of the rhetorical figures described in the Hermogenic treatise Περὶ εὑρέσεως. The diagrams range from simple tree-like schemata to more elaborate sketches involving circles, semi-circles, X-es, rectangles, and other kinds of geometrical visualizations, of the sort appearing in the tables of contents of two Hermogenic corpus manuscripts, the tenth- to eleventh-century Par. gr. 1983 and 2977. They purport to elucidate matters of form, proportion, syntax, rhythm, and word position. The diagrams, however, are not simple visual illustrations or memory aids to figure theory. On one level, they serve to conceptualize the argumentative function of the figure (e.g., joining of premises and conclusion); on another level, they specify the stylistic role of each. In addition, they seek to integrate Hermogenes's stasis theory into figure theory, by identifying specific parts of the figure as belonging to one or another stasis, thus lending additional argumentative value to those parts. Is this "integrative" approach a pedagogical move intended to lend unity and coherence to conflicting rhetorical theory covered in the Byzantine classroom? No, but it stems rather from an understanding of rhetorical argument, which gives as much weight to formal features of expression as to argumentative content.

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Ars and Artistry in Quintilian's *Institutio Oratoria*

This paper will explore the role of covert artistry (dissimulatio) in Quintilian's Institutio Oratoria. Its main emphases are threefold: Quintilian's attempt to align dissimulatio with various technical elements of the orator's craft; Quintilian's insistence that the orator avoid ostentatiously visible artistry (ostentatio) because it fails the significant criterion of purposeful use (utilitas); how dissimulatio can in turn reveal a great deal about Quintilian's own authorial practices within the Institutio.

The paper follows these three emphases in stages. First, I briefly examine the different parts of Quintilian's text which appeal to dissimulatio (e.g. 2.12, 4.1.60, 5.14.35, 9.2.44, 9.4.143, 10.1.21, 12.9.4-5). At various key points in both the definition of the orator and the technical departments Quintilian appeals to the value of concealed artistry. Second, I closely examine a key passage in Book 12 (12.9.4-5), in which Quintilian directly justifies dissimulatio by claiming that it has practical benefits (utilitas) and that it helps the orator skillfully to employ his mastery of the art of rhetoric without appearing to do so in an obvious and showy manner (the vice of ostentatio). Third, I consider the broader implications of dissimulatio as a theme in Quintilian's work, asking how various elements of performance (Quintilian's use of rhetoric in the Institutio itself, his structural and argumentative patterns, his choice of exempla and authorities) all relate back to dissimulatio as a guiding principle of Quintilian's program.

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Elite Rhetoric and Self-presentation

Oratory was central to Roman republican politics as politicians used public speech to argue for and against legislative bills, provide opinions on political issues, and promote themselves (Morstein-Marx 2004; Hölkeskamp 2010). The case of Cicero is dominant in scholarship and presents important insights into senatorial self-presentation (May 1988; Dugan 2005; Kurczyk 2006; van der Blom 2010), but given his unusual background and career trajectory, he is hardly representative. How did other politicians present themselves to the public and what was the nature of elite self-presentation? Was it simply a competition between elite politicians for political power through self-presentation with the people as a foil for their agendas (Hölkeskamp 2010) or did the elite have to compete for the people's favour through self-promotion because the people had a real say in the decision-making process (Millar 1998)? How did politicians explain their activities to the people, especially when these activities were not in the best interest of the people or the state?

This paper draws on insights gained from a current project to edit the fragments of the Roman Republican orators and argues that the elite did not adopt a standard way of addressing the public, but that each speaker's performance was carefully tailored to the context of his own oratorical abilities, his agenda and his audience. As political agendas changed rapidly, so did the ways in which senators addressed the people and each other, and this development in self-presentation highlights aspects of the development in political culture. Looking at elite self-presentation in oratory will therefore not only underline the myriad of strategies adopted (and thus Cicero's lack of representativeness) but more importantly give new insights into the characteristics of public speeches in Rome and inject further knowledge into the standing debate on the nature of Roman politics.

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Aspects of Self-display (Self-praise, Self-defence etc.) in Speeches of Isocrates

In his most prominent works, Panegyricus, Antidosis and Panathenaicus, Isocrates quite often speaks of himself and his personal attitude to rhetorical education. The tone of the orator sometimes seems similar to the tone of the man with a non-firm reputation both among his fellow citizens and his colleagues, professional educators (sophists or philosophers). Such tension could be explained in terms of the psychological barrier while facing the multiplex audience. In Panegyricus (11-14) Isocrates distinguishes between the two groups of listeners: he dissociates himself from the narrow-minded and impatient listeners who apply the same requirements to court speeches and to political essays, and he addresses himself to the serious, attentive and intelligent ones whom he trusts most: his hope for a positive assessment of his speech by the latter group gives us an impression of his rather boastful and self-confident stance (which is opposite to his modest stance concerning his ability to perform his speeches orally). The need to explain and to defend his own reputation is more evident in Antidosis, composed on the example of court speech. Here Isocrates's self-confidence at times seems to transcend the boundaries of self-moderation and sounds like a half-hidden self-praise, not unnoticed (though also justified) by Aristotle (Rhet. 1418b26sq.). In his last work (Panathenaicus) Isocrates also touches upon his personal matters and feels it to be necessary once again to defend his reputation against the recent slanders expressed by some sophists (1-34). The purpose of our paper is to elucidate various aspects of Isocratean self-display in the mentioned (and possibly in some other) speeches as certain conscious devices of captatio benevolentiae and to share some observations concerning their possible impact on audience and author himself.

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Music and Rhetoric in Late Eighteenth-Century German Treatises

The analogy between music and language as well as the issue of musical representation of affections are some of the most important aspects of musical theory and aesthetics of the eighteenth century. Originally applied mainly to polyphonic vocal music, the association between music and rhetorical principles eventually played a key role also in the conceptions of composition and interpretation of instrumental music of that period. Indeed, according to authors such as Forkel and Koch, musical rhetoric should be not only a set of rules for the invention and ordering of the musical speech (i.e., concerning the work of the composer), but should also include the best way to perform a piece of music (Quantz, Türk). The execution (Vortrag) would thus be equivalent to a kind of declamation in rhetoric, and the musician should learn how to deliver a persuasive perfomance of the musical discourse. This paper aims to explore the relationship between music and rhetoric through a comparative analysis of late eighteenth-century German treatises, taking into account the mutual influences between different authors, as well as its consequences both for composition and for musical performance during that period.

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Concepts of Performance, between Ancient Practice and Modern Reception

Ancient oratory and rhetoric evince ideas of performance that have for the most part gone unnoticed, because the text that is preserving these ideas denies more intimate access to the once-all-too-clear performative context of the genre. More recently, however, the debates on ancient terminology have often revolved either around clarifying ways we 'moderns' (should) understand ancient performance and rhetoric, or attempting to read into and recognise in these ancient works ideas that have become so familiar to our own age.

This paper will take a closer look at whether and how the ancient rhetoricians and critics spelled out and understood concepts of performativity (especially as focused around ideas of character (ethos), vividness (enargeia, ekphrasis) and appropriateness (to prepon)), and how these theoretical insights were incorporated into their writing. This study will rely strongly on ancient literary criticism (from Aristophanes's Frogs to Quintilian) and its engagement with philosophy (especially Plato and Aristotle) in exploring to what extent the ancients made use of theoretical concepts of performance and character, whether and how these critical ideas were picked up and developed/employed in their court or assembly speeches. Indeed, the more strict concern of this paper will be with the interwoven relationship between character and performance, which will provide a good starting point for reflecting on the more general (lack of?) concern of the ancients for the conceptual framework in practical oratory. In other words, while ancient literary criticism often offers us concepts that are reminiscent of or bordering on ideas of performance, the question this study aims to address is to what extent can we recognise practical oratory as based on or taking these insights into account. One very clear debate, exemplifying the acuteness of the polemic, stems from ambivalent perceptions of the concept of ethopoiia and its relationship with 'character-portrayal' that has induced scholars to take opposing sides as to its importance and impact on the performative aspects of oratory.

The aim of this paper will be, then, to explore the value of modern attempts to both recognise and attribute concepts of performance to ancient theories and practices of rhetoric.

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Performance in an Age of Democratization: Images of the Rhetorical Citizen in Sweden ca 1840-1920

This paper will explore the construction of the rhetorical citizen during the time of democratization in 19th- and early 20th-century Sweden. The goal is to describe the changes in values and rhetorical standards in rhetorical instructions that, during this period, were to a greater extent aimed at people that were engaged – or wanted to be engaged – in public discourse. I will discuss how the image of the orator changes during this period with special attention to style, delivery and the issue of propriety in civic discourse. The materials analyzed are different kinds of instructions concerning civic discourse. Manuals were mainly written either by academics or by people engaged in movements where skills in public speaking were needed, for example in the workers' movement and the temperance movement. These instructions testify to the knowledge and skills that were demanded in a deliberative democracy. These issues are also of general interest from the point of view of the history of rhetoric. The birth of rhetoric is usually associated with the foundation of democracy in ancient Greece. Rhetorical theory was developed as a response to certain democratic institutions and practices. With the process of democratization we conversely see a new beginning for rhetoric in modern time. With the institution of freedom of assembly and the freedom of association there is a demand for new reflections and new instructions on rhetoric. The production of vernacular rhetoric manuals in Sweden begins and coincides with the process of democratization; from the 1840s and onwards an increasing number of handbooks were published. In what way can we say that the regeneration of rhetoric at this time is connected to new values and the need of communicative skills required by those values?

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Performing the Past in Lycurgus Against Leocrates (330 B.C.)

The paper aims to explore the rhetorical strategies used by Lycurgus to recall and depict past attitudes of Athens concerning the punishment of traitors, in his prosecution against Leocrates, who is tried for treason in the context of the eisangelia procedure, in 330 BC.

According to Lycurgus's narration, Leocrates had fled from the city of Athens after the battle at Chaeronea (338 BC) and moved to Rhodes and later to Megara with his family for trade. A decree had passed (most probably after Leocrates's departure), forbidding the citizens to leave the city, gathering women and children within the city walls, and placing guards for protection. Nevertheless, Leocrates could not be convicted as a traitor based on the specific decree and therefore his flight is deliberately presented as a non-patriotic action.

It is striking that Lycurgus does not use any arguments from ethos at all to attack Leocrates for his conduct in public or private life. Lycurgus's rhetorical strategy focuses on three approaches, referring solely to the past. Firstly, Lycurgus employs a kind of patriotic eulogy praising the bravery and virtue of all citizens who had defended the city of Athens, after the battle at Chaeronea. Secondly, Lycurgus is applying the epideictic rhetorical themes (topoi) to emphasize the patriotism of the ancestors together with the citation of verses from Euripides Erechtheus, Homer Iliad and the lyric poet Tyrtaeus, demonstrating the noble feelings and prototypes for imitation. Finally, in a form of anti-funeral speech, Lycurgus presents examples from traitors and their punishment, referring to inscriptions and citing the decisions of the Athenians in the past as a legal precedent for the trial of Leocrates.

Leocrates was acquitted by only one vote but the case was after all successful for Lycurgus since he came so close to winning. Obviously, Leocrates's flight could not be seen as treason but rather an action from cowardice. The memories from the defeat at Chaeronea may have brought some discomfort but still strengthened the existing anti-Macedonian spirit.

In conclusion, Lycurgus's attempt to convict Leocrates for treason appealed to the actions and decisions of the Athenians and their ancestors and was thus effective owing to the performing dynamics of the past.

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No-One Is Frightened by Hyperides: Sublimity, Force, and the Maximum Style

From its Greek beginnings rhetorical theory has closely identified persuasive power with style. Obvious examples are Gorgias's invocation of poetic, rhythmic discourse to illustrate his statement that "speech is a mighty lord," and Aristotle's admission that style (with delivery) generally carries the day in rhetorical contestation — a fact he considers regrettable. Modern rhetoric has generally agreed with Aristotle, privileging the "substance" of argument (furnished by invention) over the "expressive" surfaces of style as the main focus of study. But we still might say, to borrow Aristotle's idiom, that style is the *sōma tēs pisteōs*, the "substance" or "body" of persuasion, the material of proof, the stuff that persuades.

This paper will trace the evolution of the word *deinos*, "forceful" — and its cognates *deinotēs* and *deinōsis* — in rhetorical thought from the 4th century BCE to later antiquity, and its correlative notions, the "grand" style and the "sublime" (*hypsos*). While these terms are sometimes thought to designate different (if overlapping) kinds of style, I suggest that they "entitle" (in Kenneth Burke's sense) *different attempts to describe* essentially the same phenomenon, which might be called the "maximum" style. While translators typically render *deinotēs* as "forcefulness" in rhetorical contexts — and *deinōsis* as "amplification" — these terms retain their primitive identification with what is terrifying and awe-inspiring, and carry a notion of overwhelming, stunning, and sudden emotive force that is central to notions of the "grand" style and the "sublime" in Latin and Greek tradition. Notably, ancient theorists generally do not discuss both "sublimity" and "forcefulness," but use one or the other term; and depending on the dating of Longinus, "sublimity" may be specific to 1st-century stylistic theory, while "forcefulness" predominates both earlier and later. Most of this discussion will focus on major stylistic treatises from Dionysius to Ps.-Hermogenes, and possibly later Byzantine commentaries, looking for both consistency and evolution in thought about the "maximum" style.

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Parrēsia and Rhetoric in Foucault's Late Lectures: A Critique

In his last three seminars, Foucault traces a genealogy of parrēsia from its first appearance in the fifth century BCE through the fifth century CE. Foucault constructs what he calls a "history of thought," that is, a genealogy that captures the ways an "unproblematic field of experience, or a set of practices . . . becomes a problem . . . incites new reactions and induces a crisis in the previously silent behavior, habits, practices, and institutions" (Fearless Speech 74; see also Government of Self and Others 2-5). The first and only "problematization" of the concept in Foucault's genealogy is levied by critics of Athenian democracy, who complain that parrēsia, when combined with the principle of isegoria (that secured the right of every citizen, no matter how informed, to address the assembly), yielded an abundance of ignorant and pointless "free" speech (Fearless Speech 71). But Foucault, aligning rhetoric with flattery as the dialectical foil to an idealized parrēsia, ignores the treatment of parrēsia within rhetoric. Within the history of rhetoric, the Rhetoric Ad Herennium provides a comprehensive reflection on licentia/parrēsia that significantly and interesting complicates Foucault's genealogy.

This paper offers a critique of Foucault's account of parrēsia that, in addition to drawing on the Ad Herennium's description of licentia/parrēsia, is grounded in rhetorical re-readings of four texts on which Foucault's interpretation of parrēsia rests—specifically, two of Plato's letters, Plato's Gorgias, and a section from Quintilian's Institutes. As an alternative to Foucault's monologic, idealized understanding of parrēsia, this paper provides an interpretation, grounded in classical rhetoric, that presents parrēsia as variously sincere or insincere, truthful or feigned, spontaneous or conventional.

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Pronuntiatio or Delivery in the Commentaries on the Pseudo-Ciceronian *Rhetorica ad Herennium* in the Eleventh and Twelfth Centuries A.D.

My aim in this paper will be to seek evidence that medieval commentators on classical rhetorical theory were motivated by contemporary attitudes towards performance and delivery. In recent years attention amongst students of dictamen has shifted to the oral delivery or performance of letters and considerable relevance has been demonstrated for the theory and practice of delivery. Delivery as such formed one of the five parts of the classical rhetorical system and this came down to medieval users mainly by way of the pseudo-Ciceronian Rhetorica ad Herennium, but also by way of Quintilian's Institutes of Oratory. Cicero's De inventione, the initially most popular of the classical treatises on rhetoric in the medieval period, does not cover delivery. After a brief look at what the pseudo-Ciceronian Rhetorica ad Herennium and Quintilian actually say about delivery, I proceed to the first period in which substantial independent commentaries on the Rhetorica ad Herennium were written (the eleventh and twelfth centuries A.D.), to see what their comments on delivery added up to and what theatres for its employment they envisaged. I will try to link this in with the contemporary study of dictamen and its emphasis upon performance and delivery. The use made of Quintilian's Institutes can only be studied through the commentaries on the Ad Herennium, because no commentaries were written directly on Quintilian, although an intelligent abridgement of the whole was made by Stephen of Rouen in our period. At stake is whether rhetorical commentaries in the middle ages were a routine exercise divorced from the realities of the day, or whether they were vitally linked to what was generally motivating communicators in the period. Current perspective (though the subject has never really been investigated) hints at the latter and this I wish to test.

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Three Renaissance Uses of a Rhetorical Gloss on the *Georgics*

This paper compares three academic uses of a rhetorical gloss on Virgil's *Georgics:* by a Venetian jurist, a German physician, and an English sonneteer. All three drew on a common gloss stemming from Philip Melanchthon's lectures on Virgil in the 1520s. The gloss, which was printed (and supplemented) numerous times in the sixteenth century, largely indicates the rhetorical structure and strategies of the didactic poem. The original purpose of the gloss was academic. Unlike the cultivation of oratory for more cosmopolitan uses in Italian humanism, Melanchthon was teaching the art of rhetoric for a more circumscribed eloquence, which he called simply "learned" and we might call "professional academic discourse." In Melanchthon's classroom, the rhetorical gloss was basic training for the academic disciplines.

The three readers of the *Georgics* considered in this paper make good on their rhetorical training and attempt to apply "rhetorical reading" to their various disciplines. In his expansion of Melanchthon's marginal notes in 1539, the Venetian jurist Nicolaus Erythraeus systematizes the rhetorical gloss, building from it a rhetorical index to complement his exhaustive Virgilian concordance (*Index*, printed in 1538). Across the Alps, the German physician and polymath Jodocus Willichius (1501-1552) drew on Melanchthon's rhetorical segmentation of the poem to carve up the Georgics into a work appropriately entitled "The Dissection" (*Dialysis Quatuor Librorum In Georgicis Virgilii*, printed in 1551). Finally in England, the poet Nicholas Grimald (1519-1562) reduced the Georgics to a series of prose Latin speeches for consumption by students. Grimald may have composed the *Paraphrasis* (printed posthumously in 1591) while teacher of rhetoric at Oxford in 1547, but his didactic method raises interesting questions about his poetic method and the development of English verse forms.
It might be more accurate to say that these readers apply rhetorical reading in their turn as teachers of the *Georgics*, and that their uses of rhetoric are inflected by their respective disciplines. But clearly methods of rhetorical note-taking were influencing university practices and professional discourses in areas as diverse as law, medicine, and poetry. To see the rhetorical gloss put to these uses is to gain perspective on the dynamism of rhetorical marginalia in the Renaissance.

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The Performance of Presence: Early Christian Iconography and Rhetorical Disciplinarity

The creation in Classical Greece of rhetoric as a distinctive discipline necessitated and was predicated upon a double split: first, between rhetoric as a set of discursive practices in speech and as a coherent discipline/ theoretical apparatus of study (cf Schiappa); and second, between the content of a message and its verbal realization/medium of transmission, in contrast to pre-rhetorical assumptions of a transparent verbal medium (cf Cole). However, these structural distances are complicated by a notion of rhetorical "presence," as articulated most famously by Perelman, in which he describes how the choosing and presentation of grounds for an argument serve as a literal calling-forth and summoning of things from a distance. This "presencing" for Perelman acts "directly on our sensibility" and thus collapses the distinction between the object of discourse and its description.

Rhetorical "presencing" itself is therefore, in its strongest instance, nothing short of a threat to the discipline. One particular religious and aesthetic context that sheds light on the risks and complexities of the performance of presence occurs in Byzantine iconography, which can be understood as a particular model of rhetorical presence (in Perelman's terms), and that, understood in this way, expands the potential function of iconography in the mystical tradition while at the same time complicating our conception of this key rhetorical theory. Visual representation in Byzantine religious expression centers around the performative logos of the calling forth (or what Heidegger would call "bidding") of "really real" saintly presences by religious icons. The Byzantine icon, as understood to manifest the unique presence of a figure depicted by an anti-naturalistic likeness, thus contains, transmits, and performs-- rather than simply represents-- a presence of divinity and power. Thus these embodied/transubstantiated images that call a truth/logos into being can challenge or widen our understanding both of the problem of presence in early rhetoric/aesthetics and our own contemporary phenomena of presence. How does the "extra-perceptive" rhetoric of the Byzantine icon both fit into and shed new light on the mystical tradition, as well as broaden our understanding of "production of presence"?

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The Personal is Political is Persuasive: Women's Civil War Autobiographies as Acts of Public Rhetoric

Many scholars have acknowledged the proliferation of women's writing during the American Civil War. As Drew Gilpin Faust explains in Mothers of Invention, they were "writers of letters and composers of journals recording the momentous and historic events as well as creators of published songs, poetry, and novels" (161). Less frequently acknowledged, however, is the notable increase during this period in the publication of women's autobiographical accounts of their war experiences. Prior to the war, social custom discouraged women from publicly sharing their political perspectives, but the moral incentive to serve their respective Civil War loyalties gave women, particularly white women of privilege, a legitimate reason for disregarding these expectations. The autobiographical form allowed women a new kind of public platform that enabled them to voice their concerns about the war and generate support for their respective cause; these texts were particularly rhetorically effective because of the writers' ability to identify with their largely female audience.

The speaker of this session will focus on two of the most popular and controversial accounts to illustrate how women's autobiographical writing functioned as successful sites of rhetoric: Belle Boyd's Belle Boyd in Camp and Prison (1865) and Sarah Emma Edmonds's Nurse and Spy in the Union Army (1864). Through the narration of their shocking experiences as spies who kill and cross-dress, Boyd and Edmonds articulate their arguments on the War and call their audiences to take action. What makes their accounts particularly persuasive, however, is the ethos that Boyd and Edmonds crafted. The extraordinary events that made these texts so fascinating, however, are also what made critics call them into question; when trustworthiness of the writer is doubted in autobiography, doubt fills the minds of the audience, which significantly reduces the appeal of the text. In spite of their sensational stories, Boyd and Edmonds identify with their audience through their presentation of selves as women who are strong and courageous in trying times. Because they are able to connect with the audience through this shared value, they are able to convince their readers to contribute in their own ways to the War effort.

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From Jousting Horses to Porphyrian Trees: Manuscript Annotations in Early Modern Logic Textbooks and Their Pragmatic Applications

I propose to examine how early modern writers made manuscript annotations in the margins of their logic texts to acquire the discursive precepts set forth, and then to use these precepts actively to structure the manuscript versions of their own professional writings. Whilst some manuscript annotation in early modern logics bears the mark of bored schoolboys, sketching jousting horses and pipe-smoking Aristotles, frequently this gives way to serious, detailed glosses expanding on pivotal logical functions such as causa, furnishing etymologies for terms, cross-references to other texts, Greek glosses, or a full commentary on the text. Using annotations in early modern logics in the Rare Book Library at the University of Illinois as an index of glossing practises, the paper compares these to the logical terminology and structures being used in manuscript drafts of professional writings in the period to argue that glossing and marginal annotation was a key way in which readers acquired the discursive tools necessary to become skilled writers. The manuscript sermon notebook (c. 1620s) of Andrew Marvell senior (father of the poet and politician) overtly employs terminology and apparatus from logic textbooks, and serves as a case study in this paper to argue for the direct transitions made between marginal annotations about logic, to early modern writing practises using logic. It is by looking at manuscript annotations in logic books, then seeing how these are directly used in manuscript writings that we can obtain a verstehen understanding of how readers read and learnt their logics, and how this gleaning formed the foundation for their later public discursive abilities.

The paper focuses on glosses in popular logics by Joachim Perion (1583), Bartholomaeus Keckermann (1602), and Robert Sanderson (1618) to establish common focuses of early modern annotators of such texts. These are strikingly similar to the logical functions employed overtly in the prose drafts of Marvell senior's sermonbook: Marvell senior uses bracketed diagrams to set forth the dialectic structures of his sermons, coupling these with detailed notes on the cause, matter, form, and end in question, all terms from Ramist texts. It is crucial to note the particularly close affinity between Marvell's logic in his sermon notes and glosses within the Keckermann volume, suggesting a Protestant confessional similarity within logical praxis. By comparing manuscript glosses in textbooks with Marvell senior's use of the same habits in his sermon notes, the paper presents a new insight into the active transition from pedagogy to praxis in the early modern period, arguing that this is chiefly enabled by habits of glossing. The evidence of logical glossing and its onward deployment argues for the need to reframe the historiography of early modern discourse, building a case from glosses and their pragmatic professional usage for the centrality of logic in the early modern discursive world.

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The Scope of 'Figured Speech' in Antiquity

'Figured speech' involves suggesting a message that is not made explicit (e.g., Quintilian 9.2.65). This makes it by definition difficult to pin down. After Ahl's seminal 1984 article drew attention to its relevance, especially in dealing with powerful persons who could be criticized only indirectly, many have contributed to the analysis of this important practice – not just rhetoricians (Chiron, Calboli Montefusco, Pernot, Craig), but also, e.g., scholars investigating its use in historiography, especially Tacitus (Martin-Woodman, Moles, Sailor).

This paper will try to bring together three issues often not considered in conjunction:
(1) The relationship between the rhetorical theory of figured speech and its practice. When was the theory developed? As is well known, Quintilian and Phoebammon tell us that Zoilus in 4th century BC already defined a 'figure' in terms of a contrast between pretended and actual message, but it is too easy to assume that he had a full-fledged theory. The existence of a theoretical account is in fact doubtful even in Cicero's day. However, we also need to ask whether in this case, practice in fact needed theory, or whether we can identify the technique without recourse to theory.
(2) For this identification, as well as for interpreting 'figured speech' in general, criteria for labelling a speech as 'figured' are useful. I will discuss Craig's recent proposal (2008) for a set of three such criteria, which helpfully addresses the complication of the distinction between spoken and published versions of a speech; I will suggest that matters are even more complicated.
(3) On this basis, I will investigate the claims for the presence of figured speech in historiography. Tacitus' discussion of the dangers of writing the history of Rome under the emperors (Annals 4.32-33) is particularly important: to what extent is it rightly claimed that he there refers to 'figured speech'? And if he does, does he presuppose a particular theoretical understanding of the concept?

I thus hope to further our understanding of figured speech in different contexts, and of the relationship between rhetoric and other genres such as historiography.

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Apollodore de Pergame, Théodore de Gadara : quelques propositions nouvelles sur la rhétorique hellénistique

La préparation d'une nouvelle édition des Fragments et témoignages d'Apollodore de Pergame et Théodore de Gadara est ici l'occasion d'exposer quelques perspectives de recherche sur ces deux rhéteurs de la fin de la période hellénistique. Refusant le postulat que Granatelli (1991) adopte dans son édition, lorsqu'elle envisage la pratique des deux rhéteurs exclusivement sous le prisme de leur rivalité, on proposera ici de considérer Apollodore et Théodore comme deux entités avec leurs spécificités et leurs doctrines propres. Il semblerait en effet qu'ils ne soient pas strictement contemporains, et que, de plus, leurs doctrines s'opposent ou répondent à la doctrine développée par d'autres rhéteurs — notamment à celle d'Hermagoras de Temnos. La lecture de certains témoignages conservés sur Apollodore et Théodore permettra, en outre, de remettre en cause certains préjugés répandus sur la rhétorique grecque des Ier s. av. J.-C. – Ier s. ap. J.-C., en examinant l'idée de « transfert » culturel entre Orient et Occident à l'époque hellénistique, en interrogeant la notion d'« école » rhétorique, ou en examinant l'opinion selon laquelle cette rhétorique n'aurait qu'un caractère scolaire. La prise en compte de nouveaux témoignages permettra enfin de souligner la filiation aristotélicienne de Théodore de Gadara, déjà remarquée par Granatelli.

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The New Woman of Color: At the 1893 World's Columbian Exposition and Beyond

This meeting of the ISHR is a fitting venue to explore an international gathering in Chicago 120 years earlier, the 1893 World's Columbian Exposition. Well documented in the scholarship is the racism directed at African-Americans there, from hiring practices and planning commissions to the visual depictions of those of African descent in the "Progress of Man" exhibit on the Midway and the pancake syrup exhibit featuring an African-American woman dressed as "Aunt Jemimah" dishing up samples for the crowd. Well documented also are analyses and protests by Frederick Douglass, W.E.B. DuBois, and the seven African-American women with significant roles at the fair, Hallie Quinn Brown, Anna Julia Cooper, Fannie Jackson Coppin, Sarah Jane Early, Frances Ellen Watkins Harper, Ida B. Wells, and Fannie Barrier Williams.

Less widely addressed is the role performance played in the rhetorical practices and theories of these African-American females, specifically their performance of an identity Deegan has called "the new woman of color." This generation's experience ran the gamut from slavery to the promises of Reconstruction to, in the early days of Jim Crow, what Pulitzer-Prize winning historian Douglas Blackmon has called "slavery by another name." Moreover, these female activists faced the contrast of warm reception and financial support from abroad, and a home country where, to paraphrase Mary Church Terrell, they were "colored women in a white world." Many of these women were from varied bloodlines, some with slave-owners in their family past, yet all claimed the identity of Afro-American woman. Intimately aware that they themselves were the message, as speakers and race workers, they strategically deployed the rhetorical force of their own physical, aural, and visual presence. How did such attention to the bodily, visual and textual construction of an African-American female identity relate to their textual arguments on lynching, education, temperance, club work, and teaching, and to their activism in its various forms? Rarely did their texts explicitly address the relationship between their performances, their rhetoric, and their activism.

Drawing on scholarship (Kates, Logan, Royster) on the rhetorics of African-American female reformers of this era, cultural historical activity theory and visual rhetoric theory, this presentation analyzes primary sources in order to articulate rhetorical theories of the performance of African-American female identities that were part of the work of these activists. Primary sources include publicity posters, domestic and international newspaper coverage, their speeches at the 1893 exhibition that construct the rhetorical figure of the African-American woman, later writings where they return to this figure, and Brown's elocution and public speaking textbooks.

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Teaching Rhetoric, Performance, and Emotional Affect: The Glosses in a Medieval Manuscript of the *Aeneid* and *Achilleid*

Glossed manuscripts provide extensive, if sometimes elusive, evidence of how speeches in literary texts may have been performed in the medieval classroom. MS London, British Library Add. 17404 is a fourteenth-century Italian manuscript containing several school texts including the Aeneid of Virgil and the Achilleid of Statius. More than two hundred of the 240 folios contain interlinear and marginal glosses. The glosses vary greatly in length and are written in at least two hands throughout the manuscript, but the consistency of treatment suggests that they offer a discernable and identifiable approach. Several kinds of glosses--both interlinear and marginal--reinforce specific emphases and kinds of classroom interest of interest to historians of rhetoric.

I have for several years been working on one particular kind of gloss found only on speeches: those identifying the partes orationis, or classical subdivisions of a speech. The partes orationis glosses are almost always written in very large and legible letters that enable one to find them more easily than any other words in a manuscript (including the text), indicating that they were a source of special attention in the classroom. The standard list of the partes, as for example in the Rhetorica ad Herennium, consists of the exordium (introduction), narratio (statement of facts), petitio (petition), confirmatio (support for the argument), confutatio (refutation of opposing argument), and conclusio (conclusion). As I have written earlier, these terms are often used in surprisingly idiosyncratic ways and combinations in school manuscripts. BL Add. 17404 allows us to see how one teacher used them in approaching two different works and how they relate to other kinds of more traditional commentary.

I will be looking at which speeches by major characters are most heavily glossed and, in particular, the differences between how speeches by men and women were glossed and what these differences might be able to tell us about the rhetorical interpretation and performance of emotion in the classroom.

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Transitions to Global Rhetorics: Reassessing China's First Treatise on Rhetoric, *Guiguzi*

This study offers a revisionist reading of Guiguzi, China's earliest classic that articulates an indigenous rhetorical theory, against the backdrop of the pre-Qin Warring States period (475-221 B.C.E). Guiguzi (Master of Ghost Valley), the name of both alleged author and book, is recognized as the first teacher specifically associated with the art of persuasion. It is recorded that Guiguzi taught persuasion, almost simultaneously with Aristotle, to famous persuaders, or Chinese sophists, Su Qin, Zhang Yi, and warfare strategists Sunzi (Sun Tzu), writer of the Art of War. Therefore, attending to the Guiguzi will enrich the world history of rhetoric and expand its horizon. To this end, this study presents an outline of controversies surrounding the Guiguzi text, its sociopolitical context, wherein the dynamics between the rhetor and the audience are at play, its yin-yang philosophy of rhetoric, and its emphasis on human connection in the process of persuasion to argue for the exigency of a reassessment of Guigusian rhetorical theory.

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"Over Rhetoric" and Universal Ethics: A Perspective of Chinese Journalism

With the development of new media, especially the internet, media information increases tremendously. It becomes more and more difficult for a person or media to attract the attention of the audience by words or pictures. They try to use rhetoric extremely to achieve their goals. For example, some journalists and editors may make news titles deliberately exaggerated and release pictures of violence and sex in order to improve the competitiveness and influence of the media. These persons and the phenomenon itself are called "Titles Guys" and "Picture Guys". Rhetoric is abused in many kinds of fields. We call this phenomenon "over rhetoric" or excessive rhetoric. Over rhetoric makes the discourse or picture more effective to some extent. However, it also causes some problems, especially problems of rhetorical ethics, such as falsehood, dishonesty, cheating, sensationalism, propaganda etc. Over rhetoric has a bad impact on the information reception of the audience, reduces the credibility of media and worsens the media's ecological environment. In this paper, we will discuss the connotation, forms and causes of over rhetoric or excessive rhetoric from a perspective of Chinese journalism. We will also analyze over rhetoric from an approach of universal ethics in the time of global communication, and try to find out the best strategies to deal with over rhetoric or excessive rhetoric.

Keywords: over rhetoric; sensational headline; rhetorical ethics

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The Modern Gaze of Lu Xun and Shen Congwen Narrative as Rhetoric: A Comparative Reading of "Old Homeland" and "Zhang Fu"

Chinese native soil literature, or xiangtu wenxue in Chinese, came into being in the early 20th century when the country's corrupting feudalism system was confronted by modernity. Originally from the rural areas, native soil writers settled in cities like Shanghai and Beijing, where they penned novels, short stories and essays about their hometowns. They not only called national attention to the regional customs and landscapes, but through their writings offered their modern imagination for the nation. Much of the established scholarship on this literary genre seems to focus predominantly on the author's subjectivity in terms of how and why their native land evokes in them certain memories, fantasies, desires, affects, imagination, train of thoughts, and sentiments like homesickness or nostalgia. Native soil literature thus theorized becomes a convenient site where we examine psychological and ontological conditions of Chinese writers in their given historical times. In other words, critics along this intellectual line make a painstaking attempt to enter the mind of a writer in order to recuperate what actually happened to their mind during their home-coming visit and as such to interpret what the home-coming means to them. This deeply psychological and author-based treatment of Chinese native soil literature presupposes that the nature of this genre is about the authorial self-expressions. What this method crucially misses out, I argue, is the author-reader dynamics. In my paper I propose and execute through my own reading of two short stories by Lu Xun and Shen Congwen a more balanced interpretative framework where we take on any particular piece of native soil writing as a whole rhetorical communication. What I call "rhetorical communication" entails a crucial understanding that any text is designed by the author to communicate something to its audience. An undisciplined obsession with the psychology of the author, however, derails us from such a holistic examination. A native soil writer's mind, as textualized in their literature, is not merely a closed one that begs for deciphering, but perhaps more importantly to our interpretative enterprise, presents to us a rhetorical interaction. The soul of my paper, therefore, privileges over any single aspect the wholeness of the text as a communicative act. I treat narrative as rhetoric, in a nutshell.

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The Anti-Exclusion Rhetoric of Wong Chin Foo, 1873-1901

On May 6, 1882, the United States Congress passed the first of a series of laws that excluded Chinese immigrants. The passage of Chinese Exclusion Acts marked the establishment of a legal system to control American borders and became the turning point of all American immigration policies. During the exclusion era anti-immigrant politicians produced gate-keeping arguments that undergirded restriction policies and had enormous impact on immigration issues writ large in later ages. Meanwhile, marginalized immigrants argued against exclusionists and negotiated the meaning of American borders and American citizenship. This paper analyzes Wong Chin Foo's anti-exclusion discourse to reveal his rhetorical responses to exclusion and institutional racism.

Of all the public figures arguing against anti-immigrant discourses during the Gilded Age, Wong Chin Foo was one of the first Chinese Americans to make significant contributions to the anti-exclusion cause. Over the period from 1873 to 1901, Wong fought prejudices and policies that discriminated against Chinese Americans. His discourse dealt both with immigration policy and the racism inextricably intertwined with that policy. In this paper, I analyze the existing record of Wong's discourse to demonstrate how he challenged nativist ideologies and refuted discourses advocating exclusion policies.

Through his lectures and newspaper articles, Wong Chin Foo created a strategic depiction of China and Chinese people in America to refute exclusionist arguments, which portrayed a stereotyped image of Chinese immigrants as barbarians with evil vices and, therefore, as morally unqualified for American citizenship. Through his rhetorical depiction, Wong constructed a Chinese-American identity that challenged the ideas of unassimilable immigrants and essentialized Americans that undergirded the gatekeeping mentality in the exclusion framework.

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Aristotelian Synaisthesis and the Basic Structures of Consent

Aristotle defines synaisthesis as the ability to directly understand the actions and passions of another man. It is formed through shared experience and the exchange of conversations and thoughts (Nicomachean Ethics, 1170b 10-14): thus we will investigate the epistemological status of rhetorical consent and its philosophical roots.

We will start from the fundamental principles of Aristotle's rhetoric:
1) Rhetoric finds its vital space in action. Its object is what seems to admit of issuing in many ways (Nicomachean Ethics, 1140b, 1-2; Rhetoric, 1357a 13-15);
2) Uncertainty is the basic and inevitable characteristic of any practical activity (Rhetoric, 1357a 5 ff.; Nicomachean Ethics, 1112a 18, 1112b 33);
Furthermore we will proceed from a third epistemological premise:
3) Democracy creates multiculturalism and a common sphere reflecting consent of the public debate. Practical reason is the starting point of this process.

Analyzing synaisthesis we will work from an anthropological point of view rather than a neuropsychological one. We will prove synaisthesis is one of the basic starting points of consent. This Aristotelian notion is the cornerstone of the original inter-subjectivity. It creates space for certainty (according to Vico not Descartes). It is also a key concept to analyze in depth how social relations and the public sphere constitute one of the main conditions of consent and language. To further our approach we will also work on available studies on embodied simulations, pre-linguistic empathy, collective sensoriality and cultural synaesthesia.

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Kenneth Burke and Relativity Theory: From Identification to Transcendence

Recent attention to the third part of Kenneth Burke's A Rhetoric of Motives has complicated traditional readings of this monumental work and its key concept of identification. Traditionally, identification has been read as an elaboration of traditional notions of persuasion directed toward the development and maintenance of social communities. More recently, identification has been read as a means of reconciling the multiple points of view of competing rhetorical partisans—not so much seeking the available means of persuasion as seeking mutual accommodations among multiple and competing acts of persuasion.

Such a departure from the mainstream of the rhetorical tradition is rooted historically in Burke's experience with the controversies between Marxist proletarians and literary esthetes in the 1930s and with recent developments in physics, which suggested that conflicting points of view in social thought, like varying perspectives in the physical world, might best be explained as different frames of reference rather than as differences between right and wrong per se. Burke owned copies of Sir Arthur Eddington's The Nature of the Physical World and Albert Einstein and Leopold Infeld's The Evolution of Physics, which elaborate Einstein's original concept of frames of reference. In his Auscultation, written in 1932, Burke argues that proletarians and esthetes encounter literature from different frames of reference that are nonetheless reconcilable in a practical-esthetic merger by which literature can be seen as both socially purposeful and esthetically pleasing. Burke also owned copies of George Herbert Mead's The Philosophy of the Act and Mind, Self, and Society, and he credited Mead's exploration of relativity theory and his notion of identification as a merging of disparate points of view as influential for his own work. In the third book of the Rhetoric and in essays published in the early 1950s, Burke expands his earlier notion of identification into a dialectical process by which the disparate views of "competing rhetorical partisans" can be reconciled in a transcendent unity via "co-operative competition" and the mutual correction of each partisan by the other. Burke thereby extends the traditional concept of persuasion, via relativity theory, from persuasion to cooperation and mutual accommodation.

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Zhuangzi and Minor Rhetoric

Zhuangzi the ancient Chinese Daoist practices a minor rhetoric, or a rhetoric of becoming. This paper articulates the multifold implications of the above claim. First, Zhuangzi's rhetoric liberates us from the prison house of rigid categories and conventional thinking. Second, it promotes ego-loss and self-transformation. Third, it affirms and unblocks life. Fourth, it is a rhetoric of freedom that entails a positive understanding of virtue (Te). Fifth, it effects satori (awakening) through a unique, oftentimes confounding style of languaging. Sixth, it presents a minor version of Confucius, and thus holds the potential for radically "minorizing" Confucian ethics. Seventh, it pushes thinking beyond mere recognition, and cultivates a knowledge that does not know. Eighth, it promotes a mystical, pluralist view of the world, and radically opens up life's potentials. It should be fair to say that Zen Buddhism as a mode of life and a style of thought is unthinkable without Zhuangzi. By coincidence or not, echoes of Zhuangzi abound in vitalist philosophers such as Nietzsche and Deleuze. Zhuangzi's corpus involves an intriguing fusion of philosophy, ethics, and rhetoric. It constitutes minor rhetoric par excellence.

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Rhetoric and/of Performance in Proust

In this paper, I will build on my previous work on Proust's Recherche, and specially on the ethos of the Narrator as reliable witness, in order to show how Proust links the definition of identity to performance and deviant (or dissident) identities to failed performances. Characters whose homosexuality is perceived by the Narrator are spotted because they fail to perform their gender in the usual, heteronormative way. In other words, by presenting identity as the effect of a persuasive strategy on the part of the individual, the Narrator brings into the limelight a series of individuals who actually should fail to persuade those they come in contact with (as they indeed fail to persuade the Narrator) of the unproblematic connection between apparent gender and sexuality. At least two characters, Vaugoubert and Saint-Loup, thus imitate (Proust's word) perfectly yet unconvincingly the mannerisms of their class and gender and on this basis, the narrator will develop theoretical rules. At the beginning of the 20th century, decades, that is, before Judith Butler's groundbreaking definition of gender as performance (and her exploration of the performativity of gender) and in the context of what Foucault sees as the emergence of the homosexual as a species in medical-legal literature, Proust is at one and the same time proposing his own species-definition and his own undoing of gender/sexuality, through the notion of failed performance.

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B. Prearranged Panel Abstracts (in the order of their appearance in the conference program)

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Performance in Quintilian's *Institutio Oratoria*

Recent decades have seen a number of broad-ranging collections treating Quintilian's work and influence (e.g. Albaladejo, del Río, and Caballero (1998), Galand-Hallyn, Hallyn, Lévy, and Verbaal (2010), as well as the special issue of Rhetorica (1995)). These studies, complemented by D.A. Russell's Loeb edition (2001) and the detailed commentary by Reinhardt and Winterbottom (2006), suggest that the resurgence of interest in ancient rhetoric as more than a technical system is turning its attention to Quintilian's encyclopedic teachings.

This panel will elucidate the value and function of performance in Quintilian's Institutio. There are two dimensions to the role of performance which the panelists will consider: how Quintilian discusses and represents performances within his rhetorical teachings, and how he incorporates performative elements into his texts. The former is more practical in nature—how does Quintilian conceive of performance, delivery, or the orator's engagement with the world? The latter touches on how Quintilian incorporates virtuoso performances into the text of the Institutio itself. Quintilian often combines these notionally distinct aspects of performance, as when he implicitly demonstrates rhetorical precepts (e.g. the emotional peroration of Book 6, cf. Leigh (2004)), or when the complex rhetorical design of his work "adds an integral step to a broader argument" (Reinhardt and Winterbottom (2006: xlix).

Papers in this panel address these two aspects in varying degrees in order to elucidate the practices and conceptions of performance in the Institutio. At a broader level they can offer perspectives on the workings of rhetorical performance in antiquity, and on the way in which ancient texts about oratory anticipate later theories of performativity.

Participants: Matthew Leigh (Oxford), David Levene (NYU), Irene Peirano (Yale), Chris van den Berg (Amherst)

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Aristotle and the Epistemology of Rhetoric: (1) Particular/General - (2) Truth/Persuasion

One of the topical issues of rhetoric from its origins is undoubtedly the definition of its epistemology. In particular, starting from criticism by Plato in Gorgias, but also in Phaedrus, the rhetoric had to define its own methodology in order to get, first of all, an epistemological status different from a practice without method, tribe or empeiria. This is definitely the theoretical background issue that supports Aristotle's Rhetoric from the very start and this is still one of the most actual problems of rhetoric. It is the belief that the Aristotelian approach might still be theoretically fruitful which led two research groups (the GRAL of Brussels and two units of Palermo and Salerno) to present a panel titled: "Aristotle and the epistemology of rhetoric" which in turn is divided into two sub-panels: "particular/general" and "truth/persuasion". They are, in fact, two ways in which the problem of the epistemological status can be addressed.
In the first sub-panel (particular/general) we intend to approach the relationship between rhetoric and the couple particular/general. Aristotle himself in different passages of the Corpus highlights an inescapable feature of rhetoric as a techne: holding together the general and particular. This means being, at once, technazein and theorein (Nicomachean Ethics, 1140th 10-11). This is the reason why the epistemological status of rhetoric and related disciplines, above all medicine (Rhetoric, 1356b 30-34), is theoretically interesting.

This issue will be in turn analyzed starting from four different Aristotelian notions:
 1) the hos epi to polu truth as typical rhetorical truth which could allow to hold together the universality/regularity typical of any notion of truth and the particularity/fallibility of the objects of the rhetorical inquiry (Di Piazza);
2) the couple ergon/dynamis as a different way of referring to general and particular and the role they play in the definition of rhetoric (Sans);
3) the phronesis, comparing Aristotle's and Perelman's perspectives, as that quality which allows one to apply the general rule to the particular case (Nicolas);
4) the paradeigma as a specific case-study of the relation between the couple general/particular (Toma).

In the second sub-panel (truth/persuasion) we intend to approach the relationship between rhetoric and the couple truth/persuasion. Aristotle himself in different passages of the Corpus highlights this problematical link between truth and persuasion, for example when he says: "persuasion occurs through the arguments (logoi) when we show the truth or the apparent truth from whatever is persuasive in each case (Rhetoric, 1356a 19-21).

This issue will be in turn analyzed starting from five different Aristotelian notions, strictly interconnected (this is the reason why we have chosen to select five proposals):
1) the uses of the verb theoreo in Aristotle's Rhetoric (in particular concerning the epideictic genre) and in tragedy and the relation between theoreo and persuasion (Danblon);
2) the diabolè and the role it plays in the construction and dissolution of persuasion, comparing the occurrences in Aristotle's Rhetoric and in the Rhetorica ad Alexandrum (Piazza);
3) the doxa and the role it plays in rhetorical practice, comparing the peculiar relationship between doxa, pistis and phantasia in Aristotle, and the link doxa-peitho in Gorgias's Encomium of Helen (Serra);
4) the pistis and its polysemic uses, starting from a reflection on the ways to exercise a "rhetorical faculty" (Ferry);
5) the synaisthesis, as the basic structure of the consensus, and its relation with the couple certitude/incertitude (Zagarella).

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Interrogating Rhetorics of Gendered Space

Scholars of feminist rhetorics have recently expanded their inquiries beyond what Gesa E. Kirsch and Jacqueline Jones Royster have termed the "rescue, recovery, and (re)inscription" of elided women rhetors to examine a broad range of women's rhetorical interventions into professional and public spheres. In so doing, they have expanded their focus to include not only traditional markers of rhetorical performance but a wide range of discursive, embodied, and spatial practices engendered by women rhetors entering into formerly male-designated arenas. For example, Carol Mattingly has called attention to the rhetoric of dress, Lindal Buchanan the "regendering" of delivery that takes place when women take the stage, and Jessica Enoch the rhetorics of space, in particular, the "material and discursive practices" that define what a "space should be, what it should do, and what should go on inside it" as well as "the kinds of occupants that should (and should not) move into and out of that space." Building on the work of these and other scholars, this panel both examines how gender functions within a variety of public spaces and interrogates the creative rhetorical performances women have employed as they have moved to claim spaces of their own.

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The Stylistics of the Fittest: Force, Representation, Economy

Style is often imagined as the "part of rhetoric" that (with delivery) provides a presentational/performative expression of the argumentative substance furnished by invention, and as such it is often dismissed as a lesser "part." Nevertheless, from the beginning we find rhetoric devoting much attention to style. After all, as Aristotle admits, it is style/delivery that carries the day in rhetorical contestation. Can we say that style is the substance of persuasion? The papers in this session examine three cases at different moments in history; each case highlights one substantive dimension of style: its argumentative force, its social-psychological function, and its ideological capacity. Style, according to past rhetorical theorists moves us argumentatively, binds us communally, and constructs us ideologically.

Presenters and Paper Titles:

Jeffrey Walker
No-One Is Frightened by Hyperides: Sublimity, Force, and the Maximum Style

Dale Smith
The Magic of Representation: Walter Benjamin on Mimesis

Mark Longaker
Survival of the Fittest Discourse: Herbert Spencer on Industrial
Society and Stylistic Economy

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Chinese Rhetoric: From Classical Insights to Modern Thoughts and Contestations

Rationale of the proposal:
Since the beginning of the 1990s, the study of Chinese rhetoric has called upon scholars' attention. However, more specific studies of Chinese rhetoric, especially close examinations of original Chinese texts are still lacking. This panel covers studies that are focused on some original rhetorical texts ranging from the classical to the modern periods in China as well as the rhetoric of Chinese Americans. The first presentation examines the rhetorical theories of Guiguzi, a teacher contemporary with Aristotle and whose writing is considered China's first treatise on the art of persuasion. The second presentation zooms in on the works of Zhuangzi (369-286 B.C.E.) and the Daoist practice of a minor rhetoric (or a rhetoric of becoming). Eight characteristics of Zhuangzi's rhetoric are identified and compared with the philosophies of Nietzsche and Deleuze. The third presentation expounds Mao Zedong's theory of rhetoric from his writings and discusses its impact on transforming Chinese society and human relationships. The presenter contends that the formulation of Mao's rhetoric is influenced by traditional Chinese thoughts as well as by Vladimir Lenin's revolutionary theory. The fourth presenter offers a rhetorical analysis of Wong Chin Foo's anti-exclusion discourse contesting American institutional racism through the Chinese Exclusion Act of 1882. By examining a variety of Chinese classical and modern texts, this panel of papers contributes and expands our understanding of symbolic practices and performances in Chinese cultural, social, and political contexts, as well as the American political context and immigration policies in the 19th century.

The panel chair: Stephen Lucas (University of Wisconsin, Madison)

Presentation titles and authors:

"Transitions to Global Rhetorics: Reassessing China's First Treatise on Rhetoric, *Guiguzi* "
Hui Wu (University of Texas at Tyler)

"Zhuangzi and Minor Rhetoric"
Peter Zhang (Grand Valley State University)

"Rhetorical Theories of Mao Zedong: Traces of Chinese Traditional Thoughts and Lenin's Revolutionary Theories"
Xing (Lucy) Lu (DePaul University)

"The Anti-Exclusion Rhetoric of Wong Chin Foo, 1873-1901"
Yang Ling (University of Wisconsin, Madison)

Panel respondent: LuMing Mao (Miami University)

Graff, Richard, graff013@umn.edu
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Other panelists:
Christopher L. Johnstone (presenter)
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Greek Rhetoric in Situ: Sites of Oratorical Performance in Ancient Greece

Greek Rhetoric In Situ is a collaborative, interdisciplinary study of the physical settings in which ancient Greeks practiced the art of rhetoric. The project endeavors to catalog, classify, and interpret structures from the late-Archaic, Classical, and Hellenistic periods (ca. 500-100 bce), and from throughout the Greek world, that were constructed and/or utilized as venues for the performance of formal oratory. These structures include, principally, buildings that housed meetings of city councils *(bouleuteria)*, spaces utilized for larger citizen assemblies, and various structures fitted for use as law courts. The study presents a comprehensive survey of the Greek speaking sites—the first of its kind—and interpretive essays on the major venue types, the history of their evolution, and their suitability to the purpose(s) for which they were built. Beyond description of the relevant sites, the study utilizes both conventional and innovative methods to elucidate the ways in which these settings structured the kinds of communicative (inter)action and group deliberation that took place within them. Taking account of the available archaeological, epigraphic, and literary evidence, and drawing on the authors' own field observations, the project attempts to elucidate ancient rhetoric in terms of the corporal activities of speakers and audiences through a "site-ing" of rhetorical actors in the specific settings where they attempted to persuade their fellow citizens through the use of verbal as well as non-verbal codes (sound, movement, gesture, gaze). Our accounts of these settings identify salient architectural-spatial and acoustical variables and assess them in terms of the opportunities and constraints they presented to speakers who sought to utilize the full range of performance codes effectively, as well as the challenges they presented to the audiences whose decisions were influenced by the quality of the speakers' performances.

Although there has been increasing scholarly interest in various aspects of ancient performance culture, there has been no sustained, systematic study of the Greek speaking sites, and no reliable, accessible reference materials of any scope. This study thus fills a prominent void in the scholarship on classical rhetoric and in the study of ancient performance culture, a burgeoning line of inquiry that has thus far, in the case of Greek studies, centered on the major poetic genres (epic, lyric, and drama) to the neglect of political oratory and other forms of prose performance. Descriptions and interpretations in the study are supported by original visual illustrations, including high-quality digital 3D models of reconstructed exteriors and interiors of several representative or especially significant structures. Our utilization of digital tools in this work is a special innovation, and one we believe will generate considerable enthusiasm. Digital modeling has been utilized as an interpretive tool to inform the reconstruction of seating arrangements and the estimation of optimum and maximum audience sizes, for example, and to assess and compare the (likely) acoustical performance of various venues.

This proposed panel will feature an illustrated presentation by the two principal investigators and a formal response. The main presentation will summarize the inventory of speaking sites considered in the study and the conventional and digitally-based methods of analysis and interpretation utilized in it. It will then present a general outline of the main building types and their evolution over the

course of Greek antiquity, making special reference to performance-based improvements in architectural design. The presentation will include description of some significant but neglected structures (e.g., Greek *bouleuteria* and *ekklesiasteria* of Sicily and Magna Graecia) as well as new analysis and improved architectural restoration of some well known but controversial ones (e.g., the Pnyx in Athens). The response will assess the methods and findings of this study and consider its contribution to our understanding of ancient Greek rhetoric and implications for future performance-based study of the larger history of rhetoric.

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Animals and Performance at the Turn of the Era

"'Making an Elephant out of a Fly': Phantasic Amplification in Paradoxical Encomia" is part of a panel set composed of three speakers. The other two papers are titled "Apian Assimilation: Reading, Writing, and Speaking Like a Bee" (which ought to be listed first on the program) and ""Men and Monkeys: Imitation, Social Mobility, and Satire in the Early Roman Empire," which should be listed second. The panel will prompt a broader discussion about the role of nonhumans in guiding performance in the context of rhetoric, an art long assumed to be exclusively human. The speakers will invite discussion of their particular case studies, this period and its subsequent influence, and the rhetorical use of animals more generally.

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Is It Necessary to Define the Term "Rhetoric"? The Responses of Editors of *Rhetorica*, Past and Present, on Its Thirtieth Anniversary

BACKGROUND:

In 1977, at the first meeting of the Society in Zurich, the 120 members present made a conscious decision not to include a definition of the term "Rhetoric" in the proposed constitution then under discussion. The draft of the constitution had been prepared by Professor LLoyd Bitzer of the University of Wisconsin, USA. The official purpose of the Society, as now printed in each issue of the journal *Rhetorica*, does not offer a definition:

> The purpose of this society is to promote the study of both the theory and
> practice of rhetoric in all periods and languages, and its relationships
> with poetry, philosophy, politics, religion, law, and other aspects of the
> cultural context.

THE PRESENT PROPOSAL:

On the thirtieth anniversary of the first issue of the journal *Rhetorica* in 1983, it might be illuminating to draw on the three decades of the journal editors' experience in dealing with a subject without an official institutional definition. In this panel discussion each of the editors will present an eight-minute statement addressing the question in the title, after which the subject will be opened to audience discussion. The plan is as follows:

> Is It Necessary to Define the Term "Rhetoric"? The Responses of Editors
> of *Rhetorica*, Past and Present, On Its Thirtieth Anniversary

> James J. Murphy
> Craig Kallendorf
> Peter Mack
> Harvey Yunis
> Mike Edwards
> Marc van der Poel

> Chair: James J. Murphy

Skouen, Tina, tina.skouen@ilos.uio.no
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Performing Science in Early Modern England

This panel demonstrates how key figures in early modern English culture theorized the communication of science to the broader public. Especially important to our arguments is the issue of how delivery was thought to be crucial, both in terms of shaping information and preparing diverse audiences for receiving said information. Early modern natural philosophers have a reputation for caring about things (res), not words and style (verba) and the performances therein. This reputation is not earned, once we begin to examine early modern theories of performing and delivering science. Indeed, for ontological, epistemological, and economic reasons, those who invested in communicating science to the broader public obsessed over controlling the modes of delivery. Why?

We answer this question in several ways, focusing in particular on matters of politics and religion (especially concerns over religious enthusiasm), which provocatively inform the communication of early modern science. The papers in this panel discuss a wide range of philosophers in terms of their concern with rhetoric, from Francis Bacon and Thomas Hobbes, to Joseph Glanvill, Thomas Willis and other prominent members of the early Royal Society.

Participants: 1) Don Abbott, 2) Kristin Shimmin, 3) Ryan Stark, 4) Tina Skouen

(The session will be co-chaired by Tina Skouen and Ryan Stark)

Hirst, Russel, rkh@utk.edu
Academic institution: University of Tennessee

Displaying the Sacred: Performing Better, "Not Performing," and Trans(Per)forming

This panel examines rhetorical display of divine presence or authority, looking at the use of traditional elocutionary theory in homiletics, St. Paul's arguments for displaying divine authority, and a modern opera that constitutes a form of sacred performance.

Hirst traces traces the history of elocutionary theory and practice at Andover Theological Seminary, beginning with the efforts of Ebeneezer Porter in the early decades of the 19th century and ending with the tenure of John Wesley Churchill at the end of the century. Theories of display or performance have always been controversial in homiletic theory, due primarily to disagreement over the propriety or even the possibility of using an art or science to "display" the indwelling presence and power of God in his ministers. Although there was controversy in this regard at Andover as well, there prevailed for many decades the view that for effective preaching, theory and training in delivery were just as beneficial as they were in all the other offices of rhetoric.

Sullivan analyzes how St. Paul created a textual persona to counteract the perception being spread by his detractors that his "bodily presence is weak, and his speech contemptible." Paul constructed this persona using an epideictic rhetoric of self-praise or boasting to unveil realities obscured by appearances. He also amplified both his character and that of his opponents, through synkrisis (comparison) and antithesis, to set up binaries showing the superiority of his method of displaying the presence and authority of God. Commenting on these binaries, Sullivan explores difficulties associated with καυχᾶσθαι as epideictic rhetoric.

Herrick advances a rhetorical analysis of the 2010 opera Death and the Powers as sacred performance following theories of narrative argument and the rhetoric of display and performance. The production features robots on stage with human actors, and an electronic set that interacts with both robots and humans. Death and the Powers explores several leading ideas of the techno-futurist Transhumanist movement, including the notion of uploading human consciousness into a machine substrate as a means of evading death. The main character, confronted with his mortality, develops a means of transferring his mind into a computer as an act of technological and spiritual transcendence. Herrick reflects on this opera as performance that argues against the sustainability of using the human body as it now exists as the agency for performance; only "trans-performance," preach the transhumanists, can carry humanity to its future levels of evolution and ongoing life.

What most powerfully signals the presence and authority of the divine: better-trained delivery of religious discourse, rejection of overt elocutionary art in favor of a method of "anti-display," or performance that defines the sacred in another way altogether? These three papers, each describing a different method of rhetorical display, resonate in their common theme: performance of the sacred.

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Rhetorical and Logical Note-Taking in Early Modern Europe

Note-taking has taken on a high profile within the history of reading. A special issue of Intellectual History Review in 2010, guest edited by Ann Blair and Richard Yeo, was devoted to the topic of note-taking. A 2010 issue of Bulletin du Bibliophile, edited by Olivier Millet, was devoted more specifically to "Manuscript Annotations in Renaissance Books." The latter collection of essays contributes to the history of reading, while the former addresses note-taking as a more general cultural phenomenon, albeit one that grows out of humanist reading practices.

The aim of the proposed ISHR session, "Rhetorical and Logical Note-Taking in Early Modern Europe," is to further define the relationship between Renaissance note-taking and the liberal arts, particularly rhetoric and logic as developed by humanists of different countries and confessions. The submissions keep in parallel view theory and practice, examining both technical manuals and readers' notes or note-taking practices.

These two bodies of evidence are rarely brought together in contemporary scholarship, a circumstance that may reflect the various orientations of two fields, the history of reading and the history of rhetoric. On the one hand, the history of reading has been oriented largely to social history, and has not privileged things of a biographical nature, including education, influence, and authorship. These, meanwhile, have been central concerns in the history of Renaissance rhetoric. One thinks of James J. Murphy's famous eulogy for "one thousand neglected authors," a call to arms that mobilized many key studies in the intervening decades. The objectives of these two fields are hardly incompatible. Peter Mack's Elizabethan Rhetoric: Theory and Practice, for instance, admirably bridges social and biographical concerns, showing the broad social impact of rhetorical education. While not neglecting authors (in fact, authorship is a central concern of the submissions), the papers in this session address a body of evidence that transcends individual readers and may represent a practice – or a number of practices – informed by humanist education. In his recent study Used Books: Marking Readers in Early Modern England, William Sherman rightly identifies the word usus as an emblem for Renaissance reading, but in the opinion of the organizer he arrives too quickly at the English translation "use," passing over the rich educational context that gave the word the contemporary sense of "practice" or "exercise." Much work remains to be done to understand Renaissance note-taking as a reflection of educational practices, and it is hoped that this ISHR session will generate further studies in this area.

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Théories et pratiques du discours au tournant du Ier siècle avant J.C.

Ce panel se propose de considérer quelques aspects de la théorie et de la pratique rhétoriques aux alentours du Ier siècle de notre ère. Dans la première intervention, Frédérique Woerther ("Apollodore de Pergame, Théodore de Gadara : quelques propositions nouvelles sur la rhétorique hellénistique") examinera, à partir des fragments et témoignages conservés d'Apollodore de Pergame et Théodore de Gadara, quelques questions générales sur la nature de la théorie rhétorique développée à cette époque. Les deux autres interventions se concentreront sur la question particulière de la performance rhétorique au tournant du Ier siècle : en amont, Pierre Chiron ("Les attentes du public selon Denys d'Halicarnasse") soulèvera la question des attentes du public selon Denys d'Halicarnasse ; en aval, Charles Guérin ("Les réactions du public face à la performance de l'orateur romain, Ier s. av. / Ier s. ap. JC") observera les réactions du public face à la performance de l'orateur romain.

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Academic institution: Indiana University

The Renaissance Apophthegm

The apophthegm, as Plutarch reminded emperor Trajan and as all Renaissance humanists remembered, is the truest mirror of a man's character, more eloquent than his deeds because less subject to the whims of fortune. Apophthegms are pithy sayings given currency by the great actors of history who pronounce them, and the humanists were particularly keen to collect these sayings, along with adages, examples and other commonplaces, and to deploy them in their own speech and writing. This panel proposes to explore the role of the apophthegm as a key resource of Renaissance rhetoric and a prime instance of the circulation of commonplaces in humanist discourse. Taking their examples from both Latin and vernacular texts of the fifteenth and sixteenth centuries, the panelists examine the linguistic structure, the classical resonances, and the paradoxical permanence of these words from the past, while proposing some new genealogies for familiar works by such renowned authors as Desiderius Erasmus and Michel de Montaigne. The time seems ripe for a reappraisal of the apophthegm now that the Amsterdam critical edition of the complete works of Erasmus is issuing his Apophthegmata in two volumes, of which the first appeared in 2010.

Hum, Sue, sue.hum@utsa.edu
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Nineteenth-Century Performances of Gender, Race, and Science: Visual Rhetoric in Postcards, Photographs, and Portraiture

This panel examines visual representations in the nineteenth century used to normalize, persuade, and/or resist dominant ideologies of gender, race, and science. Focusing on the relationships and processes through which representations were produced, valued, viewed and exchanged in postcards and photographs, this panel not only enriches our knowledge of the complex visual conventions and iconography used to promulgate and subvert ideologies, but also sheds new light on the power of the visual to augment a predominantly verbal focus in the history of rhetoric. This panel concludes by underscoring the necessity of integrating analyses of visual performances in our study of the histories of rhetoric.

In "Domesticating the Cowboy, Feminizing the White Male: The Visual Rhetoric of Anti-Suffrage Postcards," Speaker One argues that anti-suffrage organizations created a visual rhetoric—dispersed and circulated through postcards—that exacerbated white male fears of effeminacy, thereby fomenting resistance to universal suffrage. Perceiving post-Civil War seismic social changes as threats to racial and national virility, white men responded by shaping aggressive models of manhood, particularly the cowboy ethos exemplified by Teddy Roosevelt. Anti-suffrage postcards that visually positioned men as "domesticated" tapped into the cultural fear of effeminacy, metonymically transposing fear of effeminacy to fear of female enfranchisement.

In "A Rhetoric of Difference: Visual Engagement with Anti-Chinese Sentiments in 19th-Century Photographs," Speaker Two examines the ways in which the Chinese were represented visually to negotiate, resist, and even subvert anti-Chinese sentiments and racist legislation in the nineteenth century. By so doing, these images constructed and performed a rhetoric of difference that operated through two competing dynamics: (a) authenticity, or a process by which material differences are represented through aesthetic and surface markers; and b) universality, or a process by which those material differences are downplayed and/or erased by an assumption of sameness, of a shared, common humanity.

In "Postmortem Racism: Visual Representations of Nineteenth-Century Medical Students and African-American Cadavers," Speaker Three describes the Victorian American affinity for the visible by examining medical school portraiture, depicting white male medical students surrounding a half-dissected, usually African-American, cadaver. This common rite of passage for male medical students involved visual representations rooted in scientific racism, which contrasts with the more pathos-driven, domestic practice of Victorian mourning photography. Medical school portraiture, emblematic of the violence to the African-American body, deployed a rhetoric of science that was undergirded by notions of white superiority and black subjugation.

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Ethopoeia: Rhetorical Exercise and Literary Form

An ethopoeia is an imagined speech assigned to a certain character. As such it is both a rhetorical exercise and a literary form. As a rhetorical exercise it is known from the progymnasmata of Theon, Hermogenes, Aphthonius and Nicolaus. The purpose of the exercise was to teach the student the appropriate use of ethos and pathos for the assigned character. Authors using ethopoeia would imagine what a character would have said in a certain situation and thus composed a speech for him or her. Literary ethopoeias can thus be found in various literary works and in letter writing from antiquity throughout the middle ages and even into modern times.

The proposed panel will include three presentations.
1. Ethopoeia as a progymnasma by Anders Eriksson, Lund University. The presentation will present the function of the ethopoeia as a progymnasma, the relation of this progymnasma to others in the series, the various forms of the exercise and the pedagogical content.
2. Speaking in a Situation: Ovid and the Ethopoeia by Martina Finnskog, Lund University. The poems of the collection are modelled as fictitious letters in verse, written by characters from Greek-Roman myth, mostly women. The addressees are their absent partners: Dido writes to Aeneas, Medea to Jason and so on. The writers are in the middle of a crisis when we meet them. Reading the Heroides as ethopoeia might explain elements that have disturbed and puzzled readers, not least the repetitive character of the language.
3. Ethopoeia on the Radio: Harry Shearer's Many Tropoi by Rosa Eberly, Pennsylvania State University. (For specific information concerning the presentation from Eberly I refer to her individual proposal.)

Ström, Annika, annika.strom@sh.se
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Cultures of Rhetorical Performance in Early Modern Sweden

The panel will discuss purpose and effect of rhetorical expressions during the early modern period in Sweden. We will give an interdisciplinary analysis of three rhetorical genres (funerary orations, dissertations and descriptions of countries) with the focus on 'performance'. Our papers will treat texts written in Latin (Ström, Heine and Sellberg) and Swedish (Ekedahl), and will cover different periods of the century. Considering the bearing politics and rhetoric in early-modern culture had on each other we all have to pay attention to this fact when analyzing rhetorical performance.

In the outskirts of Europe, a powerful nation formed in the 17th century. The Swedish realm extended over the Finnish region and the Baltic area. The country was depending on contacts with the rest of Europe in politics, diplomacy, education and culture for example. The Latin language was commonly used both within the reign but also as a lingua franca in the Swedish contacts with scholars and politicians in Europe. Consequently, classical genres prospered amongst the learned people and classical rhetoric formed the production of texts.

The panel will thus focus on the underlying performative strategies of some frequently used rhetorical genres in 17th-century Sweden. The impact of rhetoric on these genres is clear and expected. The texts are standard expressions of their genre; for example, funeral orations to Swedish deceased kings follow the standard concept of laudation, its general topics, with the purpose of setting forth qualities apt for imitation. Below this apparent purpose other different strategies emerge. Our purpose here is to trace 'performance' in the different genres, to reveal other functions of the texts than the most obvious ones.

We represent the disciplines of Latin Rhetoric, comparative literature and rhetoric and History of ideas. The scholars of the session are
Nils Ekedahl, Ph.D, associate professor and pro-vice-chancellor at Södertörn University
Lisa Heine, MA and postgraduate student of Latin Rhetoric at Södertörn University
Erland Sellberg, Ph.D. and professor of History of Ideas at Stockholm University and visiting professor at Södertörn University
Annika Ström, Ph.D. and professor of Latin Rhetoric at Södertörn University