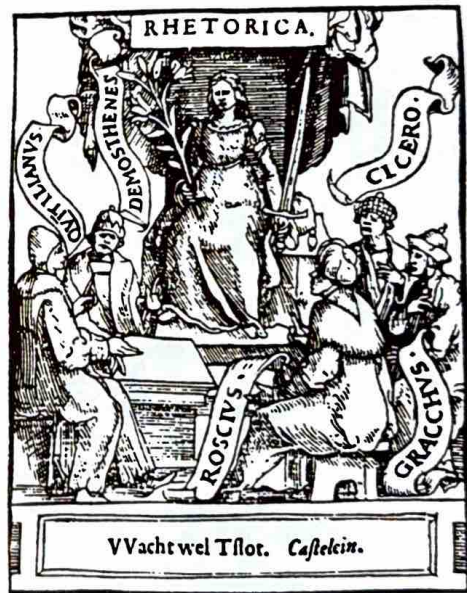


# ABSTRACTS



Twelfth Biennial Conference  
of the  
International Society for the  
History of Rhetoric  
(ISHR)

1999

**PLENARY LECTURES**

**PAPERS**

**INFORMATION ON SOME OF  
THE SESSIONS**

PLENARY

LECTURES

Prof. Dr. Jerzy Axer

### Rhetoric and Contemporary Theatre of Education

Based on the canon of the classical world literature, training of competent readers in a number sufficient to sustain the continuity of culture and historical memory seems to be a crucial question in the current state of the European civilisation. Not only the equivocal, or simply suspicious, status of the word "canon" nor the ambiguous role played by the historical memory are main obstacles to achieving of this goal, but, first and foremost, the disastrous inefficiency of current methods training of a competent reader on the all levels of education, from a primary school till a university. And thus, though many of us would admit readily that reading books is what the culture needs, very few arguments that it is what the people need, can be found.

My paper is to propose to educate a competent reader while applying the methods similar to those for actors training. The basic purpose would be to make a student play a role of past readers. This should result in creating a *sui generis* educational theatre, the experiences of which could lead to the transformation of a reader - actor into a "real" reader, namely, a person able to conceive a book as an area of a "multidimensional" conversation, carried on by the generations. However, even if this purpose is not fulfilled, the participation in such a training, the very playing a reader will be in our times a salubrious exercise, serving the purposes of the liberal education, that is protecting a man from these aspects of the present age which constitute a danger to his poise of mind. A poise of mind conceived as maintaining a proper relationship between what exists and what existed, what is fictitious and what is real. A new type of the rhetoric of education should be worked out in order to meet the needs of such a theatre.

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Barbara Bauer (Marburg):

Melanchthon, Ramus and Aristotle. Proliferation of new sciences and the quest for new methods. A

Summary

My example is the university of Marburg. It was founded in 1527 when the university at Wittenberg (foundation 1502) went through a crisis due to the ideas of radical proponents of the reformation who were convinced that the study of the Bible alone would be sufficient for careers as teachers, lawyers and priests. Landgrave Philipp (he ruled from 1518 to 1567) however, the founder of Marburg university, was aware of how important the study of ancient authorities and the liberal arts would be as a solid base for professional specialization. Melanchthon's *Loci communes theologici* and his textbooks for the trivium were therefore recommended for students of the liberal arts program in 1529 and later on. It can be shown that Melanchthon's systematic presentation of protestant theology starting from the Epistle to the Romans also served as a model for attempts in other branches of knowledge to encompass scientific results in form of a system. Thus systematic theology became the standard example for "synthesis" in other sciences (e.g. anthropology, psychology) in the second half of the 16th century.

Also, Melanchthon's textbooks for the study of rhetoric and dialectic equipped those who wanted to defeat their opponents in religious controversies with solid arguments and examples from the Scripture. But the authority of the Wittenberg theologians never was beyond critique. Hence scholars from the Netherlands who started their career at Paris and sympathized with the Strasbourg reformers were recruited at Marburg as a counterbalance against the influence of Luther and Melanchthon. The Marburg way of combining humanism with theology gave support to scholars like Johannes Dryander (1500-1560) who tried to encompass theory and practice, natural philosophy and artes mechanicae, traditional knowledge that was handed over by the Arabs and new accesses to science starting from ancient sources as well as from modern experience. Also, for scholars in the fields of jurisprudence, history and pharmacology the question of reconciling the old with the new - that is, the study of ancient sources in the Greek original with empirical knowledge based on autopsy - was a great challenge and had an impact on the theory of science.

Controversies about methods of presenting scientific results reached their peak in the second half of the 16th century. Hence the contributions of rhetoric, dialectic and logic as instruments for the construction of systematic knowledge were on the agenda. As is well known, fervent adherents of Ramus wanted to introduce his textbooks into the university curriculum, in Marburg and elsewhere. In spite of recent scholarship with regard to Ramus the question has never been seriously raised why quite a few scholars tried to reconcile Melanchthon's systematic exposure of dialectic and rhetoric with Ramus' method. This of course implied rethinking one's own position with regard to Aristotle's *Organon* and his metaphysics. The work of Rudolph Goclenius (1547-1628) who wrote textbooks for the study of the trivium, logic and metaphysics as well as for natural philosophy and psychology can serve as a test case. Recent scholarship has evaded this important figure of late humanism and aristotelianism, supposedly because he was a master of several arts whose treatises are considered as dull and too subtle. Goclenius moreover wrote excellent poetry, mostly for academic occasions.

I want to show that the positions of scholars from Marburg and the neighborhood are representative for a very interesting tendency in the history of science up to the first decades of the 17th century. The quest for new methods of systematizing knowledge is related with the development of "new science" and the emancipation of new branches of knowledge like chymia and psychology (the first chemistry chair was established at Marburg in 1609, Goclenius introduced "psychology" as a textbook title) which had no place within the old hierarchy of academic disciplines.

My concern for links between new methods and the forthcoming of new science is a by-product of a two year old project. Together with a colleague from the theology department and a few students we shall present textbooks written by Melanchthon and Marburg professors in an exhibition inside the university library (June 17th to July 26th). Our objective is to compare Melanchthon's textbooks with the works of the first three generations of scholars at Marburg, in order to find out to what extent Melanchthon "influenced" the curriculum at Marburg. The catalogue accompanying the Marburg exhibition gives a survey of all twelve disciplines that students could chose in the 16th century.

Per piacere, si prega di inserire un riassunto (battuto a macchina) entro lo spazio indicato.

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Title/Titre/Titel/Titolo:

Theophrastus of Eresus: Rhetorical Argument and Hypothetical Syllogistic

Aristotle's contributions to rhetoric are much studied and much admired. The same is not true of his immediate successors. The primary reason is the woeful state of our evidence for the period immediately after Aristotle. Theophrastus is the only Peripatetic of the second generation for whom we have any surviving works, and none of these works concerns rhetoric. We get some information from later writers who report what Theophrastus said on certain subjects, but in regard to rhetoric the reports are not extensive. We do learn that Theophrastus increased the virtues of style from three to four and that he recognized bodily movement as a part of delivery, but on the whole the reports of later writers give the impression that Theophrastus' contributions were quite limited. That seems to me unfortunate and the result of focusing too narrowly on reports that are strictly rhetorical. To get a fuller picture we need to take a broader view and to consider what Theophrastus contributed to logic, psychology and ethics. I do not have time now to address all three of these areas, but given the importance of rhetorical argument for Aristotle and his pupils, I think it appropriate to pick out rhetorical argument and to discuss the development of hypothetical syllogistic in the early Peripatos. Along the way I shall be looking at Aristotle's *Rhetoric*, pointing out that hypothetical syllogisms pervade the treatise, even though hypothetical syllogistic had not yet been developed.

Here is my lecture in outline: I. Introduction; II. Theophrastus and the development of hypothetical syllogistic (the evidence presented by Alexander of Aphrodisias = Theophrastus no. 111E FHS&G); III. Hypothetical arguments in Aristotle's *Rhetoric* (2.19 and 2.22); IV. Arguments which exhibit different logical structures (2.20 and 2.23); V. Omission in rhetorical argument (1.2, 2.20 and Demetrius Rhetor = Theophrastus no. 696); VI One step or single premise arguments (Simplicius = Theophrastus no.112C); VII The evidence of Cicero's *De inventione* (1.51-77; 1.61 = Theophrastus no. 674 ).

Bitte typen sie die Zusammenfassung vollständig innerhalb der Rahmenlinien Formular.

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Please type the Abstract entirely within the lines of this form.

Title/Titre/Titel/Titolo:

Universalité et limites de la rhétorique

Les opinions divergent considérablement lorsqu'il s'agit de savoir ce qu'il faut entendre par rhétorique. Tout est rhétorique pour les uns, d'autres n'admettent comme telle que ce qui relève directement de la tradition grégoromaine en cette matière. Pour que les positions soient plus claires, il convient de distinguer deux efforts d'élargissement de la rhétorique traditionnelle.

Le premier consiste à faire remarquer que l'utilisation des préceptes de la rhétorique ne se limite pas à la triple éloquence de la chaire, du barreau et de la tribune telle qu'elle est pratiquée en Europe. D'une part, on a pu constater que des textes non pas destinés directement à convaincre un auditoire de fidèles, de jurés ou de citoyens comportent également, selon un dosage certes différent, des procédés rhétoriques traditionnels [textes littéraires (Corbett), textes scientifiques (Gross)]. D'autre part, le multiculturalisme aidant, on a pu se rendre compte que des civilisations fort différentes de la grégoromaine se servent tout aussi bien, et consciemment, de divers procédés que l'on peut qualifier de rhétoriques (Kennedy). Cet effort d'élargissement du concept traditionnel semble tout à fait justifié, puisqu'il s'agit dans chacun des cas de l'utilisation consciente de procédés visant la persuasion d'un public.

Le deuxième effort d'élargissement demande un examen plus attentif parce que le risque des confusions est plus grand. La rhétorique, "art de bien dire" et "art de persuader", est l'affaire de l'orateur, de celui qui produit un discours. Mais le problème commence dès l'Antiquité au moment où l'on se met à étudier la rhétorique non pas pour produire des discours mais pour interpréter ceux que d'autres ont prononcés - ces discours devenant alors des textes : on n'interprète que ce qui a déjà été dit, ce qui en subsiste sous une forme écrite. La perte de l'oralité appauvrit la rhétorique traditionnelle (qui se trouve privée de l'*actio* et de la *memoria*), mais elle enrichit considérablement et dans une certaine mesure illicitement, les parties de l'*inventio* et de l'*elocutio*: Rien n'empêche en effet le récepteur de découvrir des arguments et des procédés auxquels l'auteur n'a jamais pensé, rien ne garantit que la rhétorique de la réception élaborée par le destinataire corespond exactement avec la rhétorique de la production, avec les intentions délibérées du destinataire.

Cette confusion s'aggrave au XXe siècle du fait de l'essor d'une discipline nouvelle, la sémiotique. La sémiotique est une science de la réception dans la mesure où un signe n'est jamais signe en soi mais le devient dès que quelqu'un interprète un phénomène en tant que signe de quelque chose, mais elle embrasse un terrain beaucoup plus large qu'une "rhétorique de la réception" : la communication inconsciente et non-verbale en fait également partie. Il conviendrait donc de distinguer la rhétorique consciente de la production et la sémiotique de l'interprétation qui vise aussi bien les intentions supposées du destinataire que tout ce qui trahit son inconscient.

Per piacere, si prega di inserire un riassunto (battuto a macchina) entro lo spazio indicato.

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# P A P E R S

Please type the Abstract entirely within the lines of this form.

Title/Titre/Titel/Titolo:

Bartolomé de las Casas and the  
Rhetoric of Religious Conversion

Bartolomé de las Casas's *De unico vocationis modo omnium gentium ad veram religionem*, completed about 1540, is the first major work of the famous "Defender of the Indians" of the New World. Recent scholarship has demonstrated just how much this early work influenced Las Casas's later, and better known, books including the *Historia de las Indias* and the *Apologetica historia*. In particular, scholars have noted how the theology of *De unico vocationis modo* permeates virtually all of Las Casas's subsequent writing. What is less well-known is that *De unico vocationis modo* is as much a rhetorical treatise as a theological one. "The Only Method" of religious conversion which Las Casas advocates is in fact the peaceful persuasion of Ciceronian rhetoric. Las Casas is remarkable in his insistence that the rhetorical techniques identified by the Greeks and Romans and practiced by the Europeans are fully applicable to the natives of the New World. Considering the influence of *De unico vocationis modo* on the author's later works, it is not unreasonable to claim that much of Lascasian thought is essentially rhetorical. Perhaps more importantly, I will argue that although it is not a typical Renaissance rhetorical treatise, *De unico vocationis modo* represents a more successful integration of Ciceronianism and Christianity than do many of the more traditional rhetorics of the sixteenth century.

Bitte tippen sie die Zusammenfassung vollkommen innerhalb des Rahmens diesem Formular.

Per piacere, si prega di inserire un riassunto (battuto a macchina) entro lo spazio indicato.

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Title/Titolo/Titel/ Titolo:

### **The Rap of Frederick Douglass**

This paper addresses the African influences on Frederick Douglass' speech "What To A Slave Is the Fourth of July?" The work of Keith Miller on the rhetoric of Martin Luther King discusses the "Borrowing and blending" that King uses in his speeches. This paper examines Douglass' blending of values appeals to white institutions as well as his hidden references to African American traditions and values.

Douglass utilizes the African and African American strategy of "repetition and revision" as well as speaking with a "double voice." This "double voice" is what Houston Baker has described as being derived from the African trickster God Esu. Scholars have used Baker's work to look at African American literature, but rarely has Douglass' work been examined in this fashion.

Also important in looking at this speech are Douglass' veiled references to the "vodun" or "voodoo" culture and African music, which are also seen in Douglass' autobiography. These same patterns of "double voiced" rhetoric and reference to voodoo are found in contemporary African American music. Douglass can be seen as an "early rapper," who brought together Africa and America in his public discourse on issues of freedom and equality.

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Name/Nom/Name/Nome: Carlotta Abrams

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Please type the Abstract entirely within the lines of this form.

Title/Titre/Titel/Titolo: The Quest for "Outward, Visible Propriety": Stoic Ethics and the British Rhetorical Tradition

Previous scholarship in the history of rhetoric has not adequately addressed the influence of Stoic philosophy on the British rhetorical tradition. Scholars such as Morris Croll have linked the seventeenth-century British rebellion against the perceived excesses of neo-Ciceronian style to the ancient dispute between the plain style associated with Stoic rhetoric and the more ornate discourse associated with Cicero. However, the principles of Stoic ethics, including the concept of sensus communis, have had an even stronger presence during the evolution of British rhetoric. An examination of the affiliation of Stoicism with British rhetoric that extends across several centuries can enhance our understanding of the ongoing ethical dimension of the British preoccupation with style.

The system of Stoic philosophy incorporates three basic elements: logic, physics, and ethics. Although Cicero did not consider himself a Stoic, he expounds views in De officiis that reflect his appreciation of the ethical system of Roman Stoicism and that incorporate Late Stoic ethics in his discussion of the relationship between rhetorical style, human nature, and the welfare of the community. The link Cicero identifies between the quality of expression, the rhetor's ethos, and the higher goals of the community is taken up and further developed in British rhetoric from the sixteenth century forward. References to Stoic philosophy in the writings of Thomas Wilson, Shaftesbury, Henry Home, Lord Kames, and Matthew Arnold reveal a consistent strain of Stoic influence in the ongoing British effort to build a community through ethical expression that promotes a natural concern for the welfare of others. The writings of Epictetus, Seneca, and Marcus Aurelius construct an ethical system that British writers consistently draw upon in forming their own rhetorical tradition, a fact which deserves greater attention in our research and accounts of the history of rhetoric.

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Title/Titre/Titel/Tuolo:

"Rhetoric and Eloquence in Antonio de Capmany's Filosofía de la Elocuencia (1777 and 1812)"

In this paper I deal with the ideas of Antonio de Capmany Surís y de Montpalau (b. 1742, Barcelona - d. 1813, Cádiz) on rhetoric and his consciousness of the difference between a complete rhetoric and a rhetoric consisting only of style and delivery. Capmany's rhetoric is explained as a theory of the art of language oriented to be at the disposal of citizens as to their needs in communication. A comparative study of the editions of 1777 and 1812 of Filosofía de la Elocuencia, which present important differences, is made.

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Title/Titel/Titolo: The Medieval Ars dictaminis in the Fifteenth Century:  
Survival and Ending

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L'esatto contenuto del mio paper è ancora ovviamente da definire, poiché il tema da svolgere, il declino dell'ars dictaminis in Italia nel XV secolo, è in parte nuovo e richiede la conclusione di ricerche in corso. Le linee su cui la mia ricerca è attualmente orientata sono le seguenti: quali aspetti e norme dell'ars dictaminis sono posti in discussione e superati dalla grammatica e dalla retorica dell'Umanesimo? Quale presenza e quale funzione aveva ancora l'ars dictaminis nelle scuole del XV secolo? (bisogna infatti avere presente che molti trattati del XIII secolo venivano ancora copiati e letti nel XV)

Per piacere, si prega di inserire un riassunto (battuto a macchina) entro lo spazio indicato.

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Title/Titre/Titel/Titolo:

***Rhetorical Hermeneutics in Philo's Commentary of Scripture***

There has been a long debate on the issue of whether Philonic exegesis was mainly shaped by classical and Hellenistic models, or molded in the matrix of Palestinian traditions of interpretation.

The rhetorical nature of Philo's exegetical activity has been circumstantially emphasized, but adequate attention had not been paid to his consistent use of formal structures of argumentation; especially to the rhetorical hermeneutics he uses to establish the textual meaning and to structure his commentary units, as he argues a thesis or develops an exegetical theme.

In this paper I will argue for the central role of rhetoric in Philo's hermeneutics: how he rhetorically deals with the biblical text being interpreted, how rhetorical strategies enter into his hermeneutic activity, and how rhetoric and hermeneutics intersect as they work together simultaneously in order to establish meaning and rhetorically articulate that meaning in the production of persuasive discourse.

Philo's definition of rhetoric in *De congressu* 17 clearly defines this practical inseparability of interpretation and discourse. The exegetical technique he used in his commentary is in fact rhetorical hermeneutics – an art that “sharpens the mind to the searching observation of facts and that, training and welding it for the hermeneutic expression of thought, will make the man a true master of words and thoughts”. The art of understanding employs the practice of rhetoric to disclose the truth presented in the text.

Ventitez, s.v.p., dactylographier le résumé dans l'espace encadré.

Per piacere, si prega di inserire un riassunto (battuto a macchina) entro lo spazio indicato.

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Name/Title/Titolo:

Assimilation Rhetoric and the Contributions of the University of Aberdeen's  
Alexander Bain

Nineteenth-century Scottish rhetoric has been termed *assimilation rhetoric* by twentieth-century scholars, although they have different ways of defining the term. The assumption has generally been made that the Scottish universities assimilated to become increasingly like the English universities, due to pressure put on the Scots by the English. However, recent work by Scottish historians reveals that assimilation by the Scottish universities was a more complex process that was driven by the Scots themselves. This paper seeks to define assimilation rhetoric in terms of the University of Aberdeen's Chair of Logic Alexander Bain, whose contributions to nineteenth-century rhetoric center on his keen interest in psychology, science, and the needs of his students in the industrial age.

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Title/Titre/Titel/Titolo:

שִׁיר וְגִילָה | shir ve-gila:

### Judaism and Jouissance in Medieval Rhetoric

The paper offers an interrogation of the semiotics of rhetoric in Alain de Lille's Elucidatio of the Song of Songs and the Balade in the prologue to Chaucer's Legend of Good Women. It analyzes these two texts in terms of medieval theories of rhetoric and the semiotics of the primary Hebrew biblical text. It traces the unconscious inscription in both texts of biblical Hebrew as a seductive mother-tongue invested with associations of primordial, polymorphic forms of eroticism, the rhetorical mechanisms set in motion so as to repress that inscription in the Name of the Father, and its inevitable return in texts that are oral incantations (canticum and Balade). Medieval theorizations of rhetoric often bespeak an underlying conception of the primal substance of semiosis as a perilous medium. Associating this substance with the archaic maternal body and the archaic, past-oral, polymorphic forms of desire and sexuality with which that body is conceptually allied, medieval rhetoricians struggle to re-produce language as a hyper-rational medium of expression for a phallogratic and theocratic symbolic economy that gravitates to the Law of (God) the Father as its general equivalent. In Alain's theological writing and in his exegetical works, the Catholic faith occupies a place isomorphic with that of rhetorical ordo in his metalinguistic writing: the place of a general equivalent, coeval with God, the Father, and the phallus. On the other hand, the Hebrew language that had articulated the Judaism that the Catholic economy seeks to differentiate itself from becomes transcoded with the primal substance of semiosis in Alain's economy of rhetoric; it is inscribed in his work as the mother-tongue, an inscription that carries significant psycho-erotic resonances. The same inscription of Hebrew as a mother-tongue alluring at the same time that it is condemned and feared seems to inform Chaucer's allusions to the New Testament in the Balade that appears in the prologue to the Legend of Good Women. Yet the allure of archaic maternity, of past-orality and of the polymorphic forms of sexuality and desire conceptually aligned with it is far too powerful for it to be repressed successfully by the rhetorical mechanisms of translation, exegesis and references to paternal law as operations of the Symbolic, the locus of the Name of the Father, especially when the biblical text in question is one whose surface content bespeaks a powerful feminine eroticism and (The Song of Songs that Alain elucidates) or a rebellion against paternal authority (the stories of Absalom and Jonathan to which Chaucer alludes in his Balade). Despite these operations of the Christian Symbolic, Hebraism and Judaism as archaic maternity return in the linguistic Real, through linguistic components that neither translation nor hermeneutics could ever alter and that are the locus not (as medieval rhetoricians like Alain de Lille insist that they be) of authoritative ordo, of the Name of the Father, but rather of the archaic mother, of the inscriptions of the unconscious: names, plot or narratio, and the structures of language (including alphabet, elocutionary and generic form, and sound). It is through these three linguistic components that the archaic Hebraic text returns as an unsettling erotic disturbance to the authoritative Catholic Name of the Father both in Alain de Lille's Elucidatio of The Song of Songs and in the Balade in Chaucer's Legend of Good Women.

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Title/Title/Titolo:

"The Scholastic Influences on John Prideaux's Sacred Eloquence: Or, the Art of Rhetorick, As it is layd down in Scripture, 1659'."

The paper will be concerned with scholastic influences of Prideaux's theories on sacred rhetoric and preaching style. First, I shall discuss Prideaux's collaborations with continental scholastic philosophers Johann Combachius and Isaac Casaubon; secondly, I shall compare his views with the plain-style rhetorics of contemporary latitudinarians such as John Wilkins.

John Prideaux, bishop of Worcester, rector of Exeter College, and Vice-chancellor of Oxford University in the early- to mid-seventeenth-century, followed the tradition of continental biblical rhetoric (such as Bartholomew Keckermann's *Rhetoricae ecclesiasticae*) in its emphasis on spiritual emotions, and the insistence on embracing the sense of the grandeur, drama and rhetorical exuberance of Holy Scripture. In this paper, I will demonstrate the continental influences on Prideaux's developing views on sacred rhetoric, influences which came about through his role as tutor at Exeter College, Oxford, and his contact in that capacity with Combachius and the Casaubons. In his critique and reform of Ramist logic and rhetoric, Prideaux developed a theory of rhetoric which would stand in marked contrast with the views on preaching style expressed later by John Wilkins (*Ecclesiastes*, 1646) whose ideas tended to be less sympathetic to eloquence and passionate copiousness and put stress instead on rationality, lucidity, and an argumentative plain style. While Wilkins' theories proved influential in shaping the simple, logical preaching of Restoration Anglicanism, Prideaux had a wider appeal among dissenters, especially the preaching style among North American puritans. The paper will conclude by placing Prideaux in the context of early-modern Ramism (which supposedly influenced puritan and Protestant preaching styles in North America) and suggest an alternative source (i.e. scholasticism) for dissenting preachers in England and North America. The paper should be of interest to scholars of the early-modern period who are investigating English and North American sacred rhetoric and preaching style, especially as it relates to British dissenters and the New England mind-set.

Bitte tippen sie die Zusammenfassung vollkommen innerhalb des Rahmens dieses Formulars.

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Title/Titre/Titel/Titolo:

**THE TOPICS OF BULGARIAN ORATORY:  
RHETORIC AND ACCULTURATION**

The repeated ambiguity of acculturation as a multy-dimensional cultural space could be traced on the Balkans where intercultural exchange has always born the looks or at least the shades of historical imperative.

In the seventh century the Protobulgarians came to the Balkans and fought for a place in the north-eastern periphery of Byzantia. This demanded three means of survival: war with the Slavic tribes living in the Danubian plain and the Byzantian armies; negotiation with them and recognition of their rights to the conquered lands by the Empire itself. the Slavs and the neighbours to the North and West.

Byzantian rhetoric, accepted in the long process of negotiation and achieving recognition, combined with the persuasive force of the Protobulgarian war culture and barbarian monotheism.

Fighting, negotiation and striving for recognition remained the means of intercultural existence for the First Bulgarian Kingdom till the 10th century. Acculturation was a complex process of blending two pagan traditions into an Orthodox Christian state remaining independent of the Byzantian model it had accepted. The monotheism of the Bulgarians proved readier to accept Christianity than the peaceful tolerance of the polytheism of the Slavs and the Thracian descendants who still lived on the lands the Protobulgarians claimed for. Slavic and Protobulgarian plus the Greek of the new religion and learning mixed to give birth to the Old Bulgarian Language and Literature. This took two centuries and can be classified as an accelerated process of political and cultural growth where the intrusion of the Protobulgarians was the catalyst. This original cultural blend proved exclusively resistant to any further attempts of political assimilation and served as the stimulus of the constant revival of the Bulgarian state throughout the ages.

There are two more stages of accelerated cultural growth in the history of Bulgaria: the Renaissance and the new democracy of the latest decade. Every next period is marked by more complicated and at the same time more tolerant intercultural exchange since the world gradually opened itself to the people from the Balkans. The latter directed the inherited energy of the agressor in finding out the world yet they remained too single-minded to let the world find them out. There are at least two explanations to this: the resistance of the closed Balkan culture and the incapabilty to make the brilliant surveys of the Bulgarian national character culturally relevant to the interests of the wide world.

It is interesting to trace the changes of the intercultural process by means of rhetoric analysis. The core of interculturalism is the communication of values and they are to be found in the topics of argumentation for here the main, not to say the only, function of rhetoric is persuasion.

**The study of the topics of Bulgarian Oratory is in the field of intercultural studies since its object, Bulgarian oratory, is an example of intercultural rhetoric. A survey of the historical tradition and the recent times would pick up a number of topics whose argumentative accent changes throughout the centuries. To remain within the model of rhetoric analysis this investigation is to follow the basic rhetoric matrix: who - what - when - where - to whom - how - why; or: the subjects of rhetoric discourse - their interests/values - their means - the temporal and spacial aspects.**

*Per piacere, si prega di inserire un riassunto (battuto a macchina) entro lo spazio indicato.*

Gergana Apostolova

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Venillet, s.v.p., dactylographier le résumé dans l'espace encadré.

*Please type the Abstract entirely within the lines of this form.*

*Titel/Titre/Titel/Titolo:*

**Publicity, Alterity, and African American Women:  
Maria Stewart and the Rhetoric of Difference**

This paper aims to investigate the rhetorical circumstances of an African American female tradition of public address through the particular case of Maria Stewart, nineteenth-century orator and abolitionist. Maria Stewart is heralded as the first American-born woman to speak publicly in defense of women's rights, and what this paper seeks to enumerate is the very complicated rhetorical circumstances and imperatives underwriting her emergence as an African American woman undertaking unprecedented public address. What rhetorical strategies must Stewart employ to gain a hearing from an audience wholly unaccustomed to recognizing or granting public space to such a person and her voice? By what rhetorical strategies and negotiations does Stewart make herself visible and comprehensible as a public figure?

An impressive array of feminists of color over the last two decades have convincingly outlined the acute shortcomings of standard paradigms of race and gender in adequately registering and accommodating the social presence, histories, circumstances, or creativities of women of color. This paper contributes to such an ongoing scholarly project by demonstrating how standard rhetorical schemes (such as parallelism, antithesis, chiasmus, anaphora, and anadiplosis) similarly prove inadequate to the rhetorical exigencies of Stewart's position and set of concerns. Whereas standard paradigms of race and gender rely on a logic of dualistic or binary opposition, and whereas pre-eminent rhetorical schemes also do so, neither Stewart's circumstances or vision can be accommodated in these terms.

This state of affairs is strikingly evidence in Stewart's "Lecture Delivered at Franklin Hall" (September 21, 1832), and without such a recognition this address might be seen as rhetorically flawed and logically random. The claim here, however, is that the exigencies of speaking to both the conditions of race, and gender, and, indeed, the transformative circumstances of their conflation in a single body do not lend themselves to employing standard dualistic rhetorical measures. These measures fall short of the exigencies to be addressed. Indeed, what might be seen as the rhetorical incoherence of Stewart's address from a traditional vantage proves, from a vantage more informed by the work of feminists of color, innovative and incisive. In short, a close examination of Stewart's address reiterates the way in which standard culture mechanisms often foreclose the circumstances and cultural dexterities of various subaltern constituencies.

*Bitte tippen sie die Zusammenfassung vollkommen innerhalb des Rahmens diesem Formular.*

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Title/Titre/Titolo:

The formation of a model and the foundation of mind. About the catholic conception of sermon and art after the council of

Rhetoric, theology and art seem to be integral aspects of the history of the early modern era. But, what's up with a systematic tie? Manfred Josuttis defines theology as „die wissenschaftliche Reflexion der Arbeit am religiösen Symbolsystem“ and rhetoric as reflection of the work with linguistic symbols. In this manner we can talk about art as reflection with pictorial symbols. In the case of homiletic there is a combination between rhetoric and theology, in so far as the traditional symbols of the christian religion should become a linguistic ritual. In which degree we can talk about systematic conclusions and epistemological consequences, because the catholic hierarchy developed parallel standards for the conception the sacral speech and art at the end of the 16th century. On the background of the resolution of the council in Trent, I want to analyze the treatises of Carlo Borromeo, Gabriele Paleotti and Roberto Bellarmino in respect of the underlying, leading model. Both conceptions were subordinated to the aim of a totally „re“construction of the catholic society. In this connection the sermon and the art are interdependently connected. Otherwise the rhetoric itself not only wants to regulate verbal communication, but have a constitutive importance.

A specific jesuit spirituality stresses on concrete visual experiences. This leads to the theology of „visibilitas“, how defines Bellarmino in his Controversiae. The relations between word and image and respectively between the the internal and external images pose one of the most important questions. I want to show the parallels in the conception of rhetoric and art in respect of the social model. In particular this refers to the internal images. In context with the catholic confessionalization („Konfessionalisierung“) the image possesses a theoretic purpose: Internal and external images should be controlled to discipline the individual believer. In this context it seems necessary to analyze especially the relation of word and image. But this doesn't mean a determined focus from the word to the image but rather the question for the interdependences and interferent „ideas of the image“. The authors of the 16th century founded a politically effective, aesthetic and rhetoric theory for their ideology of recatholization. They wanted to control the art respective the sermon; the artist and the preacher and the public. The adoption of the typologie of rhetoric demonstrates not only its importance for the arts in the Baroque era, but refutes the dichotomic position: theology of the word in protestantism versus theology of image in catholicism. There is a certain connection between rhetoric and viewing/seeing: It means images are not only signs, and terms always possess a pictorial part. The main question will be how far the rhetoric and arttheorie treatises can refer to the antinomies of modernity; or even they could be forerunners of a postmodern theorie, that tries to eliminate the differences between sensorial and pure aesthetic perception.

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Title/Titre/Titel/Titolo: SEANCE: Rhétorique épistolaire des femmes écrivains de la Renaissance

Title of the communication: Problèmes de *dispositio* dans les *Epistres* d'Hélisenne de Crenne

Publiées plusieurs fois à partir de 1539, les *Epistres familiales et invectives* d'Hélisenne de Crenne peuvent à juste titre revendiquer le privilège d'avoir été les premières épîtres en prose de langue française à paraître en imprimé. Cette position historique fait de ce recueil de treize lettres un objet d'étude particulièrement intéressant du point de vue de la rhétorique épistolaire, notamment en ce qui a trait à l'organisation du recueil, à la *dispositio* de ses éléments constitutifs. Généralement utilisé pour désigner les articulations d'un discours, le terme *dispositio* peut toutefois être étendu, comme nous le proposons ici, aux articulations d'un groupe de textes réunis et conçus comme un tout. Or, loin d'être un simple regroupement aléatoire de textes, les *Epistres* d'Hélisenne se présentent comme un ensemble cohérent dont les composantes, qui sont souvent en dialogue implicite ou explicite, appellent une lecture ordonnancée répondant à une finalité rhétorique que révèle la *dispositio* du recueil. Quelques grains de sable se glissent toutefois dans les mécanismes textuels qui assurent la cohésion de ce dernier, mettant en relief par le fait même à la fois la règle et son exception, l'une étant paradoxalement confirmée par l'autre. Ainsi, en raison de son caractère cryptique qui la décontextualise, la treizième lettre familière apparaît comme un corps étranger dans le recueil. La présence de la deuxième épître invective, la seule à céder la parole à un épistolier autre qu'Hélisenne, semble également surprenante dans l'économie de l'œuvre. Un examen des principes d'unification des *Epistres*, et de ce qui y résiste, permettra à notre communication de mettre en lumière le fonctionnement rhétorique du déploiement textuel de cet ouvrage historiquement important, tout en contribuant à une réflexion sur l'application de la notion de *dispositio* à la poétique des recueils.

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Title/Titre/Titel/Tuolo:

## The Effects of Rhetoric and Preaching in Hebrew Poetry

*Hebrew Poetry* has been in high esteem from the days of Davidic psalmody to modern Israeli compositions, a long road between tradition and renewal in both the religious and profane atmosphere. In Late Antiquity and Early Middle Ages Jewish communities were scattered throughout the world and spoke Aramaic or Greek and Latin. From the seventh century onwards the Jews in the Middle East easily adopted Arabic language and were acquainted with Arabic literature and poetry. In Northern Europe Jews used the Germanic colloquial of their environment which evolved into the language of Yiddish.

Despite the great variety of socio-linguistic circumstances Jews maintained their tradition by turning to the language of the Hebrew Bible and the later Rabbis. Scholars, authors and poets in every generation tried to keep the language of their ancestors vivid. Poetry in the Graeco-Roman period was imitative in the first place, but soon compositions were to be found with experiments of linguistic, prosodic and stylistic nature. The Hebrew Bible remained a great example in the course of many generations, but also Rabbinic rhetorical and homiletical devices were incorporated and versified during the Late Roman and Byzantine Period. These developments lead to the impression that a certain degree of artificiality has reached the different genres of predominantly liturgical poetry, but this lecture will try to demonstrate that a fusion of both imitative and original elements define the poetry of Late Antiquity and Early Middle Ages.

The question of this lecture is: in what ways did the Hebrew poet retrieve historical contexts and personalities for their own purpose and to their own advantage and what were their ideas of rhetoric and preaching? It is clear that rhetorical effects exerted a powerful influence upon the liturgical poets of Palestine in the sixth and seventh centuries and the Spanish-Hebrew composers of the tenth until the twelfth centuries. How are rhetorical skill and poetic talent related to insights of language and grammar? What did the rhetoric ideal mean for the figurative linguistic slant of poetry which differentiates it from other forms of discourse? What did medieval Jewish and Arabic philosophers say about the rhetorical value of poetry which pertains to the nature of verse itself? The composition of Hebrew poetry demanded reconsideration of its truthfulness with regard to language and content. Already Moses Ibn Ezra wrote in his famous "Book on Rhetoric and Rhetoricians" (twelfth century) that 'if poetry were stripped of deceit, it would cease to be poetry'. His views and those of others also deal with the sacred character of the Hebrew language in its use for composing secular poems and songs. The effects of Rhetoric and Preaching in Hebrew Poetry will show how the Jewish poet got a way with words or got away with words.

Per piacere, si prega di inserire un riassunto (dattilo o macchina) entro lo spazio indicato.

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Title/Titre/Titel/Titolo:

Emblem Collections, Commonplace Books, and *Inventio* :  
Rhetorical Handbooks as Mirrors of a Renaissance English Culture

It is curious that the rise of the emblem tradition in England occurred simultaneously with the advent of print. While printing made it easier to appropriate the continental emblem tradition for an English audience, it also expanded literate practices, privileging the written word over the visual image. With rapid dissemination of the figures and memory theater described by Frances Yates did not vanish when their mnemonic functions were outmoded, but received a 'strange new lease on life' in the "magnificent emblem books" of the period (*The Printing Press as an Agent of Change* 68). We are still having trouble, though, recovering what there was about the formal conjunction of motto, emblematic image, and epigram that negotiated a "strange new lease on life" for images in an increasingly literate English culture.

Contemporary attempts to theorize the emblem and impresa (e.g., the prefaces of Daniel, Whitney, and Peacham) merely use Ramistic methods of division and definition to rationalize after the fact undeliberated practice in the reading and writing of emblems. Renaissance rhetorics (e.g., Wilson and Puttenham) give us more clues by classifying emblems within their discussion of verbal tropes and figures. Renaissance literature and political oratory contain more insight into how emblematic images were invoked to amplify ethos and pathos in moral, political, or religious arguments. All three areas of study, though, only hint at how the imagistic dimension of English rhetorical practice was more than the mere "dress of thought." Taken together, though, contemporary emblem theory, Renaissance rhetorics, and the age's rhetorical practice all imply a parallel between highly-figured prose and the visual dimension of the formal emblem books.

An area less-examined by emblem scholars is the grammar school handbooks that trained students in the Erasmian amplification of matter and words. As Bath has noted, "The connections between emblem books and commonplace books have been little studied—perhaps because, lacking pictures, the *loci communes* have not seemed to conform to the essentially bimodal structure of the emblem" (*Speaking Pictures* 31). The connection is clearly evident, though, by as late as 1673, when Obadiah Walker, in *Of Education*, describes a process by which young students are taught to invent matter by beginning with a visual symbol (e.g., of Fortitude) and then amplifying the image with a motto ("such as; a pillar, which sustaineth the greatest weight laid upright upon it, the motto *Rectum stabile*"). The visual image is organically related to the verbal representation in the invention of meaning as well as style. With this perspective in mind, I will examine sixteenth-century school exercises, gleaned from humanist sources such as Erasmus' *De Copia* and *Adagia*, and Vives' *Dialogues*, as manifestations of the role rhetorical figures played in *inventio* and as another dimension the climate within which the emblem tradition could flourish in Renaissance England: the age's predisposition towards an imagistic rhetoric.

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L'HISTOIRE DE LA RHETORIQUE DANS LES VIES PARALLÈLES DE PLUTARQUE :  
L'EXEMPLE DES VIES DE DEMOSTHÈNE ET DE CICÉRON

Alain BILLAULT

Plutarque a choisi d'apparier les *Vies* de Démosthène et de Cicéron dont l'action politique et l'éloquence nous paraissent inséparables. Il entend pourtant les séparer, puisqu'il déclare au début de la *Vie de Démosthène* (§ 3) qu'il veut comparer d'après leur action et leur politique les caractères, mais non les discours des deux hommes. Cependant, il traite souvent de rhétorique dans les deux biographies et esquisse même, à la fin de la seconde (§ 50), le parallèle qu'il disait vouloir éviter. Pour comprendre ce paradoxe, il ne suffit pas de dire que Plutarque ne pouvait pas faire silence sur la rhétorique des deux orateurs. Il faut s'interroger sur les modalités de sa présence en tant que réalité historique dans les biographies qu'il leur consacre. Plutarque ne lui réserve pas de développements séparés. Il multiplie les remarques relatives à l'ambition rhétorique, à la formation intellectuelle et technique, à l'action oratoire, à l'effet de l'éloquence de ses personnages. Autant de renseignements précieux pour l'histoire de la rhétorique, mais qui ne donnent jamais lieu à des exposés systématiques qui pourraient relever d'elle en s'appuyant sur une analyse des discours. Plutarque traite l'histoire de la rhétorique non comme une science, mais comme une source auxiliaire de l'histoire politique, de la réflexion morale et de l'analyse psychologique auxquelles il la rattache. Il l'utilise aussi comme une source narrative, car il analyse moins souvent l'éloquence des deux hommes qu'il ne raconte les actions, les paroles et les scènes qu'elle a suscitées. Sans préjuger des conclusions auxquelles pourrait aboutir une enquête étendue à l'ensemble des *Vies parallèles*, enquête que l'auteur de ces lignes espère pouvoir mener, l'on peut conclure à partir des deux *Vies* considérées que, si la rhétorique est, à l'époque de Plutarque, depuis longtemps constituée comme science théorique, il n'en est pas de même à ses yeux pour l'histoire de la rhétorique. Il ne la traite pas, en effet, comme une discipline constituée, mais comme un ensemble de données historiques, morales, esthétiques et psychologiques diffusées principalement sur le mode narratif et dont les diverses facettes émettent des éclats multiples qui se réfractent dans le prisme de la biographie. Aussi cette lacune épistémologique est-elle propice à son oeuvre d'écrivain.

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Title/Titre/Titel/Titolo:

Philomela as trope in the discourse of sensibility

While in our culture women have widely been excluded from representational speaking in public arenas, 'female speech' or the female voice have often been identified with an authentic and 'natural' form of expression. Through the female body, this concept suggests, truth speaks itself. The research project 'Female Speech - Rhetoric of Femininity' aims at reconstructing the historicity of this idea and investigates the discursive modes which make the female voice appear as primary speech in contrast to rhetorical speech, which has to be acquired and is thus held to be secondary. This paper situates itself within the larger context of the project (see the paper of Martina Wagner-Egelhaaf). It focuses on the discourse of sensibility, which in the 18th century marks the turn away from courtly modes of conversation, as well as from the traditional rhetoric that is now identified with superficiality, vanity, seduction and betrayal. This new paradigm of speech rests essentially on the opposition between dissimulation and authenticity, artificial and natural behavior, masquerade and the language of the heart. Its anti-rhetorical impulse is closely connected with the shaping of the new gender dichotomy and the distinction of private and public spheres which characterize the episteme of the modern bourgeois world. Interestingly, the myth of Philomela appears recurrently in texts promoting the idea of sensibility as a new model of true speech. In the story related by Ovid Philomela appears as a paradigmatic figure of the silenced female voice: after raping her the Thracian king Tereus cuts off her tongue so that she cannot bear witness to his violent subjection of her body. The way she then finds to express herself is inextricably bound to this silencing act of mutilation: she weaves purple signs, alluding to the blood of her wound, into a fabric which is later read by her sister. While this written self-articulation in a way is closer to the body than any verbal testimony could have been, it also speaks of the disfigurement of this body. It is precisely this double aspect of the female body, speaking beyond the resources of rhetoric and yet witnessing its own violent exclusion that subverts the notion of a the natural speech of the female body in texts like Sophie von LaRoche's „Das Fräulein von Sternheim“. Drawing on the work of Elisabeth Bronfen and others who have shown that concepts of the feminine, identifying it with unmediated beauty, original wholeness and natural values, rely on the concealment of their own operations of disfigurement and mortification, the topological structure of the speaking female body in LaRoche's text is shown. It is argued that if the construction of the authentic female voice in the 18th century is highly rhetorical, it is not so much the end of rhetoric that marks this era, but rather a significant shift of the discursive formation that profoundly affects the concepts and appearances of rhetoric and rhetoricity.

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Title/Title/Titel/Titolo:

The Rhetorics of Apology: Rabbi David Nieto's reply to the Archbishop of Cranganor

In this contribution we shall analyze the rhetorics of a famous Jewish reply by *Haham* David Nieto of London to an anti-Jewish sermon preached at an Auto-da-fé, his *Respuesta al sermón, predicado por el Arçobispo de Cangranor, en el Auto de Fe celebrado en Lisboa en [...] 1705*.

In Portugal and Spain, accounts of the auto-da-fé were a popular genre. They offered full details of acts of faith by which the Catholic Church ritually exorcized its -often imaginary- enemies. Similarly, the sermons preached at the auto-da-fe were often subsequently published: in Portuguese alone, about 75 are extant in print. They speak of the penitents often as Jews, and in terms of the most outrageous vituperation.

Most noteworthy is the sermon delivered on Sept. 6, 1705 at the great auto-da-fe held at Lisbon by the archbishop of Cranganore before sixty-six victims. The sermon was notable for the violence of its language. Upon its publication, David Nieto, Haham in London, and author of an anonymously published work directed against the Inquisition (*Noticias recónditas...*, 1722) took up the challenge of replying his Christian challenger in a fitting way. He did so by composing a sermon published under the pseudonym Carlos Vero (Charles Truth), considered "a masterpiece of cool, clear-headed theological scholarship" in which he exposed the vituperation against the Jews far from any reasonable indictment against their doctrines.

In our contribution we shall study the rhetorical and dialectical techniques employed by the rabbi to counter the Inquisitorial discourse of his Christian opponent.

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Title/Titre/Titel/Titolo:

Economic Factors in the Importance (Past and Present) of Roman Rhetoric:  
A Lesson from Historiographers

In his book *The Literate Mode of Cicero's Legal Rhetoric*, Richard L. Enos argues that much of the study of Cicero through the ages has focused on a "merely philological" approach, with very little attention given to the "social and contextual forces" behind Ciceronian texts. Enos then examines the connections between orality and literacy in some of Cicero's work. In similar fashion, this presentation will go beyond the "merely philological" approach and explore the economic ramifications of ancient rhetoric, particularly in Rome, and how those ramifications affect the contemporary landscape.

The possibility of concentrating on economic ramifications which might have driven Roman rhetoric grows from recent developments in the academic field of history. The discipline of history, especially American history, has lately addressed an important shift in historiography. Patricia Limerick's work, particularly her book *The Legacy of Conquest*, has, according to history scholars, "generated widespread excitement and reaction" (Worster) and proposed "a new paradigm for western history to replace [the] frontier thesis" (Armitage) by highlighting the commodification of land and labor. Economic considerations, such as employment, class mobility, and educational subsidies are also important factors in the contextual shaping of our perspective of Roman rhetoric and how that rhetoric is utilized in contemporary scholarship and pedagogy. In an exploration of those considerations and their contributions to understanding Roman rhetoric and employing it in contemporary society, this presentation will focus on Cicero's *De Oratore* and *De Optimo Genere Oratorum*, Quintilian's *Institutio Oratoria*, and Tacitus's *Dialogue Concerning Oratory*.

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Title/Title/Titel/Thema:

## ARISTOTLE ON NON-PROPOSITIONAL SENTENCES

In the *Hermeneutics* (17a) Aristotle makes a distinction between sentences which are either true or false and those ones which can be neither true nor false. He adds that the consideration of the latter belongs to the study of rhetoric or poetics.

Such an analysis, however is missing in both works he wrote on these subjects. In the *Rhetoric* they are discussed cursorily, in the *Poetics*, where they are called figures of speech and verbal cases, their investigation is left aside as belonging to the art of performance.

The aim of this paper is twofold. First, I would like to show that Aristotle's argument for such a dismissal is not valid. It is true that intonation and other performative features are indispensable for distinguishing non-propositional sentences, but they are not always sufficient in themselves in order to identify them. Non-propositional sentences are also characterized by morphological, syntactical, lexical, etc. (i.e. non performative) elements. Their exclusion from the field of poetics is, therefore, necessitated by the absence of some fundamental linguistic terms and by his general concept of language.

My second point is that non-propositional sentences or figures of speech might have easily found their place in the Aristotelian analysis of both rhetorical and poetical use of language. In this way, paradoxically, the passage in the *Hermeneutics* fits his theory of oratory and poetry better than what is stated in the *Poetics* and *Rhetoric* themselves.

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Title/Titre/Titel/Titolo:

## Alcidamas "On the Sophists" and Epideictic Rhetoric

The teacher of rhetoric and sophist Alcidamas was a contemporary and rival of Isocrates and, like him, a pupil of Gorgias. In his speech entitled "On those writing speeches or On the sophists" he argues strongly against the written preparation of complete speeches and tries to establish the superiority of extemporary speaking, though not without thorough preparation, in rhetoric.

Alcidamas' speech is conceived as a specimen of the kind of rhetoric advocated and taught by him. It adopts the formal characteristics of a forensic speech and contains a set of rules to be followed by those who wish to learn to be capable speakers.

Alcidamas envisages three rhetorical situations in which his art is to be put into practice: speaking in the assembly, in a court of law, and in private conversation.

The fact that Alcidamas' teachings on rhetoric include two of the traditional *genera* (viz. judicial and political rhetoric) and exclude the third (epideictic), may reflect an essential difference between both domains thus demarcated. Evidence from Plato and Isocrates supports the view that epideictic was indeed regarded as a rhetorical genre *sui generis* before Aristotle subsumed it as the third *genus* in his classification of rhetoric. If this conclusion is correct, the historian of rhetoric gains a fresh perspective on the origins and elements of epideictic.

Jeroen A.E. Bons

Utrecht University

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Please type the Abstract entirely within the lines of this form.

Title/Titolo/Titel/Tiolo:

Emotion and Invention in Vossius' Commentariorum rhetoricorum

Book two of Vossius' Commentariorum rhetoricorum sive oratoriarum institutionum is by its title a book on invention (Liber II qui est de inventione). But the book treats mostly of the emotions with some attention devoted to customs. Book two concludes with only a few pages on common places, argument, and amplification. The amount of attention Vossius gives to the emotions has led some scholars to focus on what it says about the emotions and to overlook its expressed purpose of invention.

In my paper I argue the relation of invention and emotion in Vossius by applying his analysis of status, in particular conjectural status, to his treatment of emotions. Vossius suggests this possibility when he writes that will (voluntas) is one aspect of the conjectural status and has to do with impulse and is thus is comprehended by the emotions. He also explicates the threefold nature of the sign that can be used to develop arguments based in emotion on a conjectural issue.

Finally, I will compare the strategy in Vossius for using emotions in invention with another seventeenth century treatise on conjecture and emotions, Scipione Chiaramonti's De coniectandis cuiusque moribus et latitantibus animi affectibus libri decem (1665).

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## L'ethos romanesque des Épîtres de Clériande et de Maguelonne (ca. 1521)

Les épîtres en vers *De Clériande à Réginus* et *De Maguelonne à Pierre de Provence* figurent à la suite du *Beau romant des deux amans* (1521) d'Anne de Graville, adaptation française de l'épopée de Boccaccio - *Il Teseida* -, dans le manuscrit Arsenal 5116. Bien qu'elles n'aient pas été encore authentifiées, ces lettres sont vraisemblablement de la plume d'Anne de Graville, dame d'honneur de la reine Claude de France. Si l'on en croit l'auteur des épîtres, il s'agirait d'une «translation du latin en français». Tout comme *Le Beau romant des deux amans*, qui constitue la pièce maîtresse du manuscrit, ces épîtres inédites ont pu être lues à la cour de France.

Dans les deux épîtres, un personnage féminin - une pauvre amoureuse abandonnée se mourant d'amour - s'adresse, dans un long soliloque plaintif, à son amant absent. Ces épîtres au contenu en apparence totalement fictif s'inscrivent dans la plus pure tradition des éthopées, ces monologues imaginaires de personnages célèbres, une tradition instaurée par les grammairiens de l'Antiquité et dont Ovide, avec ses *Héroïdes*, fut un des plus brillants représentants. Dans l'éthopée, le talent du rhéteur se révèle dans l'*aptum* du discours, c'est-à-dire dans la convenance du ton et du style par rapport à la position socio-psychologique du personnage. Ces épîtres de *Clériande* et de *Maguelonne* mettent en scène des destinataires qui, malgré leur «absence», c'est-à-dire leur facticité, s'incarnent subrepticement dans la voix de l'auteur. Pour favoriser l'identification de son auditeur avec les héroïnes, l'auteur dispose stratégiquement dans son texte des «lieux du Même», c'est-à-dire des éléments de référence spatio-temporelle et culturelle contemporains, issus tout aussi bien de la réalité que de la fiction, qui assimilent le passé fictif au présent. L'ensemble des valeurs qui permet l'énonciation d'un discours se confond, dans la fiction du monologue, aux valeurs du destinataire référentiel, le public auditeur de la cour. L'ethos romanesque permet à l'auteur des épîtres, qui emprunte nombre de scènes narratives et de formules poétiques au roman «chevaleresque», de laisser libre cours à son «envie de parler allégoriquement et sous fiction» et à sa «fantaisie de s'ébattre par comparaisons [à] raconter songes, et autres gaietés» (J. Pelletier du Mans, *Art poétique* «De l'épître et de l'élégie»).

Dans l'analyse des deux épîtres attribuées à Anne de Graville, je chercherai à mettre en évidence les lieux du texte où l'auteur abandonne temporairement le projet rhétorique initial de ses épîtres - reproduire les discours vraisemblables d'héroïnes de l'histoire - et inscrit, en filigrane, sa propre subjectivité. Je me servirai du concept d'*ethos*, élément rhétorique indissociable de l'épître, et de la notion de «romanesque» pour montrer que l'épître, l'«éthopée» plus précisément dans ce cas-ci, se situe exactement à mi-chemin entre la «vérité» de la confiance et de la fiction, espace médian où le présent de l'auteur et de l'auditoire nourrit le passé fabuleux des personnages destinataires.

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Title/Titre/Titel/Titolo:

Rabelaisian copia: Panurge and the Golden Age"

It has long been recognised that the Panurge of Rabelais's Third Book is a far from admirable character; not only the moral antithesis of the Stoico/Christian Sage Pantagruel, but a dishonest orator as well. His long paradoxical encomium of debts and debtors (III.2-4) opens on a sombre depiction of the universe and man deprived of mutual debts, and concludes with a lyrical description of Nature, human society and the human body in perfect harmony of lending and borrowing (ch. 4).

Close reading of this peroration shows how it brilliantly misuses both the basic principles of Ciceronian rhetoric, and the more detailed precepts of Erasmus's De copia. Copia has characterised Panurge since his first appearance in Book II, chapter 9, and he here manipulates it to stunning effect. His invention and disposition are ingenious but dishonest, and his style could be a pastiche of Erasmus's comments on copia of words (metonymy, hyperbole, asyndeton, questions and exclamations) and thought (numerous techniques of 'relating at length,' including hypotyposis, topographia and chronographia, and digressio). Rabelais admired Erasmus greatly, but he was clearly alert to the dangers inherent in teaching the art of 'copious' discourse.

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Title/Titre/Titel/Titolo:

Mastery Rhetorics and Transformative Rhetorics: Postmodern Possibilities

In her address to the 1997 ISHR conference, Nancy Struever defined the "formative moment" in the study of rhetoric in Intellectual History as the study of "rhetorical contents" that "form intellectual habits, attitudes and values" (Fall 1997 ISHR Newsletter). In this paper I view rhetorical history from the vantage point of one such "formative moment": that of a recurring tension between rhetoric conceived as a *techne* for attaining cultural mastery and rhetoric conceived as a *techne* for transforming culture. "Mastery rhetorics" (N. Johnson, 1997 Rhetorics and Feminisms Conference) form intellectual habits, attitudes, and values that affirm existing cultural definitions, both orthodox and heterodox, of what is true, real, good, and possible. Transformative rhetorics form intellectual habits, attitudes, and values that disrupt unconscious orientations to "what goes without saying" so that cultural "givens" become visible and transformed cultural practices imaginable.

Failure to recognize the mastery /transformative tension has led in some cases to the identification of rhetoric as an inherently oppressive structure ill-suited to the task of reconceptualizing cultural formations in the interests of social justice (Barthes, Neel, S. Miller) and in other cases to attacks on historians accused of having compromised transformative goals because of their commitment to traditional archival methodology and Enlightenment epistemology (the Biesecker/ Campbell and Schiappa/Poulackis controversies in *Rhetoric and Philosophy*). The first identification can lead to the wholesale rejection of rhetoric by cultural studies theorists, the second to a polarization between rhetorics that pass a postmodern litmus test and those that do not. Both responses reduce rather than extend possibilities for projects in rhetorical theory and history.

This paper attempts to counter reductive approaches to both the definition of rhetoric and the uses of postmodernism in rhetorical studies by theorizing and historicizing the mastery/transformative distinction. The paper begins with a brief reminder of prior historical moments in which this tension was both prominent and productive (the Sophists, Augustine, the Italian humanists). Turning to the contemporary revival of rhetoric in North America and Europe, I then focus on the disjunction between prevailing "mastery rhetoric" resources, designed to help rhetors formulate issues in accord with an already mapped socio-cultural terrain, and the need for "transformative rhetoric" resources, formulated to initiate inquiry at the border between the already articulated and envisioned and the as yet unsayable and invisible. I argue that resources for transformative rhetorics can be found in postmodern interpretive strategies, which can function as rhetorical arts of invention, style, and arrangement in transformative rhetorics.

Drawing from a book-length, in-progress study in which I establish correspondences between key terms in classical rhetoric and like terms in postmodern theory, I then illustrate the mastery/transformative distinction by means of an extended discussion of the classical appeals: *Ethos*, *pathos*, and *logos* are each contrasted with postmodern alternatives. *Ethos*, the construction of a credible self in discourse, is contrasted with Pierre Bourdieu's *habitus*, a practical means of orienting one's everyday lived reality to conflicting cultural demands. *Pathos*, the appeal to an audience's emotions, is contrasted with Walter Benjamin's dialectical images, which defamiliarize everyday objects to impel an audience to take a critical stand. *Logos*, the appeal to the audience's sense of what is true and present, is contrasted with Judith Butler's use of *differance* to destabilize the concept of gender.

In conclusion, I urge further elaboration of transformative rhetorics. But I argue that rhetorical studies, postmodern theorizing, and social justice commitments are best served when mastery rhetorics and transformative rhetorics are seen as alternatives to be drawn on in response to the *kairos* of occasion and motive, and not as opposed paradigms.

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Title/Titre/Titel/Titolo:

*Twentieth-Century Music and the Rhetoric of Genre*

Timothy Buell, Ph.D  
University of Calgary

ABSTRACT

The concept of "genre" in music is most often encountered in musicology and music theory as a basis for historical study, theoretical or harmonic analysis: The questions "What is a sonata?" or "What is serial music?" are essentially questions of classification. However, if we reframe the concept of genre in music as one of "communication" rather than "classification", then the questions we can ask move out of music-theoretic discourse and into the realm of rhetoric. This is because a musical genre exerts a persuasive force, which operates both on the composer (as a compositional determinant) and on the audience, since the composer's adoption of a particular genre establishes a contract of expectation between composer and audience. It is tempting to apply rhetorical analysis by analogy to musical discourse, such as has often been done with Baroque music. However, this usually results in an overly-narrow focus on the individual characteristics of the piece of music (such as musical "figures of speech") as opposed to the persuasive characteristics of the genre in which the piece is cast.

The "persuasiveness" of a musical genre can depend as much on social and cultural contexts as it does on the creativity or originality of the composer. In this respect, this paper uses the term "rhetoric" in its wider sense, referring to the complex matrix of relationships that connect an orator (or composer) with an audience. Historical examples abound: Bach's adoption of the chorale in his Passions as an expression of the Lutheran participation of the congregation, or Chopin's adoption of the Nocturne in the milieu of the Parisian salon.

But what of contemporary music? The lack of "accessibility" of contemporary concert music, and the apparent gulf between the contemporary composer and the general community, have been frequently remarked upon. This paper explores several trends in contemporary music—from the early atonal works of Webern to the strict serial compositions of Schoenberg and Babbitt to the more "accessible" works of Reich and Glass. Two specific issues are addressed:

1. Can a musical genre which emerges as an antithesis to a traditional genre still achieve rhetorical persuasiveness (and connection with an audience); and,
2. More generally, why is it that certain 20th-century musical genres have failed to be rhetorically persuasive?

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Title/Titre/Titel/Tiolo:

Literary *imitatio* and the *Imitatio Christi*:  
The Pedagogy of Piety in Erasmus's *Precationes*

When the rhetorical dimension to Erasmus's religious writings is considered, it is natural to consider his *Nova testamentum* or his preaching manual, *De concionandi sermones*. However, within his relatively minor work, *Precationes*, one may observe the way Erasmus employed rhetorical methods to further the more personal religious domain of devotion. Consistent with both the training he received in the *devotio moderna* through the Brethren of the Common Life, and with his dedication to a lay, pastoral theology as shown in his handbook for Christian piety, *Enchiridion*, Erasmus presents in his *Precationes* a methodology that breaks through the hidebound meditations of monks and their verbatim devotionals, substituting in their stead a highly generative and personal method of both expressing and finding devotion. This method, which can be compared in its goals and means to the *Exercitationes* of St. Ignatius Loyola, derived from the pedagogy of imitation and amplification made most explicit and popular by Erasmus in his *De copia*. In the *Precationes* Erasmus guides students of piety in the exact same manner that he guides students of the copious style, showing them how to imitate and amplify literary models (in this case, scripture) through grammatical and rhetorical variations, thus both imbibing and expressing devotion simultaneously. This connection between pedagogy and piety invites us to compare religious and educational reformation, the practical religion of the *Imitatio Christi* with the rhetorical *praxis* of literary imitation.

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Title/Titre/Titel/Titolo:

## Argumentation et savoir : la rhétorique des livres savants

A partir de quelques ouvrages français et néo-latins des XVI<sup>e</sup> et XVII<sup>e</sup> siècles, il s'agira d'esquisser une typologie des procédures rhétoriques à l'œuvre dans des textes qui, apparemment, ne devraient persuader que par le contenu « noétique » de leur propos, sans avoir recours à une démarche persuasive d'ordre « rhétorique ».

On partira de préférence d'ouvrages philologiques, éditions de textes savants antiques (Aristote, Plin, Galien, Athénée), ainsi que d'articles bibliographiques, de *La Croix du Maine* au *Journal des Savants*, articles qui présentent et qui discutent la teneur et la portée de ces ouvrages.

C'est donc au cœur du débat « scientifique » – et notamment dans l'ordre des sciences de la nature – que se placera l'enquête, qui essaiera d'éclairer la dimension fondamentalement éristique et contradictoire du discours savant à l'âge classique.

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Title/Titre/Titel/Titolo:

Mito y argumentación en la oratoria del rétor Elio Aristides.

En nuestra comunicación estudiaremos los mitos que se encuentran en los discursos de Elio Aristides ocupando el lugar reservado a la argumentación y mostrando la naturaleza esencialmente epidíctica de su oratoria.

Pues, aunque la apariencia sea la de una declamación, un discurso deliberativo o un himno, el contenido de los discursos del rétor Elio Aristides es, sustancialmente, de tipo demostrativo.

Esto tiene una importante implicación para la estructura del propio discurso, porque partes tan esenciales en la oratoria judicial y deliberativa como la narración y, sobre todo, la argumentación se reducen sustancialmente en la epidíctica en favor de lo que los antiguos llamaban *amplificatio* o *indignatio*; *áuxesis* o *deínosis*; es decir, agrandamiento de lo expresado o indignación al manifestar un sentimiento de aprobación o desagrado. Dicho rasgo estilístico conduce al empleo del mito como paradigma comparativo y como sustituto eficaz de la argumentación lógica. Pues el mito aseguraba un generalizado conocimiento, un prestigio literario y un valor paradigmático fácilmente reconocible por el auditorio a quien iba destinado el discurso.

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# International Society for the History of Rhetoric

Abstract / Résumé / Zusammenfassung / Riassunto

Please type the Abstract entirely within the lines of this form.

Title/Titre/Titel/Tiolo:

A rhetorical analysis of the new *Senatus consultum de Gn. Pisone patre*

The text of the new *Senatus consultum de Gn. Pisone patre* published in 1997 presents the longest *Senatus consultum* which we know. I will take into account its content from the rhetorical point of view of *inventio* and *dispositio*. Moreover I will investigate in depth the very complicated language of this document in order to answer the question, whether the style employed in it can be considered an example of Asianic style or just of a juridical one. For this analysis I will compare this *Senatus consultum* with the famous Hellenistic text of Antiochus of Commagene (Dittenberger, OGIS I nr. 383, pp. 591-603), which Eduard Norden quotes as the only Greek example of large Asianic style.

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**Title/Titre/Titel/Tiolo:** Le ballet: une voie de l'éloquence, selon le Père Ménéstrier (1656)

**Introduction:** La lettre au cœur du sens en Occident: la rhétorique antique et le geste ( exemples: Quintilien désigne du nom de chironomie les lois du geste allié à la parole; Cicéron et Esope; Démosthène). Le Père Ménéstrier de la Compagnie de Jésus propose une théorie. L'influence du Père fondateur St Ignace de Loyola ( les exercices spirituels ).

**1. Le genre épideictique:**

Un modèle d'éloquence fondateur du ballet moralisé.

**2. L'inventio:**

Les références à Horace et Aristote. Les 3 genres dans le ballet: Le genre historique, le genre poétique, le genre mêlé: historique et poétique.

Exemples de ballets au Collège de Clermont et à la cour.

**3. La dispositio:**

La référence à Aristote; les 3 parties dans le ballet: l'ouverture, les entrées, le grand ballet.

**4. L'actio:**

La référence à Aristote: la " Mimesis " est réalisée par le mouvement.

Les 3 sortes de mouvement.

Pas d'unité d'action dans le ballet contrairement aux préceptes de l'Abbé d' Aubignac.

Les figures: L'Hypotypose, l'allégorie.

Le rythme.

**Conclusion:** Le ballet, un nouveau discours.

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Title/Titre/Titel/Tuolo:

Cicero and the Atticists: Orality, Literacy and the Function of Oratory  
at the End of the Roman Republic

Recent scholarship on Roman Atticism has situated it firmly within the context of Roman classicism and appropriation of Greek art and literature (Bowersock, Wisse). This broader context is a welcome development to the long-standing debate about Atticism and locates the movement in the main currents of Roman intellectual trends. Paradoxically, it also frustrates attempts to trace Atticism's subsequent development at Rome, and by emphasizing the appropriation of a specifically Greek style the very premise of this scholarship (aided by the absence of any specifically Atticist orations) makes it difficult to identify particularly "Attic" stylistic features in later Latin literature. As a result, scholars shift their focus to its contact with and influence on Greek writers. Interest in this larger, classicizing, context has also encouraged scholars to abandon the quite specific concerns Cicero expresses about the style, goals, and performance of the *Attici*. In this paper, I redirect attention to Atticism's Roman context by returning to the key terms of Cicero's polemic against the *Attici*. I demonstrate that Cicero's description of his own and the Atticists' positions on style, performance, and judgment aptly describe the competing forces at work during the transition of Roman oratory from a primarily oral to a deeply literate form of communication in the first century B.C.E. I also discuss the implications of this transition for the function of Roman oratory under Julius Caesar and Augustus.

A close examination of Cicero's comments about Calvus and the *Attici* in *Brutus* (283-91), *Orator* (23-32), and the *Tusculan Disputations* (2.3), reveals that his primary concerns are with effective rhetorical style and oratorical performance in the public arena. I argue that the terms of Cicero's debate with the *Attici* are remarkably similar to the differences between oral and literate sensibilities as formulated by Walter Ong. Cicero's arguments for the "best" kind of orator/oratory articulate the concerns of an oral pleader whose words must have an effect on the crowd if he is to succeed. His characterization of the *Attici* suggests that their words are drawn from and suited to the library, not open-air performance, and that they are not concerned with persuading the crowd, but prefer to gain the approbation of a single, highly-educated listener (cf. Narducci). However contentious and one-sided Cicero's arguments may be, the points of contrast he emphasizes are extremely close to the opposing modes of thought which Ong describes between oral and literate styles of communication: aggregative rather than analytic; redundant or "copious" treatment rather than unadorned, linear argument; an emphasis on situational appropriateness (*decorum*) rather than an abstract ideal of the perfect style or form of argument for all contexts; participatory and communal rather than objectively distanced.

The development of Roman oratory from a primarily oral practice to a highly literate literary genre had important implications for the function of oratory in the late Republic and early Empire. As highly literate orators sought the approval of other educated auditors and readers over the crowd, they withdrew from public speaking in favor of the declamatory recital halls. Also, as public affairs in the Empire were decided by the Emperor and conveyed in written form (epistles, petitions, decrees), there was little need for oratory to sway public opinion. The primary function of oratory was reduced to conveying information. While this development meant the death of oratory as Cicero knew it, it did create a more efficient form of communication for managing the Empire. I argue that Cicero's attack on the *Attici* provides a clear window on this development, and introduce the concept of orality and literacy into the discussion about the causes for the "decline" of eloquence after Cicero.

Bowersock, G. W., "Historical Problems in Late Republican and Augustan Classicism, in *Le classicisme à Rome* (Geneva 1979), 57-78.

Ong, W., *Orality and Literacy* (London 1982).

Narducci, E., *Cicerone e l'eloquenza romana* (Rome 1997).

Wisse, J., "Greeks, Romans, and the Rise of Atticism," in *Greek Literary Theory After Aristotle* (Amsterdam 1995), 65-82.

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Title/Titre/Titel/Titolo:

Monastic Meditational Practice and the Revival of School Rhetoric in the late 12th and 13th Centuries

I will sketch out a few of the more important influences from monastic practice that affected the teaching both of invention and *memoria* in some of the school rhetorics of Boncompagno da Signa, Geoffrey of Vinsauf, and others. These writers are often now credited with having simultaneously revived and destroyed classical rhetoric: I want to explore certain of their key "misreadings" of classical teachings, and suggest reasons for them. Among these monastic influences are, first, the fact that for Boncompagno and the pre-thirteenth century Middle Ages generally "the art of memory" was not known primarily from distant and only partially represented written classical authorities (Quintilian and the *Rhetorica ad Herennium*, both known only imperfectly through most of the Middle Ages), but from meditational practices developed for monastic prayer and for the "memory" of Scripture. Second, the near-identification of *memoria* and invention, which several historians have noted in Boncompagno's rhetoric, and Geoffrey's near-total identification of invention with amplification, are not a curious failures on their part to understand classical rhetoric, but result from the cognitive craft associated in monastic usage with *memoria*, the craft of *sacra pagina*. Third, as a primary technique of meditative invention, the monks deliberately crafted a cognitive, inventive use for the images they gathered up fictively from the materials in their memories, "pictures" seen inwardly with the mind's eye, a technique they called "recollection." This cognitive use of picturing leaves its traces also in both in Boncompagno's "latest" rhetoric and in Geoffrey's "new" poesis.

I focus on several concepts developed as terms in late classical rhetoric which also came, simultaneously, to have fundamental application to the monastic way of prayer. Chief among these are words associated with "the way" of meditation itself: *scopus* ("goal") and *ductus* (or "route"), terms important both in the late fourth-century rhetoric of Consultus Fortunatianus and in the nearly contemporary *Conlationes* on meditation and prayer by John Cassian, a work fundamental in the curriculum of monasticism. Associated with this basic emphasis upon "way-finding" as a means of invention is the term *modus* or *color*, the various "modes" and "moods" within a work, contrasted with *tenor*, the overall movement within a work. This emphasis upon making one's way through a composition, on the movement within and between its parts, I argue, is a lasting legacy of monastic practice to the later medieval teaching of rhetoric. Meditative prayer, conceived of as *sacra pagina*, was taught in monasticism essentially as a kind of invention from literary texts, those of the Bible. This, I argue, accounts for the analysis of rhetorical invention primarily as *ampliare et variare materiam*, as well as the relatively greater emphasis, in Geoffrey of Vinsauf and his contemporaries, upon the *praxis* of invention, emphasizing its stages, tools, and functions over its epistemological or probative utility (and lack thereof). Monastic aesthetic emphasized *mneme* over *mimesis*, and thus the recollective instrumentality of the tropes of invention over their capacities for discovering *res verae et veri similes*. In the earliest decades of the revival of rhetoric, the "very new" rhetoric of Boncompagno da Signa, the "new" poetic of Geoffrey of Vinsauf, and the aggressively non-Ciceronian character of their teaching signals, I believe, a self-conscious effort to announce the distinctively medieval, monastic, non-ancient method at the basis of their understanding of invention.

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Title/Tiure/Titel/Título:

Womanist Rhetoric In The Film *Waiting To Exhale*:  
Voices Speaking From The Vortex

There were African-American women in rented limousines and lively house parties who celebrated with energetic approval the 1995 film, *Waiting To Exhale*, directed by acclaimed actor Forest Whitaker. This movie's surge to the top of the box office was not difficult to predict; after all, the 1993 novel by Terry McMillan had already shown its staying power by carving an enviable spot on the *New York Times* bestsellers list for 37 weeks in 1992 and 1993. African-American women, especially, embraced the cinematic version of *Waiting To Exhale* for its ability to cast a representational eye on the nuances of being young, single and black in contemporary America. But women of all hues identified with the struggles and triumphs the movie's four heroines. Understanding fully the representational force, and conflicts, this film inspires is to see it within both its ethnic and gender identities. Despite the surge in African-American film portrayals after the seventies, as Hollywood discovered economic gold among black audience films, women still largely remained trapped by the powerless castes they had inhabited for decades. Among black independent film-makers, however, Mark A. Reid observes a different trend: a willingness to cast women in a "black womanist" sensibility. Into this category, he assigns all films which "dramatize the shared experiences of black women." To be sure, on a fundamental level, women characters operating within this construct can be seen "sharing" with other characters in ways reflecting their intrinsic abilities to form intimate partnerships. More abstractly, but equally profound, is the "sharing" such films anticipate for their primary viewership -- other African-American women. Thus, as Reid explains, black womanist film must have a story, or "narrative content," true to a world view which "real" women share. Secondly, the film itself must incorporate cinematic devices designed to allow for a participatory experience, or "spectatorial space," for its audience.

When Alice Walker explored the womanist concept in depth, she constructed a collection of personal essays and commentaries which illustrated her philosophy. Inherent in these writings is a view that embraces shared experiences as necessary ingredients to empower the individual. She writes, "And so our mothers and grandmothers have, more often than not anonymously, handed on the creative spark, the seed of the flower they themselves never hoped to see: or like a sealed letter they could not plainly read." Another figurative, but significant aspect of her definition emerges in the way she analogizes that "womanist is to feminist as purple to lavender." That purple is the darker shade is an obvious reference to the first part of her definition which equates a womanist with "a black feminist or feminist of color." However, when in the second part of her explication, Walker says that a womanist is [a] "Traditional universalist, as in: 'Mama, why are we brown, pink, yellow, and our cousins are white, beige, and black?'," she places this sensibility outside rigid ethnic boundaries. Paula Giddings notes that efforts promoting women's rights dovetailed with the involvement of white women in the racial movements of their eras. Thus, such feminist leaders often found their voice in movements for gender-based improvements as a result of sensibilities being stirred by the blatant racial injustices of their times. Post-antislavery and post-Civil Rights movements for women provided fertile opportunities, according to Giddings, for white women to springboard their own legitimate causes for equity and fairness.

However, the African-American woman, called upon to participate in both movements (as numbers were needed), was loath to forsake racial goals for other ones defined strictly by her gender needs. Feminism as articulated by white spokeswomen has often set an agenda in opposition to the power, authority and control exercised by white men. But for women of color who knew that their men, on the whole, did not participate in the power elite, taking up the feminist agenda against patriarchy seemed to be a bittersweet battle, indeed. As Giddings concludes, "both the past and present tell us it is not a question of race versus sex, but race and sex." Womanist rhetoric evolving from this dynamic struggle against race and patriarchy has learned to celebrate the collective, and can reflect a multigendered, multicolored bonding that seemingly contradicts the stringent individualism of feminism. But womanism is not groupspeak. United with African-American men experientially against racism, womanists nevertheless struggle to create a female-centered space that will empower them, yet not unduly displace or offset the fight for racial parity. Collectivism that allows for individual nurturance is the paradox and the logic of womanism. In the film, *Waiting To Exhale*, these four women demonstrate within their common friendship their ability and willingness to endure myriad ups and downs with each other, negotiating places within the relationship where all can fit, in ways they don't quite emulate with men. In womanist terms, they show their appreciation and preference for "women's culture," noting especially an affinity for women's "emotional flexibility" and "strength." Through it all, each woman, by the film's conclusion, grows to experience a final tenet of the womanist creed, that she can learn to "love herself. Regardless." (Walker, 1983).

This paper will explore the rhetorical markers, rooted in such devices as irony, humor and motherspeak, which display the womanist sensibility in the film, *Waiting To Exhale*. In examining these elements, the author proposes a new context for womanist speech that explores its evolution from the vortex of a collaborative, empowering experience.

- Giddings, Paula (1984). *When and where I enter... the impact of black women on race and sex in America*. NY: William Morrow.  
"The beauty of black art." *Time* 66 (1994, October 10).  
"Exhaling and inhaling: a symposium -- was the film fair to black men and black women?" *Ebony*, 51 (April 1996) 116-127.  
hooks, bell (1981). *Ain't I a woman: black women and feminism*. Boston: South End Press.  
Reid, M. A. (1991). "Dialogic modes of representing africa(s): womanist film." *Black American Literature Forum* 25 (2), 375-88.  
Walker, Alice (1983). *In search of our mothers' gardens: womanist prose*. New York: Harcourt Brace Jovanovich.

Per piacere, si prega di inserire un riassunto (battuto a macchina) entro lo spazio indicato.

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Please type the Abstract entirely within the lines of this form.

Title/Titre/Titel/Título: Il sesto libro dell'*Institutio oratoria* di Quintiliano: la trasmissione del sapere, l'attualità storico-culturale, l'esperienza autobiografica.

L'esame di passi scelti del sesto libro dell'*Institutio oratoria* di Quintiliano consentirà di illustrare: 1) la molteplicità e la complessità dei contenuti teorici e la loro articolazione strutturale nel libro; 2) l'adattamento pragmatico dei precetti tecnici alla realtà culturale della Roma dei Flavi; 3) l'originalità e l'efficacia delle dolenti riflessioni personali dell'autore, che chiariscono il suo mutato orizzonte d'attesa.

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Title/Titre/Titel/Tuolo:

## ROUSSEAU ET LA RHÉTORIQUE

Le problème est bien connu : Rousseau est un des plus grands vilipendeurs de la rhétorique (« Et ce sont des rhéteurs qui vous gouvernent ! »), et il est celui qui en a constamment besoin. Peut-on en rester à ce paradoxe ? On reprendra le dossier et on proposera une nouvelle interprétation, mettant l'accent sur les nouveaux rapports que Rousseau établit entre parole et acte (le *pacte* en tous domaines, "réel" et d'écriture), entre victime et accusateur (le renversement des rôles), entre vérité et figure surtout. On soulignera comment se nouent alors, pour le meilleur et pour le pire, de nouveaux liens entre rhétorique et philosophie.

Per piacere, si prega di inserire un riassunto (battuto a macchina) entro lo spazio indicato.

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## Les épîtres liminaires de Marie de Romieu ou quand la traductrice se fait auteur

La poétesse vivaraise Marie de Romieu place en tête de ses deux seuls ouvrages une préface sous forme épistolaire. Au seuil de sa traduction intitulée *Instruction pour les jeunes dames* (1572), elle s'adresse précisément à celles à qui est destiné le dialogue didactique qui suit, c'est-à-dire aux jeunes dames, alors que son recueil des *Premières œuvres poétiques* (1581) s'ouvre sur une épître dont le destinataire est son frère. Dans les deux cas, l'épître joue le rôle de préface, car elle présente l'œuvre se trouvant à la suite et justifie la poétesse d'avoir entrepris une telle tâche littéraire. Dans l'épître liminaire de sa traduction, la poétesse prétend, par la publication de son texte, « aider à celles de [son] sexe, qui par faute de bon avertissement pourroyent manquer d'estre bien servies »<sup>1</sup>. Dans l'épître placée au début de son recueil, elle met la composition du « Brief discours que l'excellence de la femme surpasse celle de l'homme » au compte de la volonté de lui prouver que le sexe féminin n'est pas dépourvu de toute qualité, du moins pas du don de poésie, comme le laisseraient croire les invectives de son frère « à l'encontre d[u] sexe foemenin »<sup>2</sup>. Or, dans ces deux tentatives de légitimation, on retrouve bien entendu le *topos* de l'*humilitas*, que d'aucuns voudraient voir comme une spécificité féminine du discours préfaciel. Si les protestations d'humilité ne nous semblent pas l'apanage des femmes à la Renaissance, le jeu sur ce *topos* en revanche, dans le cas précis des pratiques épistolaires de Marie de Romieu, laisse la voie libre à l'épistolière pour se construire une *persona* d'auteur, alors que, dans les faits, elle n'est que traductrice. En vérité, bien que l'*Instruction* soit la traduction du *Dialogo della bella creanza delle donne* (1539) d'Alessandro Piccolomini et que son « Brief discours » décalque le *Parodosso XXV* (1543) d'Ortensio Lando, la poétesse revendique sans ambages la maternité de l'un et l'autre textes. Nous voudrions donc montrer comment cette appropriation passe par la construction d'une *persona* d'auteur, permise par le *topos* de l'*humilitas*.

<sup>1</sup> M[arie] d[e] R[OMIEU], *Instruction pour les jeunes dames*, s.l., s.e., 1572, Aii, r° et Aiii, r°.

<sup>2</sup> Marie de ROMIEU, *Les Premières Œuvres poétiques de Ma/Damoiselle Marie de Romieu Vivaraise, Contenant un Brief Discours, que l'excellence de la femme surpasse celle de l'homme non moins recreatif que plein de beaux exemples*, Paris, Lucas Breyer, 1581, 2, r°.

*Per piacere, si prega di inserire un riassunto (battuto a macchina) entro lo spazio indicato.*

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Title/Titre/Titel/Taolo:

**DIGNITAS: Éthique et Signification de l'architecture dans *De re aedificatoria*.**

C'est un fait bien connu, dans *De re aedificatoria* (DRA) la beauté est rendue opératoire par le terme *concinntas*. L'*Orator* de Cicéron a été désigné comme étant la source indubitable de ce terme. La *dignitas* qui, jointe à la *venustas* ou la *gratia*, qualifie cette beauté de façon plus précise, a fait l'objet de moins d'attention.

Dans DRA (L.VI-4-95v.28/32) Alberti rend compte de ce que ces vocables signifient pour lui: l'intellect est responsable du choix, de la division de la disposition, etc. et confère à l'œuvre sa dignité; la main chargée du façonnage et de la finition lui donnent de la grâce. La dignité doit donc être reconnue par l'intellect alors que la vénusté ou la grâce s'adressent plutôt à la sensibilité.

C'est encore chez Cicéron que l'on retrouve une source probable pour l'usage conjoint de ces vocables:

\* *De Inventione* (L.II-I-2/3): Dans l'anecdote cruciale de Zeuxis qu'Alberti reprend au L.III-§56 de *De Pictura*.

\* *De Officiis* (L.I-XXXVI-130): Ils sont présentés ici comme les principes complémentaires de la beauté; la vénusté étant son principe féminin et la dignité son principe masculin. Cette affirmation est proposée au cours du traitement des attitudes corporelles convenables.

\* *De Oratore* (L.I-XXXI-142): Crassus énumère les capacités dont doit disposer l'orateur; le cinquième et dernier point étant *agere cum dignitate ac venustate*. Ceci est confirmé dans *Orator* (XVIII-60).

Alors que dans *De Inventione* il existe une certaine confusion dans l'articulation des deux termes, les autres passages ouvrent d'importantes perspectives interprétatives.

D'une part, c'est par la notion de dignité que le *decorum* est inséré dans la théorie esthétique et qu'inversement la beauté s'inscrit dans le discours éthique.

D'autre part le rapport établi avec les attitudes corporelles et l'*actio* de l'orateur, permet une plus claire compréhension de la façon dont Alberti conçoit la signification de l'architecture.

L'*actio est quasi corporibus quaedam eloquentia* (*Orator*, XVII-55): langage du corps. Et ce n'est pas par le mimétisme que les gestes de l'orateur s'attachent à son discours; l'*actio* vient en soutien du discours et livre des indices de sa signification générale (*De Oratore*, L.III-LIX-220).

L'affirmation de Vitruve *-in architectura haec duo insunt, quod significatur et quod significat. Significatur proposita res, de qua dicitur* (B.I-I-3) - qui sous-entend une signification dénotative de l'architecture, n'est pas retenue par Alberti. Dans le DRA le mécanisme référentiel de l'architecture est connotatif. L'édifice est comme un corps et l'architecture signifie comme un geste.

Dans *De Oratore* (L.III-XLV-178/XLVI-180) Cicéron indique le rapport de filiation qui existe entre la beauté (articulée ici aussi sur la dignité et la vénusté) et l'utilité. A ce propos il fait référence au corps et à la forme architecturale. Dans DRA (L.VII-11-127r.13/15) nous retrouvons l'exemple même qui lui sert d'illustration. Ceci démontre que ce passage n'a pas échappé à l'attention d'Alberti.

Per piacere, si prega di inserire un riassunto (battuto a macchina) entro lo spazio indicato.

Guy Châtel, Université de Gand, septembre 1998.

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Title/Titre/Tite/Titolo:

Le pectoral d'Alard d'Amsterdam dans son édition *De lapidibus...* 1539

En 1539, un livre sur les pierres précieuses paraît. Il a été édité par l'humaniste Alard d'Amsterdam. Cette édition, composée autour de celle du texte très populaire de Marbode de Rennes (vers 1035-1123) *De lapidibus...*, comporte une collection de fragments de textes sur les pierres. Les épîtres dédicatoires et les poèmes maximes d'Alard lui-même forment l'encadrement de l'édition. L'ouvrage que constitue le *De lapidibus...* contient également un assez vaste document de textes sur les pierres précieuses écrits par les Pères de l'Eglise, ainsi que par quelques philosophes théologiens contemporains.

Dans son introduction, Alard situe la lecture des pierres précieuses dans un cadre d'idéologie chrétienne, sans oublier d'y incorporer l'héritage antique. La page de titre est comme un résumé (typographique) du message transmis par le prédicateur humaniste d'Amsterdam. Une gravure représentant le grand-prêtre Aaron avec son pectoral orné de pierres précieuses en occupe trois quarts.

A travers son introduction, l'éditeur crée une confusion entre le texte (l'édition du *De lapidibus...* de 1539) et le rational d'Aaron, ainsi qu'une identification entre sa collection figurée des pierres précieuses et son idéal éthique du prêtre. La question sera de savoir comment, avec quels moyens rhétoriques, Alard développe l'*imitatio-æmulatio* des pierres précieuses, prises comme métaphore des textes. Comment insère-t-il les pierres dans son discours pour transmettre sa doctrine?

Dans un effort de répondre à ces questions, nous tiendrons compte de la possibilité qu'Alard s'est inspiré en grande partie de l'*Ecclesiastes* (1535) d'Erasmus de Rotterdam, qu'il cite à plusieurs endroits révélateurs. Dans cet ouvrage, Erasmus, admiré par l'humaniste amstellodamois, développe une théorie concernant le prêtre et la prédication. Cette théorie est « ornée » de la description du rational d'Aaron. Alard cite les mêmes sources qu'Erasmus. La relation d'intertextualité entre l'édition d'Alard et l'*Ecclesiastes* d'Erasmus sera importante dans l'interprétation du pectoral représenté par Alard.

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Titre/Titre/Titel/Titolo: Difficultés et portée d'une technique de la duplicité : le *logos eskhematismenos* chez le Pseudo-Denys d'Halicarnasse

Le "traité" du Pseudo-Denys d'Halicarnasse est en réalité une collection disparate de cours de rhétorique d'époques et d'auteurs différents. Deux parties de ce traité, les chapitres VIII et IX dans l'édition Usener-Radermacher (Dionysius Halicarnaseus, *Quae exstant* vol. VI, *Opuscula* II, ed. H. Usener-L. Radermacher, Leipzig [Bibliotheca Teubneriana], 1904-1929 [1985], chap. VIII : p. 295-323 ; chap. IX : p. 323-358), présentent deux versions distinctes d'un cours sur le *logos eskhematismenos* (discours figuré). Ces textes, datés habituellement du III<sup>e</sup> siècle ap. J.-C., sont construits tous les deux sur une division à trois termes principaux : le discours figuré consiste à :

- a) dire ce que l'on a à dire, mais en l'atténuant — par respect ou par prudence —,
- b) dire *autre chose* que ce que l'on veut obtenir,
- c) dire *le contraire* de ce que l'on veut obtenir.

Ces trois usages sont à la fois illustrés et justifiés par l'analyse de textes anciens : passages d'Homère, de Thucydide, d'Euripide, de Platon, de Xénophon, de Démosthène et d'Eschine.

Après avoir succinctement rendu compte de cette doctrine peu connue, nous nous intéresserons à la méthode critique mise en œuvre, avec quelques variantes significatives, par les deux rhéteurs. Un problème nous retiendra particulièrement : la technique utilisée pour les divisions b) et c) doit, pour être efficace, rester indétectable par le destinataire. Dans le cas c), en particulier, si le destinataire se rend compte de la ruse, il risque, par esprit de contradiction, d'opter pour le parti qu'on lui expose, et donc pour le contraire de ce que l'on souhaite (cf. 298, 6-15 Us.-Rad.). Comment le rhéteur peut-il prendre appui sur des textes pour codifier ce genre de théorie ? La présence dans ces textes d'indices du discours figuré ne marque-t-elle pas automatiquement l'échec de la technique ? La difficulté apparaît clairement quand on confronte le précepte de prendre soin de cacher la figure (par ex. p. 322, 6 sq. Us.-Rad.) à la constatation selon laquelle «C'est l'usage d'Homère (...) que d'expliquer par les paroles de ceux qui répondent les artifices de ceux qui ont parlé d'abord» (310, 23-311, 3 Us.-Rad.). Cette aporie pourrait être assez facilement résolue par une analyse plus fine de la relation rhétorique, distinguant par exemple celui qui parle, celui à qui l'on parle et un troisième terme, le public, capable de détecter l'intention de celui qui parle, sans que cette intention parvienne à la conscience de celui à qui l'on parle. Une distinction parallèle pourrait isoler la relation entre les personnages de la relation entre le texte et une lecture critique, laquelle dispose d'informations auxquelles n'ont pas accès tous les personnages (éléments contextuels, historiques, etc.). À notre avis, l'absence de ces analyses (que l'on trouve au contraire, plus qu'en germe, chez Aristote et Quintilien) n'est pas à attribuer à l'incompétence des rhéteurs, mais au refus de produire une théorie propre à la déclamation ou à l'école et au désir de maintenir l'ancrage de la rhétorique dans le réel. Si cette vue est exacte, la théorie du *logos eskhematismenos* n'a rien de ludique : on doit plutôt penser qu'elle est conçue pour un usage politique.

Per piacere, si prega di inserire un riassunto (battuto a macchina) entro lo spazio indicato.

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Please type the Abstract entirely within the lines of this form.

Title/Titre/Titel/Tiolo:

Eloquence as Wisdom in Shakespeare's Othello: A Renaissance  
Meta-drama as Formulary Rhetoric

I wish to argue that Shakespeare's *Othello* can be read as a self-conscious formulary rhetoric—that is, as a rhetorical treatise that teaches the art of speaking and reading well by providing a model of good and poor applications of the rules while calling attention to the rules. According to the practice of Renaissance imitation, all texts, because treated as declamations, were analyzed as performances (dramas) and arguments, and thereby as models of rhetoric reflective of world views (philosophies). Schoolboys would have learned to see any author as orator, rhetor, and philosopher, participating in a social drama. T. W. Baldwin in his *William Shakespeare's Small Latine and Lesse Greeke* has amply demonstrated that Shakespeare was well educated in the rhetorical tradition. Shakespeare, then, merely extends the tradition of the formulary as seen in Angel Day's *The English Secretorie*, Richard Rainolde's *The Foundacion of Rhetorike*, and *The Progymnasmata of Aphthonius* to its logical conclusion in the form of a meta-drama. Indeed, the metaphor of life as a drama proves to be endemic to rhetorically-trained societies, as it clearly is to the Elizabethans (Curtius, *European Literature and the Latin Middle-Ages* 138-44). Kenneth Burke understands the rhetorical tradition in this way when he claims that "the ultimate metaphor for discussing the universe and man's place in it must be the poetic or dramatic metaphor" (*Permanence and Change* 263).

But the value of seeing *Othello* as a rhetoric lies in the philosophy of rhetoric Shakespeare represents therein. He takes as subjects in this play the principles of framing and judgment that Othello, Iago, and he himself employ to construct their respective dramas/ arguments. Through the contrasts among these three orators, Shakespeare demonstrates the equivalence of eloquence and wisdom. Although framing and judgment are aspects of *dispositio*, Shakespeare shows them to encompass the two offices of logic and all five offices of rhetoric, demonstrating the inseparableness of the classical *paideia*, establishing language as the *locus* of the human and the communal, showing allegory and mimesis to be two faces of the same figure, and decorum to be a two-pronged, flexible and stable standard, grounded upon paradox. Showing how the dilemmas traditionally riddling the debate between philosophy and rhetoric over the relationship between *verba* and *res* and the status of truth can be resolved through poetic *praxis*, Shakespeare's formulary justifies the ancient claim that the good orator is indeed the good man and may provide the most complete defense of rhetoric as ethics in the English Renaissance. Since such a claim was widely made (see Erasmus, Wilson, Ascham, Day, Wright, and Bulwer, to name a few), but left undefended in rule books, then our inclusion of Shakespeare's representation of rhetoric in the history of English Renaissance rhetoric provides significant insight on how the language arts were practiced and understood at the time, furthering our ability to match for British humanism the kind of study Jerrold E. Seigel provided for Italian humanism.

Per piacere, si prega di inserire un riassunto (battuto a macchina) entro lo spazio indicato.

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Please type the Abstract entirely within the lines of this form.

Title/Titre/Titel/Tiolo:

## LOCATING THE 'REAL': ENARGELA AND DEIXIS THEORY

Can we improve Quintilian's insight into the compulsive, emotive 'brilliance' of an internally-realised 'vision', by taking proper account of the co-ordinating process through which an audience is induced to share the vision, and thus the emotion? Recent developments in the linguistic theory of deixis, typified by *New Essays in Deixis* (ed. Keith Green, Amsterdam 1995) have moved the theory on from a premature and stultifying emphasis on the alleged 'egocentricity' of all language: whose meaning is dependent on the immediate 'here and now' of interaction, to a much more discriminating location of deictic features within a social framework of reference. This change makes the theory available to historians and theorists of rhetoric, whether it is used to chart differences between the social contexts of the ancient world, the Renaissance and the present day (and thus appreciate how the *pathos* of particular passages fades, persists, or transmutes over time), or to refine our perception of the relationship between stance and emotion, or to illuminate the persuasiveness of particular texts.

My paper will demonstrate the co-ordinated responses of persuader and persuadee to the emotive 'vision', by investigating (in three texts--one oratorical, one epic, and one dramatic) the deictically-marked positions of persuader and audience, and the corresponding effects of emotive language. These will include the effects produced by 'deictic projection' (e.g. by *sermocinatio*, and by dialogue or soliloquy within the drama or the epic). I will also show how emotion might be conveyed through the marked absence of specific deictic features, as in Milton's sonnet 'On his blindness'.

Veuillez, s.v.p., dactylographier le résumé dans l'espace encadré.

Per piacere, si prega di inserire un riassunto (battuto a macchina) entro lo spazio indicato.

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Please type the Abstract entirely within the lines of this form.

Title/Titre/Titel/Titolo:

## A place for mediation: how do people argument to reach a compromise?

Generally we say the rhetorical perspective focuses on the natural communicative processes whereby people try to influence - or to persuade - others. When we say "to influence", we simply talk in terms of arguing, where argumentation consists of a constellation of statements by means of which a language user tries to justify or refute an opinion.

Now, let us suppose that our language user were a politician whose goal is to reach an agreement with the other side: in which way will he influence his antagonist? Which statements will he use to support his argumentation?

And above of all: how will the politician justify the agreement to his supporters in order to save the consensus?

Nowadays the problem of mediation seems to be virtually linked to the evolution of the democracy when we have to deal with the so-called global society. Our democratic system is - or should be - the expression of different cultures, different points of view, different attitudes in the name of a universal common value.

But what do we mean by "universal common value"? Which are the statements that support this process of mediation between such a complex range of positions?

If we pay attention to the current Italian political debates, we will notice mediation's process is one of the most important topic politicians are involved in: the newspapers refer to it, the television talks about it, the work of Bicamerale is around it, local conferences and public debates make people think and argue about it. In one word, the triad compromise-mediation-negotiation is, at the moment, one the most compromised voice of our political agenda.

A rhetorical approach to the problem, can help us both to investigate which argumentation procedures are used to reach an agreement, and to define an argumentation model of the compromise: roles of the actors, premise relevance, loci communes, communicative functions of the speech, forms of a rhetorical argument, audience's attention, and so on.

I would like to end with a last question: is the rhetoric techne bound to become a mediational skill?

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Please type the Abstract entirely within the lines of this form

Title/Titre/Titel/Tuolo:

"The Role of King David in Thomas Wilson's *The Arte of Rhetorique*"

This paper looks at the ways in which Thomas Wilson's demonstrative speech in praise of King David functioned in three different fashions within *The Arte of Rhetorique*; first, it offered an exemplar of demonstrative speech for his readers; second, it carried political favor with the crown; and third, it presented a role model for the Tudor reader seeking improvement in his life while still remaining steadfast to his original calling. King David was commonly appropriated as an image for Henry VIII during the Sixteenth Century and Wilson's choice of David as a worthy model of praise reflected the highly visible loyalty of Wilson's family to the Tudor crown during the 1536 Pilgrimage of Grace uprising in Lincolnshire. Furthermore, the use of David within the treatise allows Wilson to present a Biblical exemplar of someone who successfully managed to balance paradoxical impulses to assimilate upward in rank and Godliness while seeking no further than his original station in life, two impulses which Wilson struggled to reconcile throughout his entire treatise. David is the only exemplar within the entire work that comes close to resolving the impulse to assimilate with God with the simultaneous impulse to sustain the plenitude of God's Great Chain of Being. Wilson's demonstrative speech in favor of King David thus acts as a locus unifying the social, political, and spiritual forces underlying the rhetorical instruction found in *The Arte of Rhetorique*.

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Please type the Abstract entirely within the lines of this form.

Title/Titre/Titel/Tuoto: "Dear Sister, Dear Cousin, Dear Sir:  
The Form and Function of Women's Spiritual Letters in Early British  
Methodism"

While considerable scholarly attention has been focused on the rhetorical functions of letters written by religious women in the Medieval and Renaissance periods, the epistolary activity of spiritual women in eighteenth-century Methodism has been overlooked. Unlike the cloistered women of earlier centuries, the women of John Wesley's Methodism were free to pray in public meetings, to teach and address groups composed of men and women, and in certain instances even to preach. But the web which held early Methodism together was an intense system of written correspondence among believers and between believers and their leader John Wesley. Methodist women participated in this web, writing to each other letters of spiritual persuasion, to the men in their families and acquaintance letters of exhortation and accountability, and to Wesley, their mentor, letters of intimate confession, spiritual narrative, and concern for his person and ministry. Their letters enacted both approved and transgressive roles for women. This presentation will examine the spiritual letters of Sarah Crosby, the first Methodist woman to preach, Hester Ann Rogers, who was promoted by the post-Wesley establishment as the model Christian woman, Mary Bosanquet, whose correspondence to Wesley included a logical argument based on scripture favoring women's preaching, and others. The rhetoric of their letters will be viewed in two contexts: the immediate web of exchange in which the letters were written (including their role in the failure of Wesley's marriage), and the larger context of Methodist publishing that determined which woman's letters would be widely circulated and which suppressed.

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Title/Titolo/Titel/Titolo:

### Greek Rhetorics After the Fall of Constantinople

This short paper will sketch the twilight years of Greek rhetorics, roughly, from 1500 until just after the War of Independence. This is an area that, like much else in neo-Greek intellectual history, has been sadly ignored in "Western" scholarship. Greek scholars played an important part in the reception of the works of Hermogenes, Longinus, and pseudo-Demetrius in the mid- and late-16th century. Greek teachers and scholars at the College of St. Athanasius in Rome, at the University of Padua, at the Flanginian Academy in Venice, and at schools in Bucharest, Jannina, and Constantinople itself continued to add to those traditions with numerous school texts, homiletic handbooks, and some interesting philosophical treatments of rhetoric. Their names (Korydaleus, Skoufos, Mavrokordates, Damodos, and many others) are unknown to most students of the history of rhetoric-- a situation this paper will try in its small way to change.

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Title/Titre/Titel/Tuolo:

### The Rhetoric of Citation Systems: An Historical Analysis

This presentation examines historically a seemingly formal but genuinely rhetorical component that has helped define western discourse at least since the Renaissance: citation systems. For the last three centuries, studious discourse has been evolving an ever more rigorous and systematic formal structure for citing the ways in which scholars, scientists, and intellectuals relate to one another's work. Citation systems are often thought of as completely mechanical, but any such formal structure is also agreed upon, constructed, and thus inescapably rhetorical. Citation structures provide a unique insight into exactly how writers assert property rights and admit debts to, dependence on, and superiority over other writers. The presentation will begin with the earliest annotation and citation systems that evolved after Gutenberg's typographic inventions of the mid-1400s, with particular coverage given to the Reformation wars of biblical glossing and the rise of a humanist tradition of classical scholarship after 1500. Attention will be given to the rhetorical dimensions of the "modern" scientific and humanistic footnote and asterisk systems that evolved without institutional sanction in the seventeenth and eighteenth centuries. The development of deliberate formal citation systems that co-evolved with the beginnings of structured professional and scientific organizations after 1800 will be covered, describing the ways in which these formal systems evolved to keep pace with the changing notions of how the research and writing of academics and intellectuals should relate to the work that preceded it. The talk will conclude with a discussion of the rhetorical purposes and signals given by contemporary citation systems in the humanities, literary studies, and the social sciences, with the ends they propose to achieve, and with the systems that they have competed with and succeeded. Example handouts will supplement the presentation.

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Please type the Abstract entirely within the lines of this form.

Title/Titre/Titel/Titolo: The Survival of Sophistic in Medieval Rhetorical Education

(Proposal for a 20-minute presentation at ISHR, 1999)

Sophistic rhetoric is usually studied with a large gap across the Middle Ages, because it is generally understood that the Western Middle Ages had little access to the fragmentary records of sophistic thought, and contributed little to the historiographical reception of the sophists in the early modern and modern periods. This paper attempts to recapture some aspects of the presence of sophistic in medieval education.

We can trace the notion of the sophist from its uses in the early Middle Ages and its double meaning--a wise person, but also a fallacious arguer or (as in Augustine's Contra academicos) an empty reasoner--to its supposedly neutral value in the schools of the later Middle Ages, where it was assimilated into the university arts curriculum and the study of Aristotle (undergraduates, or "sophisters," engage in sophistical disputations, etc.). But the "neutral" value that scholars like Weisheipl and Maierù have assigned to the use of the term "sophist" in the medieval university is disputable. I have argued elsewhere that the use of the terms "sophist" and "sophistry" in late medieval heresy polemic, where the terms are deployed by Oxford-trained clerics, shows that the notion of sophistic retained a significant *negative* value even when associated with the institutional, curricular context of the schools.

But what I want to consider in the present paper is the extent to which medieval education preserves some of the strong or *positive* attributes of sophistic as rhetorical instruction: a philosophy of knowledge and an ethics of contingency, and proceeding from that, a kind of sociology of knowledge. Medieval university students read about sophistic in Aristotle's Sophistical Refutations. But what might they have learned about language and contingency of argument that exceeds the moral disparagement with which Aristotle frames his presentation of sophistic?

In this paper I want to sketch out an approach to these questions by looking at the *content* of curricula around the Sophistical Refutations (especially at Oxford), turning to comments on it by schoolmen like Robert Kilwardby and Walter Burley, to consider how developments in rhetorical education might reflect a positive assimilation of sophistic principles of argumentation, especially where new receptions of Aristotle's Rhetoric led to an understanding of rhetoric as a dialectica moralis allied with the sciences of ethics and politics.

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Title/Titre/Titel/Titolo:

"La rhétorique épistolaire de Louise de Coligny."

Session organisée par Dr. Diane Desrosiers-Bonin:

"La rhétorique épistolaire des femmes écrivains de la Renaissance/Epistolary rhetoric of Renaissance women."

"La rhétorique épistolaire de Louise de Coligny."

Fille de Gaspard de Coligny et veuve de Guillaume d'Orange, Louise de Coligny a écrit ses lettres des Pays-bas et de la France entre 1573 et 1621. Presque 200 exemples survivent, d'une correspondance de toute évidence bien plus vaste. Cette correspondance a jusqu'ici été étudiée, comme la plupart des correspondances féminines et masculines de l'époque, surtout en tant que source de données pour l'histoire politique et sociale (et plus récemment pour l'histoire des femmes) de l'époque. Des historiens comme Natalie Zemon Davis, Kristen Neuschel et Sara Jayne Steen entre autres ont savamment attiré notre attention sur l'importance d'une étude des conventions de la rhétorique pour la compréhension de ce genre de documents. C'est le rôle de l'épistolaire dans la vie de Louise de Coligny qui m'intéresse, sa création par sa correspondance d'un réseau politique et familiale qui lui permet d'exercer une influence importante sur les affaires de ses deux pays, ainsi que sa création d'un rôle et d'une identité à travers l'acte d'écrire.

Le but de la présente communication est d'étudier son utilisation intelligente et nuancée du potentiel de la rhétorique épistolaire telle qu'elle se pratiquait dans son milieu à son époque. Pour ce faire, j'examinerai la place dans ses lettres des conventions de deux modèles qui ont formé l'épistolaire de son milieu, celui des humanistes, et en particulier d'Estienne Pasquier (*Lettres*, 1586), et celui des correspondances nobles, surtout les *Lettres missives et familières* (1569) d'Étienne du Tronchet.

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Veuillez, s.v.p., dactylographier le résumé dans l'espace encadré.

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Title/Titre/Titel/Tuoto:

## THE THEORY AND PRACTICE OF INVECTIVE IN CICERO'S FIRST CATILINARIAN

Cicero's *First Catilinarian* is arguably his most famous and effective invective. In terms of rhetorical theory, it clearly meets the standard of a successful *vituperatio* (*Rhet. Her.* 3.15-16), imputing to Catiline the opposites of the four cardinal virtues. Yet it has not heretofore been noted that in this speech Cicero avoids using most of the *loci* that a rhetorically educated audience would expect an invective to contain. Further, he declines to amplify upon the *loci* he does use even when good material is ready to hand. Why does the invective against Catiline skimp on the elements that Cicero's rhetorically educated audience can properly expect?

This paper will first establish the validity of the question by (I) establishing Cicero's audience's expectations for the *loci* of invective, then by (II) very briefly demonstrating through comparison with three other Ciceronian speeches the relative paucity of such *loci* in the first *Catilinarian*. That done, I will offer (III) an explanation for Cicero's behavior grounded in the social and political function of invective in the late Republic.

I. Roman educated expectations for invective are reflected in the very broad discussion, with ordering of *loci*, at *Rhet. Her.* 3.15-16. A more specific, and so more useful, complement is the lists of *loci* of invective derived from the practice of the Attic orators and Cicero by Suess (1920), Nisbet (1961), Dunkle (1967), and Merrill (1975). By combining their work, we can arrive at a list of thirteen specific *loci* of content that a Roman educated audience would expect: 1. embarrassing family origin; 2. unacceptable sexual conduct; 3. hostility to family; 4. aspiring to *regnum* or tyranny (associated with *vis*, *libido*, *superbia* and *crudelitas*); 5. squandering of one's patrimony/financial embarrassment; 6. dress, manner, and appearance; 7. specifically sullen appearance; 8. thievery and other criminal acts; 9. drunkenness leading to acts of cruelty and *libido*; 10. vivid description of the murder of a *nobilis* or other innocent citizen; 11. vivid description of plunder of personal or civic property; 12. oratorical ineptitude; 13. cowardice in war

II. With the aid of a handout, I will show briefly the high concentration of these *loci* in Cicero's invective in *Pisonem*, in the *second Philippic*, and even (indirectly) in the prosecution's case against Caelius, which a Roman would expect to contain a consideration of character (*Inv.* 2.32-37) for which invective *loci* are appropriate. I will then demonstrate that the *First Catilinarian*, by comparison, uses fewer of these *loci* than Cicero employs in other invectives, and even fewer than one might expect a prosecutor to employ in a judicial speech. Further, using the evidence from Asconius' commentary on *in Toga Candida*, I will show that very good material for an amplification of Catiline's *crudelitas* and other vices was already in circulation, and thus that Cicero chose not to use material that was ready to hand.

III. Having established the validity of the question, I will offer this solution: Cicero avoided multiplying *loci* of invective and amplifying those *loci* because to do so would mark his oration as an invective in a formal sense, and invective carries the seeds of its own dismissal in any context where factual allegations are primary. As Syme noted long ago (*Roman Revolution*, p. 149) Roman political invective is hyperbolic and unbelievable. A. Corbeil (*Controlling Laughter* [1996]), apparently disagreeing with Syme, has in fact refined his conclusion: The arena in which the force of invective is negotiated is that of public standing. In this arena, the fact of an insult is more important than its content. As A.M. Riggsby (*Rhetorica* 15 (1997): 235-51) has now pointed out in the course of proving that Roman juries believe in their verdicts, the proper response in an invective exchange is not to deny a damning allegation, but simply to counterattack (v. e.g., *Att.* 1.16.10). In short, the social function of invective in public life makes the actual truth-value of a censure secondary. Now Cicero, in the full political/invective mode of *in Toga Candida*, had already catalogued Catiline's enormities. To do so again in the senate in November of 63 might have made the speech more insulting, but would have done so at the expense of credibility before an audience that associates formal invective more strongly with political partisanship than with establishing the facts.

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Please type the Abstract entirely within the lines of this form.

Title Rhetorical Space - instrumental and symbolic representation in the hunting lodge at Venaria Reale.

Venaria Reale is a hunting lodge built for the Savoy Duke Carlo-Emanuel II about six miles from Turin. It comprises a large palace, gardens, hunting wood and a small city through which the palace is approached. Designed by the architect Amadeo di Castellamonte it was built almost entirely *ex novo* between roughly 1655 and 1675. The rhetorical program for the buildings was devised by the court philosopher Emanuel Tesauro and it is clear that the Duke himself was involved in both the architecture and decoration of the scheme.

The project at Venaria Reale is extraordinary in the totality of its vision. It encompasses gardens, palace and city in a synthesis of architecture, sculpture, planting, painting, text, music, drama and oratory. It seems to be a precocious example of the attempt to control and structure a whole reality (that of court life) within an overall rhetorical program.

To do this it creates an ensemble whose breadth of representational possibilities strives to be all-inclusive. At the more implicit end of the representational spectrum architecture is used to create the primary territorial distinctions of rural and urban in the creation of a linked sequence of garden, palace and entire city. More explicitly, the rhetorical program is articulated in the emblems (with written mottos) and in the oratory and plays performed at Venaria. It is clear (from the contemporary descriptive book by Castellamonte, the architect of the project) that the everyday occupation of the ensemble by the court was closely controlled and iconographically linked to the program.

A number of factors contributed to the appearance of this phenomenon at Venaria. The participation of Emanuel Tesauro is the most important. His major treatise, the *Cannocchiale Aristotelico*, describes a rhetoric in which the metaphor is endowed with an almost universal power of representation. This universality becomes the means by which rhetoric is able to structure every aspect of existence. Venaria, through the metaphoric basis of the emblem, can be seen as an attempt to reproduce this in the closed 'world' of the court.

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Titolo/Titolo/Topic

LIEU COMMUN ET DISSOCIATION DES NOTIONS: EXPLICATION D'UNE TECHNIQUE SACRILEGE

Je voudrais tenter ici une mise en parallèle de deux aspects théoriques de l'argumentation.

D'une part, la notion de lieu commun et sa fonction de justification de l'argumentation. Je postulerai que le lieu commun occupe la place de la clause de Garantie dans le modèle argumentatif de Toulmin. En cela, il est destiné à fournir un passage de la donnée à la conclusion. En tant que principe de justification, il est censé être déjà admis par l'auditoire, déjà évalué. En théorie, il est donc indiscutable.

D'autre part, j'analyserai la technique perelmanienne de dissociation des notions comme une méthode argumentative de transformation du réel, c'est-à-dire de transformation des données du modèle toulminien.

Pour Perelman, "la dissociation des notions détermine un remaniement plus ou moins profond des données conceptuelles qui servent de fondement à l'argumentation".

Cherchant à approfondir le lien apparemment ténu entre lieu commun comme justification et dissociation des notions, je tenterai de montrer comment la technique de dissociation prend sa source dans une mise en question du principe justificateur (la clause de garantie du schéma toulminien) pour ensuite opérer une transformation radicale de la vision du monde (qui agit sur la clause de donnée du schéma toulminien); c'est-à-dire, sur les faits et les valeurs qui sont à la source des raisonnements.

En m'aidant des développements de Francis Goyet sur le lieu commun, je chercherai à montrer que la crise dont parle Goyet, provoquée par la mise en question de la légitimité du principe de justification, s'explique bien mieux par la technique de dissociation des notions, celle-ci allant jusqu'à transformer les données argumentatives, c'est-à-dire, la représentation que l'on se fait du réel. Je chercherai à illustrer mon propos en évoquant les discussions houleuses provoquées par la "Lettre aux Directeurs de la Résistance" où Jean Paulhan voulait dénoncer les pratiques mises en place lors de l'Épuration.

Je montrerai comment on peut expliquer l'effet sacrilège ressenti autour de ce débat: la technique de dissociation des notions prend sa source dans la question de la légitimité du principe justificateur de l'argumentation pour opérer finalement sur la vision du monde que se fait l'auditoire.

Per piacere, si prega di inserire un riassunto (battuto a macchina) entro lo spazio indicato.

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Plus rigueur sur la présentation/usage Wilkinson International des Règles de ce Forum.

Abstract / Résumé / Zusammenfassung / Riassunto

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Title/Titre/Titel/Titolo:

Lessons in Connection from the Rhetoric of 19C Women Poets

This paper offers four lessons in connection from American antebellum women writers, not only in *logos* as logic and rhetorical aim, but also as format and genre. I argue that successful writers such as poets Lydia Huntley Sigourney and Julia Ward Howe spoke to nineteenth-century bourgeois culture from what Suzanne Clark calls "a doubleness of defiance and complicity" that still describes many women writers today, a doubleness which "cannot be foreclosed as one or the other." It was a stance entangling the antebellum poet in maternal demands, but one we could learn from. Writers and teachers of academic writing have double lives too that lack connections.

Lesson one: Learn those dominant discourses. Am I saying that to stay connected we have to learn in various critics' terms, a "successful hypocrisy," that "narcissistic woman's tradition," the "nightingale's burden"? No. But I am saying we can investigate the parameters and limitations of our own dominant discourses. Lesson two on connecting manifold selves: Write between various lives. For both Sigourney and Howe, writing was not one life or the other, domestic / or professional. Sigourney supported a family by writing poetry in her kitchen; Howe wove an unlikely web of erotic, religious, and domestic metaphor in her verse. Our day must find its own weave. Lesson Three sounds a note of caution: Critically read the field; count the costs. Sigourney found that home duties made her write a lot in a hurry. Such pressure and speed can be "fatal to literary ambition," she admitted. One cost for Howe was her husband's fury at her outrageous. But neither one stopped. Lesson Four: Get it together and write defiantly. When not publishing, Howe still continued her literary work, confessing, "My studies help me a good deal -- I should sink without them." Howe's life testified to an earlier warning from Sigourney that "without a radical love of knowledge," a woman would be overwhelmed by family and home.

"With and beyond ideology, writing remains," Julia Kristeva asserts, "a painful, continuing struggle to compose a work edge to edge with the unnameable sensuous delights of destruction and chaos." If you write about connections, you can get into trouble; you may get dismissed as do your subjects. Yet we too might weave our own yarns and verse and arguments in defiant and connected webs. We could practice these old, sentimental metonymies, learned from what C. Jan Swearingen calls the "living museum of actual voices, possible selves, and models for interacting with others." Then our writing, like those old sentimental texts, might both move and mend the heart.

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Title/Titolo:

A Black Woman as Rhetorical Critic:  
Validating Self and Violating the Space of Otherness

The past two decades have witnessed a proliferation of scholarship on the development of a Black feminist perspective from contemporary historians, literary theorists, and feminist critics (Christian, hooks, Hill, Collins, Giddings, Lerner, Lowenberg and Bogin). The Black woman's cultural and literary renaissance of the 1970's and 1980's located a self-defined, articulated voice of Black women in dominant discourses and situated Black women's experiences and ideas in the center of remaking history and literature which distinctively spoke of their Blackness and femaleness. This dual-consciousness locates its roots in the struggle for freedom and literacy as well as in the Black woman's struggle for self-definition and personal respect. The evolution of the black movement and the feminist movement helped to locate the experience of Black women in relationship to the complexities of the American culture and helped shape the development in African-American women's political and self-consciousness (Fox-Genovese 1990, 182). With these two movements came also the dilemma of where to position Black women in the dichotomy of black nationalism and North American feminism. Black feminism stands at the intersection of racism fostered by a white feminist agenda and sexism in black nationalism. Negotiating between the two agendas in the 1990's continues to inform a Black feminist perspective in the academy with current debates on positionality, identity, and multiple definitions of a Black women's collective standpoint (Collins, 1996). Moreover, the 1990's have awakened a consciousness to Black feminist thought in the field of speech communication.

The paucity of rhetorical scholarship on African-American women's epistemology and ontology suggests the significance of Black women's discursive and nondiscursive practices are inconsequential and do not merit attention to understanding human communication. This dearth in scholarship implies several significant issues. First, it implies Black women's distinctive standpoints warrant no exploration of the differences of their social reality from that of White women (Fox-Genovese, 188). Second, in keeping with the status quo of institutionalized racism and sexism, scholars of rhetorical theory and criticism see no efficacy of Black women's ways of creating meaning and therefore, to explore their symbolic means of knowing has little significance in critical inquiry. Third, the notion of 'building community' seems absent in our critical scholarship.

On the precipice of the twenty-first century, how much more informed are we of the ways Black women and other oppressed groups symbolically create and negotiate the world? How are our methods of critical inquiry resisting the issue of appropriation of oppressed voices in scholarship, in dominant theories, and methodologies? Are scholars willing to explore de-centering our knowledge claims from a white, male patriarchal system to embrace the multiple consciousness of knowledge from marginal groups and thus, examine multiple epistemologies and ontologies? Will rhetorical critics find ways of explicating the rhetoric of oppressed people and their responses to dominant discourses? When a field concerned with investigating the relationships between language, culture and society fails to explore the multi-dimensions of Black women's lives such as family, sexuality, age, spirituality, nationality, intellectualism, and a rhetorical tradition which speaks to these lived experiences, how then will 'building community' occur in communication scholarship to include the social realities of all oppressed peoples? Such questions inform the future work ahead for the field of speech communication in the twenty-first century should we take on the challenge of 'building an inclusive community of scholars' in the practice of discourse. These issues also suggest to rhetorical critics to take a broader look at human discourse and envision an approach to communication behavior which explores the intersection of race, gender and class through the exigencies experienced by Black women as they create social meaning.

This essay represents a beginning point for validating self as a rhetorical critic in the process of re-discover(ing) Black women's rhetorical tradition. I shall also suggest that in violating the place of otherness we might instruct communication scholarship to make room for emancipatory research and methods of looking at the interconnectedness of race, gender, and class. Advancing an approach to critical inquiry which places Black women at the center of theory and praxis is not an issue of privileged position, for such an assumption reifies power from that which the approach wishes to destroy (Christian, 1987). Rather, rhetoric as empowerment through a knowledge of history which informs the multiple consciousness of Black women is to acknowledge "the authority of experience" (hooks, 1990, 29) and makes room for emancipatory criticism that provides a new "angle of vision" (Collins, 1990) for investigating how gender as a site of power works in conjunction with institutionalized racism to create a gendered and racial oppression that, in fact, affects us all.

The essay explores the distinction of a Black woman rhetorical critic in her search to re-cover Black women's rhetorical tradition in America. The multiple consciousness of Black women provides an avenue for examining the ways in which a rhetoric of survival centers Black women's epistemology (Davis, 1970). A Black woman rhetorical critic locates self and violates the space of otherness through an African-American women's tradition of rhetoric endorsing an ethic of care, a dialogue for meaning-making partnership, and a vision for unity in humanity. Moreover, the essay establishes a beginning point for exploring a Black feminist, or womanist approach to rhetorical criticism that celebrates the theoretical significance of the *ordinariness of everyday life*, to reveal Black women's ways of crafting identities within an oppressive, socially-constructed reality.

Per piacere, si prega di inserire un riassunto (battuto a macchina) entro lo spazio indicato.

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Please type the Abstract entirely within the lines of this form.

Title/Titolo:

"Writing Home"

The Diaspora and Epistolary: Dutch Immigrant Letters as Rhetorical Form

This research offers a historical examination of immigrant letter writing as rhetorical form – of the exigencies and issues impelling Dutch immigrant correspondence from the late 1800s to the early 1900s.

To read immigrant letters is to study human beings in transit from one to another world. Since this journey touched every aspect of their lives, immigrants filled their letters with the specifics of their experiences and choices. The exigencies of immigrant life, then, drove the person to observe, to write, to correspond over a lifetime, to endure to the end. Moreover, letters involved both the immigrant and the transatlantic audience as active participants.

The Dutch immigrants I have studied wrote in the language of Dutch/American Calvinist piety, in the accents of familial ideology and in the vocabulary of middle-class striving. Each of these languages is old, but each expressed, in the 19th century world of the immigrants' powerful ideological mobilizations – in a revival movement of Dutch Calvinism, a bid to restore family unity, and a turn-of-the-century drive to consolidate middle-class status. Each employed all of these languages – of family, of religion, of class – as was necessary, but each adopted a governing vocabulary and syntax to narrate their new lives.

So the question emerges – How are the historical/rhetorical exigencies of immigration, those realities of hope and despair that impelled these people to write, connected to their rhetorical resources and the epistolary genre? This paper will seek to respond to such a question.

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Per piacere, si prega di inserire un riassunto (battuto a macchina) entro lo spazio indicato.

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Please type the Abstract entirely within the lines of this form.

Title/Titre/Titel/Tuolo: **Varietà as the Link between Natura and Libertà: The Ethical Grounds of Stylistic Rules in Pietro Sforza Pallavicino**

In his *Trattato dello Stile e del Dialogo* (definitive edition 1662, first edition 1646), the Roman Jesuit and Cardinal Pietro Sforza Pallavicino (1607-1667) argues that a scientific text has to display sufficient *varietà*. Dialogues are the most suitable form to this end. For *varietà* ties in closely with the human type of knowledge acquisition: induction. Induction is the inference of absolute truths from a multitude of experiential data, and so the epistemological capacities of man are stimulated more by a treatise that is rich and varied in content. Uniformity is a sin against human nature and debases man to the level of animals, which are only governed by *necessità*.

A figure of speech is thus grounded in an ethical and epistemological principle, which in Pallavicino's eyes is intimately linked to the conditions of human freedom (*Trattato sulla Provvidenza*, ca. 1644). The niche that Pallavicino opens up for human competence and science, and that guards these from divine providence, on the one hand, and chance, on the other, is framed by *varietà*. The visual arts and the discipline of rhetoric appear in this context as two sides to the same coin. Because of his innate limitations, man can never possibly attain the same level of perfection in the arts as the *Deus Artifex*, and his creations will be different on every occasion. For the same reason, the orator or preacher cannot estimate the effects of his words on his audience entirely accurately, since every one of his listeners understands something else. *Varietà* is the desirable and necessary characteristic of all human creation.

Pallavicino writes these treatises while teaching at the Collegio Romano. At that moment he has been friends for a long time with Fabio Chigi, who becomes Alexander VII in 1655, and been a close acquaintance of Gianlorenzo Bernini. In the 1620s, he was closely associated with the Barberini family and a supporter of the reformation and enrichment of Christian poetry by Maffeo Barberini, later Urban VIII. Without his writings needing to be promoted to a sort of official aesthetic, they may still be considered as at least an important representative of prevailing views on the arts in mid-17th-century Rome.

If we compare Pallavicino's connection between *varietà* in the arts and human *libertà* with the manner in which the same happens for instance with Vincenzo Danti, we notice how a similar terminology and reasoning is strongly grounded in an ethics based on Aristotle and St. Thomas Aquinas. In the same way as Pallavicino in his treatise *Del Bene* (1642) treats the *varietà*-related concept of *vivacità*, an important concept from Cinquecento art theory (which Pallavicino undoubtedly knew, witness his use of countless *topoi*) is ostensibly accepted, only to be subsequently firmly reestablished in its Aristotelian context. The grasp of Catholicism on High Baroque art consists in neutralizing, through the rules of Christian poetry and rhetoric, the artistic terminology that had been built up in the course of the Cinquecento, and to subsume this terminology under a Christian ethics.

Per piacere, si prega di inserire un riassunto (battuto a macchina) entro lo spazio indicato.

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Please type the Abstract entirely within the lines of this form.

Title/Tiempo/Titel/Titolo:

## PROGYMNASMATA FOR ALL SEASONS

### Ancient Encomium and Ekphrasis in a 10th Century Greek Writer

In Byzantine history, the period from the mid-9th to the mid-11th Century is traditionally known as 'the Macedonian renaissance', a period of economic and cultural upsurge after the 'Dark Ages' (roughly 650-800). This revival also witnessed a renewed interest in ancient literature and rhetoric. John Geometres (ca. 925-990), a high official in Constantinople before retiring to become a monk, is representative of the encyclopedic cultural climate of the time: he wrote rhetorical treatises, epigrams and historical poems in ancient metres, religious panegyrics and hymns. The intention of this paper is to demonstrate the omnifarious influence of school rhetoric on the oeuvre of this outstanding man of letters, drawing particular attention to eulogies and descriptions of seasons (notably spring, summer and autumn).

Eulogy (*enkomion*) and description (*ekphrasis*) were two of the most important rhetorical school exercises, as appears from the surviving Greek *progymnasmata*. These theoretical handbooks from Late Antiquity (by Hermogenes or Aphthonios for instance) together with the exemplary collections bearing the same title (e.g. by Libanios and Nikolaos) deal with seasons as a typical subject matter, giving prescriptions and examples. After a brief survey of this tradition, it is my purpose to show how Geometres adopts and adapts the topical material in his own heterogeneous writings, in a typically Byzantine generic mixture. Parallel passages will be discussed from texts as diverse as panegyrics on feasts for the Mother of God, style exercises entitled *progymnasmata*, and hexametrical poetry. The discussion aims at understanding how the generic codes of *enkomion* and *ekphrasis* fit with the overall rhetorical function of these texts.

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## Abstract / Résumé / Zusammenfassung / Riassunto

Please type the Abstract entirely within the lines of this form.

Title/Titre/Titel/Titolo: SEANCE: Rhétorique épistolaire des femmes écrivains de la Renaissance  
 Titre de la communication: La rhétorique réformée de l'Épître de Marie d'Ennetières

En 1539, Marie d'Ennetières (dite Dentière), l'une des premières religieuses catholiques à rejoindre les rangs de la Réforme, envoie à Marguerite de Navarre une longue épître en prose dans laquelle elle exhorte la sœur du roi à apporter son soutien à la nouvelle Église réformée. Bien qu'elle soit adressée à un destinataire singulier et nommément identifié, cette lettre ouverte en français qui circulera sous forme de copies imprimées tant en territoires catholiques que dans les régions gagnées à la Réforme prend, plutôt que la forme d'une simple épître dédicatoire, l'aspect d'un traité théologique au ton pamphlétaire, destiné à un large public, où l'utilisation oratoire du genre épistolaire est mise au service d'une visée essentiellement délibérative.

Notre hypothèse est que, tant sur les plans de l'*inventio* et de la *dispositio* que sur celui de l'*elocutio* (à un moindre degré), cette *Epistre tresutile*, qui porte toutes les marques de l'oralité, s'apparente aux ouvrages de polémique confessionnelle typique de l'évangélisme français des années 1530-1540 : entre autres la lettre dédicace du *De vera et falsa religione commentarius* de Zwingli à François 1<sup>er</sup>, l'*Epistre à tous amateurs de Jesus-Christ* (1535) de Calvin, son *Epistre au Roy* (1536) et ses *Epistolae* de 1536, etc. Toutefois, elle se distingue de cette production épistolaire dans la mesure où il s'agit d'une femme débattant ces lieux de controverses théologiques, ce qui appelle une stratégie de persuasion particulière : l'épistolière recourt notamment à un certain nombre de procédés rhétoriques (emploi d'*exempla* bibliques, *topoi* de modestie, etc.) pour légitimer sa propre prise de parole et le rôle actif de celles qui « se mêlent de prêcher » au sein de la jeune Église réformée.

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Per piacere, si prega di inserire un riassunto (battuto a macchina) entro lo spazio indicato.

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Title/Titolo:

"Why Am I Called Upon to Speak Here To-day?": The Jeremiad in the Speeches and Writings of Frederick Douglass and Malcolm X"

Among the most important public figures of their respective centuries, both Frederick Douglass and Malcolm X staked out and maintained their reputations via public and private speaking engagements that allowed them to display their skills as master orators. That Frederick Douglass was among the most influential and sought-after speakers in the nineteenth century is a given; that Malcolm X was, at the height of his career, equally popular is less known. Both speakers' fame and desirability as speakers depended on their abilities to address audiences using a combination of the techniques of traditional rhetoric and the sermonic styles of both mainstream American Protestantism and African American churches. This last element was perhaps most obvious in the speeches of Malcolm X, but both speakers drew upon these techniques in order to revise the jeremiad to address the social and political evils of their times. To be specific, Douglass addressed the evils of slavery and those who passively or actively allowed the institution to flourish, while Malcolm X decried the segregation and brutal violence of American racism and what he perceived as the intellectual dishonesty of his white and black contemporaries. Both speakers argue in their early speeches and writings that America's inability to exorcise these evils would end in its destruction.

This paper examines the rhetorical techniques of each speaker to argue that each was drawing on a religious mode for his particular type of suasion. This mode may be called primarily Christian, despite the fact that one of Douglass's favorite targets was American Christianity and that Malcolm X was a Muslim for most of his adult life. The paper examines excerpts from Frederick Douglass's most famous speeches, including "What to the Slave is the Fourth of July?" and "The Nature of Slavery," and his autobiographical Narrative of the Life of Frederick Douglass, An American Slave, Written by Himself. Douglass repeatedly uses irony, the rhetorical question, chiasmus, apostrophe and Zeugma alongside covert and overt Biblical references to describe the strong links between slavery and corrupt institutions, particularly American Methodism. As a result, Douglass not only condemns slavery and American Christianity, but offers the hope that a revival of the idealistic spirit of both institutions will lead to a more prosperous and egalitarian future. In contrast, Malcolm X also relies on irony and the rhetorical question, but an equal amount of his rhetorical force is found in repetition and understatement, including occasional instances of litotes. The paper examines some excerpts from Malcolm X's more celebrated speeches, including "The Ballot or the Bullet" and "The Black Revolution," then traces the rhetorical structure of The Autobiography of Malcolm X, which is remarkably similar to the structure of Douglass's own autobiography. Malcolm X offers condemnations of American racism similar to Douglass's, but possesses less faith in the nation's founding principles. He argues instead that the very nature of American institutions must change in order to ensure the nation's political and social survival; this is a change posited as almost beyond the nation's reach. The paper concludes with the slight changes in each speaker's rhetoric as his ideology underwent significant transformations later in life.

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Per piacere, si prega di inserire un riassunto (battuto a macchina) entro lo spazio indicato.

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Title/Titre/Titel/Tuolo:

## RHETORIC ON STAGE:

Quintilian and XVIIIth century theory of dramatic performance.

Rhetoric and theatre, though defined in standard dictionaries in a so different way in relation to their genre, to what they represent and to what they concern, share nevertheless some elements which become evident after reading handbooks of the former and seeing performances of the latter.

Orators learned to deliver looking at actors: Demosthenes and Cicero did so, and there was one rhetor who, some years later and when the profession had degenerated, tried to dignify it by writing a treatise about gesticulation: such is the case of Quintilian and the eleventh book of his *Institutio Oratoria*.

From this moment on, the tendency turns upside down, and when after fifteen centuries the world of drama feels the need for a handbook, its eyes are set onto the oratorical practice of Antiquity, and more precisely onto the mentioned eleventh book of Quintilian's *Institutio Oratoria*.

This tendency can be observed in some handbooks from the XVth, XVIth and XVIIth centuries, and such influence also appears in some treatises on theatre from the XVIIIth century, such as F. Lang's work *Dissertatio de arte scenica* (Paris, 1727) or Diderot's *Paradoxe du Comedien* (Paris, 1773).

Both works and their relationship with the third chapter of Quintilian's *Institutio oratoria*, book eleventh are analysed in this paper in order to prove their grade of dependence they show towards it in practical and theoretical matters respectively.

Per piacere, si prega di inserire un riassunto (dattilo o a macchina) entro lo spazio indicato.

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Please type the Abstract entirely within the lines of this form.

Title/Titre/Titel/Tiolo:

ROMAN AUCTORITAS AND EARLY MODERN BLINDNESS TO LATE GREEK RHETORIC

Well before the publication of the Aldine Rhetores graeci (1508-1509), distinctly Greek rhetorical ideas were available to Latinate Europe in George of Trebizond's Rhetoricorum libri quinque (ca. 1433). Still, despite numerous Latin and vernacular translations of their works, the most original insights of such writers as Dionysius of Halicarnassus, Hermogenes, and (pseudo-) Longinus (first printed 1554) were generally ignored for much of the sixteenth and seventeenth centuries. I here argue that this peculiar early modern blindness to the virtues of Greek rhetoric resulted from the *auctoritas* of Roman rhetoricians, principally Quintilian and Cicero.

Though Longinus' Peri hupsous is the best known example of such a widely disseminated work whose originality was long unremarked, a more interesting case is that of Hermogenes' Peri ideon. This work's theory of seven stylistic "Ideas" offered early modern rhetoricians an alternative to the Roman tripartite division of style. Five translators—Bonfine (1538), Conte ([1550?]), Sturm (1571), Camillo Delminio (1594), and Laurent (1614)—rendered this theory clearly and reasonably accurately into Latin or (in Camillo's case) Italian. Based on comparisons between each version and its translator's commentary, I argue that none of these writers recognized (even in his own translation) any precepts that deviated from those of the Roman masters. Consistently, the translators seek to assimilate the theory of the Ideas to the more familiar Roman model. Even Laurent, who explicitly notes at least one departure from Roman doctrines, fails to draw the seemingly obvious conclusion from his insight.

Finally, references to Hermogenes in the period's original rhetorics tend to confirm Roman *auctoritas* as the cause of early modern blindness to Greek rhetoric.

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c/Titre/Titel/Titolo:

Title: "Beth ware of swiche a jape: The Rhetoric of Joke-telling in *The Canterbury Tales*"

Much has been written about Chaucerian humor, comedy, irony, laughter, and, most recently, Carnival. Very few critics have looked specifically at Chaucer's use of the *jape* and yet the term occurs repeatedly in *The Canterbury Tales*, most notably in the Prologue to the Cook's aborted tale. Laughing with joy, the Cook tells us that the miller in the Reeve's Tale *hadde a jape of malice in the derk*, and so, presumably to add to the fun, the Cook will tell a tale that is also a *litel jape*. Such a provocative reading of the Reeve's Tale and of his own aborted tale surely begs us to consider the implications of Chaucer's frequent use of the term *jape*.

Less than a comic tale yet more than word-play, the *jape*, I will argue, occupies a place in the Chaucerian catalogue of comic devices, a catalogue that appears to be based upon Geoffrey of Vinsauf's discussion of Humor in *Poetria Nova*. Geoffrey is, of course, "Chaucer's own 'Gaufred, deere maister soverayn,'" as Beryl Rowland reminds us ("Seven Kinds of Irony," *Essays on Chaucerian Irony*, xvii). This paper then will explore Chaucer's rhetorical use of the *jape*: what incidents he specifically identifies as *japes* and others paralleling such incidents; what characteristics he associates with the *jape*; and the implications of his identifying certain characters as *japeres*.

In the section on humor in *The Poetria Nova*, Geoffrey identifies a jest as "an immature thing" (VII.B: 1916-1917) and thus, he says elsewhere, appropriate for the ridiculous (III.A.4: 431-432; 458-459). He seems to imply that it is often difficult to recognize as a figure because "it is sometimes a color to avoid colors, except those used by ordinary speech and offered by common practice. For comic material rejects (1890) discourse reworked by art, and requires only plain speech" (VII.B: 1888-1892). For Geoffrey, two figures are often associated with humor: *occupatio*, which can be combined with irony or *correctio*, and *praecisio*, which can be *praecisio de dictione* or *praecisio de oratione* (Gallo 218).

Chaucer's *jape* seems to be a particular rhetorical device chosen to ridicule the speaker, a plain speaking man or woman whose use of jest demonstrates his or her immaturity. The characters Chaucer explicitly designates as *japeres* include not only the Reeve and Cook but also the Pardoner, Alyn in the Reeve's Tale, the Monk, the magician in the Franklin's Tale, and Harry Bailey. He goes further, though by asking the reader to consider his own complicity in the joking. In the Parson's Tale, he has the Parson tell us that *japeris* are *the develes apes, for they maken folk to laughe at hire japerie, as folk doon at gawdes of an ape*.

Per piacere, si prega di inserire un riassunto (battuto a macchina) entro lo spazio indicato.

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Title/Titre/Titel/Tuolo:

Healthy Emblems: The Case of the Sparkling Spa, or,  
How to Convince Everybody to Visit the Baths.

In the last decennium of the 17th century a very curious German emblem book appeared in Mainz, dealing with life and habits in and around a spa. The book was published by Nikolaus Person and seems to be unique of its kind. Though partly moralizing, this unusual collection of emblems also tries to appeal to the not-so-serious visitors of such spas who seek the forbidden pleasures. The book can be regarded as an early example of advertising, and this particular set of emblems manages to address different audiences using rhetorical tools to this purpose.

The setting for the book is a chain of spas nearby Wiesbaden, famous for its warm sources for already more than 2000 years. The author or composer of this collection of emblems made the most of the typical benefits the spa offered their guests. There were all kinds of medical reasons to go to a spa and use the baths and cures to overcome illnesses. Also the psychosomatic aspect of taking a cure was already recognized in that time. Moreover, besides the weal and woe of the spa and its cures, there was a shady side to it that apparently had attractive powers for some of the persons who were considering a visit. These circumstances are very well represented in the emblems, and the author succeeds in entertaining both groups of (potential) guests.

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Per piacere, si prega di inserire un riassunto (battuto a macchina) entro lo spazio indicato.

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Title/Titre/Tizel/Titolo:

Contre un "préjugé gothique" ...  
*La Rhétorique française à l'usage des jeunes demoiselles.*

*La Rhétorique française à l'usage des jeunes demoiselles* paraît anonymement à Paris en 1746, premier ouvrage d'un jeune homme de vingt ans, Gabriel-Henri GAILLARD (1726-1806), qui après divers essais de critique littéraire (dont un *Parallèle des quatre ELECTRE : de Sophocle, d'Euripide, de Crébillon, de Voltaire* 1750), se consacrera à l'histoire, avec des biographies (Marie de Bourgogne 1757, François Ier 1766, Charlemagne 1782, Malesherbes 1805), des "rivalités" (de la France et de l'Angleterre 1771-77, de la France et de l'Espagne 1801) et le *Dictionnaire historique* (1789-1804) compris dans l'*Encyclopédie Méthodique* de Panckoucke. Collaborateur du *Journal des Savants*, membre de l'Académie des Inscriptions et de l'Académie française, grand ami du chancelier Malesherbes, G.H.G. est représentatif de ces hommes de lettres philosophes du 18ème siècle qui, sans pratiquer l'éloquence de la chaire ou du barreau ni enseigner dans un collège, estiment que quelques préceptes de rhétorique, ainsi qu'un riche bagage d'exemples et de modèles, ne sont pas inutiles à qui veut certes "goûter les bons livres" mais aussi "prendre la plume contre les préjugés".

En rédigeant pour les "jeunes demoiselles" une rhétorique "française" -sans grec ni latin - qui leur propose, non seulement de "former leur goût" mais encore "d'avoir publiquement de l'esprit" et "d'enrichir la république littéraire", G.H.G. entend lutter contre "ce préjugé gothique qui condamne les femmes à l'obscurité, à l'ignorance, à la paresse, ou à la circulation fatigante des plaisirs frivoles". Or le traité qui en résulte, comparé à ceux que l'on destine soit aux collégiens soit au grand public, présente en effet une originalité assez nette. Non pas dans l'ordonnance, très classique, de ses quatre livres (invention, disposition, élocution, prononciation) ; ni dans la métalangue utilisée, qui, non moins que chez Rollin (1726) ou Dumarsais (1730), est formée (comme *éthopée* ou *subjection*) de grec et de latin francisés ; ni même dans l'hypertrophie du troisième livre, *De l'élocution*, qui couvre les deux tiers de l'ouvrage (280 pages sur 420), avec 140 pages sur la période, les styles et les genres et 140 pages sur les figures, tant de pensées que de mots, présentées quasi alphabétiquement ; tendance naguère épinglée par Gérard Genette et que partageant bon nombre de rhéteurs philosophes ou encyclopédistes.

La nouveauté réside d'abord dans le choix résolument moderne des auteurs cités, constituant pour la première fois (en 1746 donc) un canon autonome et complet de classiques français : "les Bossuet, les Fléchier, les Bourdaloue, les Massillon, pour l'éloquence de la chaire ; les Cochin, pour celle du barreau ; les Corneille, les Racine, les Crébillon, les Voltaire pour la tragédie ; les Molière, les Regnard, pour la comédie ; la Henriade pour l'épopée ; Télémaque, pour le genre du roman poétique ; Rousseau, pour la poésie lyrique ; la Fontaine, pour la fable ; Boileau, pour [...] les préceptes et presque tous les genres ; madame Deshoulières, pour l'idylle philosophique ; MM. de Voltaire, Bernard, de Saint-Lambert, pour les pièces fugitives" ; enfin au sommet de ce Panthéon, "la mère des grâces et des sentiments", de loin la plus abondamment citée : madame de Sévigné... et sa "violente tendresse" pour sa fille. Dans les passages mêmes qui sont sélectionnés pour servir d'exemples, les personnages féminins sont privilégiés ; et depuis Calypso, Médée, Iphigénie, Phèdre, Andromaque, Didon... jusqu'à Gabrielle d'Estrées, Elizabeth d'Angleterre, Marie Stuart, Christine de Suède, la Grande Mademoiselle, voire Alzire et Zaïre, héroïnes voltairiennes, les caractères dépeints ne sont certes pas mièvres ! Quant aux "vertus" louées : la hardiesse, l'enjouement, l'esprit... elles esquissent un idéal féminin qui a de quoi surprendre et charmer. Aussi m'attacherai-je à les présenter.

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Title/Title/Titel/Titolo:

William Edmondstoune Aytoun, First Regius Professor of Rhetoric and English Literature: An Influential Nineteenth-Century Scottish Figure

William Edmondstoune Aytoun, an influential figure in the history of both Scottish rhetoric and English literature studies, was appointed the Regius Chair of Rhetoric and Belles Lettres at the University of Edinburgh in 1845. In 1860, on account of the large success of his lectures on rhetoric and English literature, the Royal Commissioners renamed the chair the Regius Professorship of Rhetoric and English Literature. In addition, they recommended that the other Scottish Universities develop a course in English literature and composition.

Although Horner and Davie mention Aytoun in their historical works on Scottish rhetoric and Scottish education, he is often overlooked in works that acknowledge the influence of Scottish rhetoric on American studies (Miller's The Formation of College English and other works on the origins of English studies and departments). However, Frykman's 1963 work, W. E. Aytoun, Pioneer Professor of English at Edinburgh, explores Aytoun's literary opinions but neglects his lectures on rhetoric. With the exception of Frykman, no other work fully investigates Aytoun's contributions to rhetoric and English literature studies of the nineteenth century.

Based on records housed in Scottish manuscript libraries, this study explores Aytoun's influence on the formation of English studies in Scottish universities and investigates his opinions and attitudes towards education, rhetoric, and English literature. Not only will this study offer a description of Aytoun's ideas pertaining to education, literature, and rhetoric but will also contribute to the scholarship on nineteenth-century Scottish rhetoric and the history of English studies.

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Please type the Abstract entirely within the lines of this form.

Title/Titre/Titel/Titolo:

Making the Worse Seem the Better Case: The Development of Oratory in Fifth-Century Athens

It is widely accepted that the advancement of oratorical technique in classical Greece, especially in the field of judicial oratory, resulted from the move towards democracy and the development of rhetorical teaching at the hands of the sophists. Thucydides tells us (1.77.1) that the Athenians were supposed, in relations with their allies, to be litigious, but no speeches survive from the *pentekontaetia* period. Why is this so, and when did the situation begin to change?

In this paper I shall argue that part of the answer to the first question lies in the problem of literacy: the speeches of this period were not written down or, when they were, did not survive the testing of Athenian or later critical taste. The latter possibility implies the development of an oratorical literary genre, and the answer to the second question is connected with the work of Antiphon, the first in the classical canon of ten Attic orators. However, the modern view that the beginnings of literary oratory date to the late 420s when Antiphon began publishing his speeches is, in my view, mistaken, and I shall contend that Antiphon's speech-writing activities began much earlier. Attestation of Antiphon in contemporary sources is a factor here, as well as the dating of his first speech and the fragments, and the authenticity and dating of the *Tetralogies*, which if genuine suggest that Antiphon was engaged in rhetorical teaching as early as the 440s. Most important of all, however, is Antiphon's reputation as the first professional logographer - I shall explore what this means, precisely, and the implications it carries as to the beginning of Antiphon's oratorical activity.

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Title/Titre/Titel/Titolo:

The rhetoric of William the  
Silent's Apologie. A dialectical  
perspective

Inspired by Toulmin's views on the formal turn in post-Renaissance appreciation of reasonableness, we shall react against the strict separation between dialectical and rhetorical approaches to argumentation. In our opinion, argumentative discourse can only be dealt with adequately if these two approaches are systematically combined. For a sound analysis and evaluation, not only the dialectical goals of the interlocutors should be taken into account, but also their rhetorical goals: they explain the rationale of the various moves that are made in the discourse and the strategic pattern behind the individual contributions. Rhetorical considerations of effectivity can be incorporated in a resolution-oriented dialectical analysis by identifying three components of rhetorical choice in all the dialectical stages of dispute resolution: making a selection from the available topical potential, adapting to the demands of the audience, and exploiting presentational devices. In our paper, we shall show how in each of the discussion stages the opportunities available can be used to complete the stage concerned in a way that is most favourable for the speaker or writer. We shall illustrate our views by means of an analysis of some fragments of William of Orange's famous Apologie (1581), in which he justifies his actions as the leader of the Dutch Revolt against the Spanish ruler of the Low Countries, King Philips II.

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Title/Titre/Titel/Tuoto:

Die spezifische Rhetorik eines Erzählens hin zum Tod:  
Cees Nootebooms *Die folgende Geschichte* und die Rettung der Poesie.

Cees Nooteboom hat mit seinem Roman *Die folgende Geschichte* sowohl den Versuch gemacht, die Dekonstruktion zu ironisieren, als auch einem poetischen Konstruktivismus das Wort zu reden. Wie das geschieht, welche Rhetorik in diesem komplexen Werk angewendet wird, soll der Vortrag deutlich machen. Der hochgradig selbstreflexive Text ist außerdem als Kommentar zur antiken Rhetorik zu verstehen. Selbst Sokrates' Sprachhandlungen propagieren eine Rhetorik, die sich selbst ihrer Konstruiertheit bewußt ist. Es ist kein Zufall, daß ein Altphilologe diesen Aspekt der sokratischen Philosophie aufdeckt, dem in seinem Alltagsleben nur die Rhetorik der Banalität zur Verfügung steht. Rhetorik, so soll die Arbeitsthese lauten, lenkt nicht von den Inhalten ab, sondern schafft erst Inhalte, kreierte Wahrheit durch rhetorischen Spracheinsatz und dekonstruiert sie im gleichen Moment -- denn in welcher Form auch immer erzählt wird: es ist ein Erzählen hin zum Tod und gleichzeitig hin zu einem historisch determinierten Konstruieren von Sinneinheiten.

[Der Vortrag wird auf Deutsch gehalten, die Diskussion kann in Englisch oder Deutsch geführt werden.]

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Title/Titre/Titel/Titolo:

**From the Grave side to the Fireside  
- Transition of the Funeral Poem**

The production of funeral poems was extensive in Sweden during the later part of the 17th and throughout the 18th century. In the mid-1770's however, something happened. The separately printed funeral poems, recited as a part of the burial ceremony, began to be replaced by poems published in the newspapers. This transition of the funeral poem from oral performance at the funeral to written poem in newspapers meant replacing rhetorical rules with rules of poetics. In this paper I will deliberate these changes and show how the classical rhetorical rules and funeral poem traditions are abandoned due to change of media. I will also argue that the transition from oral to written form is related to the bourgeoisie, a group with growing cultural interest and influence in Sweden in the second half of the 18th century, a group that was the main readers of newspapers. These changes will be exemplified using funeral poems composed by the Swedish poet Carl Michael Bellman, active as a writer of funeral poems for nearly four decades, from the 1760's to the 1790's and whose reputation as a poet steadily grew as his style became more and more personal, as can be seen in Bellman's most prominent work *Fredman's Epistles*.

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Please type the Abstract entirely within the lines of this form.

Title/Titre/Titel/Titolo:

Title: Rhetorical argumentation in the letters of Paul

Biblical studies currently evinces an explosion of interest in the rhetoric of the biblical texts. At the turn of the century rhetoric itself was understood as *elocutio* and a rhetorical analysis studied style. The rediscovery of rhetoric in biblical studies in the seventies emphasized *dispositio* and analyzed the structure of the text. The last few years the interest has turned to *inventio* and rhetorical analyses today frequently study the argumentation in the text. In the New Testament Paul's letters are perhaps the most apparently argumentative and they are therefore increasingly subjected to rhetorical analysis.

In my dissertation I discovered that Paul in 1 Corinthians frequently arranges his arguments in the same order as the elaboration of the *chreia* in the rhetorical handbooks. In my new project I will analyze the other letters of Paul, searching for argumentative patterns in them as well. The tentative results of this analysis is that Paul occasionally also in other letters arranges his arguments according to the elaboration of the *chreia*, but that he also uses other types of arguments, like enthymemes, contraries, analogies and antithesis. For my presentation in Amsterdam I will focus on the elaboration of the *chreia*.

Part of the work for the presentation will be done at Emory University in Atlanta, where I will spend the spring semester 1999 as a Post Doctoral Fellow working with Professor Vernon Robbins, the leading expert in the field of New Testament rhetorical analysis.

Per piacere, si prega di inserire un riassunto (battuto a macchina) entro lo spazio indicato.

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Title/Titre/Titel/Titolo:

**The Romance of Rhetoric:  
Creating the Eloquent Heroine in English Renaissance Popular Prose**

The disparity between the admonitions of Renaissance educators against female speech and the grandly eloquent practice of Elizabethan romance heroines is enough to give the feminist rhetorical scholar pause. Juan Luis Vives, Thomas Salter and Richard Mulcaster each have their own, vastly different opinions about the extent to which women ought to be intellectually trained, but only Mulcaster allows the female student even a hint of rhetorical training. Instead, most Renaissance educators insist that women should be seen and not heard. Rhetoricians of the period construct a "female rhetoric" of "blabbering," dissonant sound. As a further deterrent against women's speech, manuals warn maidens to guard their tongues as they do their chastity: a woman who is loose with her tongue is perceived to be loose morally as well. Yet the male authors of the most popular romances of the period create eloquent--even talkative--heroines who manage to maintain their chaste image in the face of their persuasive utterances.

This paper looks first at the contemporary books of instruction, rhetorics and courtesy literature to gauge attitudes towards and constructions of female speech. Then it will focus specifically on *Ciceronis Amor: Tullies Love* (1589) to see how Robert Greene (a prolific romance writer in London at the end of the sixteenth century) constructs his heroine. We will look, for example, at the esteem in which speech is held in the story and how Terentia, the heroine, is able to maintain her position as chaste maiden while still orating and arguing effectively with those around her. Is it possible, that as opposed to a "male rhetoric," Greene designs a "feminine rhetoric" divorced from its belittling, misogynistic conceptions?

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Please type the Abstract entirely within the lines of this form.

Title/Titre/Titel/Titolo: La retórica de lo imaginario: historia, problemas y perspectivas.

El objetivo básico de mi comunicación sería sintetizar críticamente las aportaciones que desde los estudios de la crítica del mito anglosajona y de la poética de lo imaginario francesa, con sus derivaciones hispanas, se han hecho a la retórica poética. Se trata, pues, de un artículo de revisión. Empezaría por esbozar una cronología de esta reciente tendencia retórica, desde sus antecedentes psicoanalíticos, pasando por los estudios que Northrop Frye (Anatomy of criticism, 1957) y Gilbert Durand (Les structures anthropologiques de l'imaginaire, 1969) dedican al tema; hasta llegar a la más explícita formulación de Jean Burgos (Pour une poétique de l'imaginaire, 1982) y a las aportaciones que en el ámbito hispano se han hecho sobre el tema. La obra de Antonio García Berrio (Teoría de la literatura, 1989) se revela, en este sentido, como fundamental.

De manera paralela a esta síntesis cronológica, expondría los aspectos retóricos más destacable de esta corriente teórico-crítica, intentando valorar lo que de positivo y negativo encierra. Es evidente que si bien en algunos temas como el estudio del metaforismo o de la organización mítica del relato ha alcanzado importante logros, otras cuestiones abordadas por la retórica de lo imaginario, como los fenómenos anafóricos, resultan más controvertidas, y ofrecen visiones divergentes por parte de los diferente especialistas.

Por último, intentaría mostrar cuáles son los aspectos de la retórica de lo imaginario que ofrecen, a mi juicio, un mayor interés de cara a futuras aplicaciones teóricas y crítico-literarias, abrdando, com conclusión, una valoración global dentro de la retórica literaria.

Veuillez, s.v.p., dactylographier le résumé dans l'espace encadré.

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Title/Titre/Titolo:

Figural Logic: The Relation of the Topics and the Figures

In an essay published in 1990, "Topos and Figura: Historical cause and effect?" (in *De Ortu Grammaticae*) James J. Murphy suggests that a major issue in rhetorical history is the relationship between the apparently separate systems of the topics, recommended to stimulate the invention of lines of argument, and the figures of speech, recommended to render expression more forceful and vivid. Murphy notes the absence of sources between 300 and 100 BCE to explain the sudden appearance of the well-elaborated list of figures in the Roman *Rhetorica ad Herennium* (ca 86 BCE.), a list which inspired subsequent catalogs of the figures for two thousand years, and he also remarks on the intriguing similarities between the conventional lists of figures and the lists of topics that travel a parallel track through history in dialectical treatises by Aristotle, Cicero, Boethius, etc. "Did Greek *topos*," Murphy asks, "lead to Roman *figura*?" Both A. Kibédi Varga ("Rhetoric, a Story or a System?") and Sister Miriam Joseph (*Shakespeare's Use of the Arts of Language*) would have answered "yes" to Murphy's question, since both discussed the relationship between the supposedly ornamental figures and the substantive lines of reasoning. At issue in the topic/figure connection is more than a matter of historical priority, for, as Murphy points out, "Implicit in this question of the relation of *topos* to the *figura* is an even more fundamental question which strikes to the epistemological roots of our Western linguistic history. The question is so fundamental that its phrasing is critical: to put the question in the jargon of post-Roman rhetorical terminology, is Invention the same as Style? . . . To put it into post-Saussurean terms, is language the same as thought, or perhaps the creator of thought?" (Murphy 246-247).

This paper will focus on three figures – antithesis, incrementum, and polyptoton – to argue that, indeed, certain topics and figures are intimately related, and that it is possible to express figurally the line of argument one has chosen topically or even to discover a line of argument itself in a formal way through stylistic manipulation. This claim can be supported, first, by comparing the treatment of similar lines of reasoning in Aristotle's *Rhetoric* and his *Topics*. Both texts offer stylistic prompts to invention for the figures analyzed here: placing semantic opposites with opposites in the case of the antithesis, lining up members of a class by their share in more or less of an attribute in the case of the incrementum, and creating a set of coordinate terms sharing or derived from the same root in the case of polyptoton.

Second, to illustrate the epistemological consequences of this connection, three brief cases of invention and sample passages will be taken from crucial texts in the history of science where the figures deployed are arguably constitutive of a critical line of reasoning. To begin with, Newton's use of the series-forming figure, incrementum, conforms intriguingly to its profile in sixteenth and seventeenth-century treatises as a figure of amplification, which allows the rhetorician to estimate the value of an outlier, at the top of or beyond the series. (Newton would have found such an account in the rhetoric text by Gerardus Vossius that he was required to study at Cambridge.) The logic of this figure resembles the numerical approximation (spanning an interval with a series, approximating a value not directly calculable) achieved by differentiation.

Darwin's *The Expression of the Emotions in Man and Animals* (1872) provides an example of the use of the antithesis (as described by Aristotle in Book III of the *Rhetoric*) to direct a line of inquiry: Darwin believed that "opposite" emotions like fear and affection were naturally displayed by "opposite" physical manifestations (fur up or fur down). Darwin selected terms for emotions and movements so that he could, as Aristotle directed have opposites placed with opposites in parallel cola, one pair supporting the other. The logic of his argument is directed by the semantic and syntactic constraints imposed by the figure.

The creation of sets of terms by inflection or derivation, and the spreading of a term in an argument, as, for example, an adjective modifying several terms, came highly recommended by Aristotle as a way to carry over a point from a premise to a claim: "If justice is something praiseworthy, then so will a just man, and a just deed, and 'justly' connote something praiseworthy" (*Topics*, Barnes 1984, I, 190-191). Any new key term in a science will enter usage with a unique "polyptotonic" path as it colonizes other parts of speech. At the heart of William Paley's "natural theology" is the polyptotonic move from creation's design to its designer.

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Title/Titre/Titel/Tuolo:

Facing the Roman people: Cicero and the rhetoric of the contio.

Critics have traditionally measured the character of Cicero's popular rhetoric by direct comparison of the speeches to assembly and senate on the same topic (the Catilinarians, Post reditum ad Quirites, against ad Senatum), stressing the simpler diction and stronger appeals to emotion, patriotism and religion in the contio. All justified, but attention paid to Cicero's first popular speech, supporting Manilius' bill for Pompey's Mithridatic command, reveals other aspects: awareness of possible resentment that he had not previously addressed the people, or criticism for showing his electors insufficient gratitude. And in composing de Oratore, shortly after delivering those speeches of grateful thanks for his return, Cicero devotes special attention to the contio as the orator's greatest challenge and opportunity.

It was, after all, an unpredictable scene; to face not a representative selection of the people, but one dependent on place and time. The magistrate could take along a group of right-thinking supporters, but unless the occasion was unannounced his opponents could turn up in force to intimidate uncommitted citizens.

This paper reviews the recommendations and warnings of de Oratore 2.333-8 in light of the texts and occasions of Cicero's known "popular" speeches. There is one local problem. 333-34 may be common to both senatorial and popular suasiones but it is difficult to decide what Cicero is saying in 334 about the effect of audience concern with expediency on their reception of the speech.

There is also the larger problem of shifts in his own perspective. In earlier judicial speeches such as pro Cluentio Cicero spoke harshly of the feverish and revolutionary nature of contiones; was this implicitly limited to tribunician contiones? Does the contrast between this disapproval and the respect he shows the people in another early judicial speech- the first actio against Verres, delivered when he was candidate for the aedileship, rest on distinguishing between the "real Roman people" and a subcategory of idlers and malcontents? In the years just before composing his dialogue Cicero had seen the contio at its worst. So does the non-judgmental language used here in de Oratore, written for a select more or less senatorial audience, imply self-censorship? Or is he protecting himself from the growing unmanageability of the contio by cleaving to the situation of his precepts not in Cicero's own time but in the more disciplined time of Antonius?

The discrepancy between theory and current reality is particularly acute when Cicero offers correctives for the four causes of hostile reaction (acclamatio adversa populi) in 339. For posterity with hindsight this small section of his mighty treatise might seem to betray the hopelessness of his whole cultural project; but only if hindsight stops with the dying republic. The same skills are now needed again in the television democracies of our age.

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Name/Titel/Titolo:

Henri III's *Mignons* and the Rhetoric of Praise and Blame

In his book *L'homosexualité dans l'imaginaire de la Renaissance*, Guy Poirier discusses briefly a satirical poem recorded by Pierre de L'Estoile against the *mignon* Maugiron. Poirier suggests that the poem deforms an epitaph written by Philippe Desportes for Quélus, another of the *mignons*, thus creating "images inversées, utilisées à rebours". While Poirier's idea is useful, it leaves largely unexamined both the character of the original eulogistic discourse and the processes by which its satirical transformation is effected.

Using theoretical work by Gérard Genette and Kathryn Gravdal, this paper will analyse the rhetoric of praise and blame, of eulogy and satire, found in poetry written for and against Henri III and his *mignons*. Concentrating largely on the year 1578, which saw the deaths of three of the *mignons* in rapid succession, it will look at pieces by Desportes and those recorded in L'Estoile, as well as at others by such poets as Jamyn, Passerat, Ronsard and Du Perron. It will examine, for example, how the heroic epitaph is transformed into moral indictment; how the *mignons* are ennobled through the use of classical examples, classical "mythologizing" discourse, or discourse of love, and how these are transformed into the obscene and the comic. Finally, it will suggest that the rhetorical influences at work are circular, with the discourses of blame feeding those of praise, as well as *vice versa*.

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Title/Titre/Titel/Título:

## RHETORICAL THEORY IN XVIIth CENTURY SPAIN: A CRITICAL SURVEY

In Spain as well as in other European countries, rhetoric reached a climax during the XVIth century. As a result of the spread of Humanism, the growing interest towards the *ars bene dicendi* required the production of handbooks which could suit the diverse demands of the interested public. This need was more than sufficiently satisfied, and thus we have literally hundreds of rhetorical handbooks which, aimed to different audiences, were printed throughout Europe in the XVIth century.

Based on some of the research already done on the matter (Martí, Rico Verdú, Artaza, López Grigera) and on many of the original texts, this paper examines over twenty treatises and gathers them under several headings which account for the general tendencies of rhetoric, giving as well the main features of each and of its concrete Spanish version: ciceronians, hermogenians, jesuits, sacred preachers, eclectic...

Questions such as the importance granted by these tendencies to the different rhetorical operations (*inuentio, dispositio*, etc.), the audiences they were aimed to, their relevance in their cultural milieu and several others are all addressed in this paper.

УНИИИИ, А.У.И., аннотирование в русском языке не требуется

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Title/Titre/Titel/Titolo:

## Eighteenth-Century Women's Rhetorical Instruction: The Role of Salons

Salons were an important site of women's rhetorical instruction. Importing a tradition begun by the Marquise de Rambouillet in France (not unrelatedly the birthplace of belletristic rhetoric), British city dwellers took to the salon as "a space in which talented and learned women could meet with men as intellectual equals." Rambouillet shaped a forum in which aspiring writers and speakers—female as well as male—presented their work and critiqued that of others (Anderson and Zinsser 104). The woman orchestrating such a circle did much to nurture the literary aspirations of the intellectual and social elites who met in their salon or drawing room. One such woman in mideighteenth century London was Elizabeth Montagu, who, tired of trivialities like card playing, organized a salon at her home. Such groups became known as "Bluestockings," an appellation that played off the white and black stockings that were de rigeur for Englishmen attending formal events.

Indeed, women's entree to writing was often through training in the polite arts, either through manuals in rhetoric and belles lettres or courtesy manuals, which schooled them in the necessary social forms of writing, just as it taught them to discern and appreciate the moral virtues of beautiful style. The patroness of the salon, the "salonieres," also sponsored poor women like Elizabeth Carter, whose literary talents would have otherwise gone unrecognized and unsupported. As hotbeds of culture, learning, and politics, salons became suspect in nineteenth-century Britain, especially for women (114).

As historians of rhetoric are beginning to make clear, women's rhetorical instruction was indeed diverse in Great Britain in the eighteenth and nineteenth centuries. My talk will address questions like the following: What forms did such rhetorical study take in salons? What range of rhetorical practices took place? What topics were women encouraged to write and speak about? Who participated in the salons? Answers to such questions are crucial to understanding fully the role of women's study and practice of rhetoric in the period.

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Title/Titre/Titel/Tiolo:

Biblical Rhetoric and the 19th Century African-American Cultural Tradition

While many scholars have considered how biblical language and imagery have framed African American writing, few have noticed that the rhetoric generated within this dialogic system provided the mechanism to "deconstruct" the institutional structures that have and continue to oppress African Americans. One of the primary sources of these cultural texts was the language of liberation and empowerment embedded in the African American Christian tradition. This language evolved as a response to the attempts of what David Walker called white "pretenders to Christianity" to negate the personhood of people of African descent by claiming that they were not the result of a creative, divine act of God, but rather were the result of evolutionary chance and sin.

Since these religious racists saw people of African descent as the embodiment of God's displeasure, they empowered themselves to alter their relationship with their slaves from that of person to person to that of person to object or possession. The Bible was used selectively to emphasize the inferiority and inhumanity of slaves, an objective made easier with the prohibition against slaves learning or anyone teaching them to read and write.

The very act of appropriating biblical rhetoric by African Americans, then, argues against the wholesale negation of the race as a people fit for little more than serving as "hewers of wood and drawers of water." The cultural texts of people of African descent in America indicate that they were attempting both to emphasize the humanity of their people and to criticize the Europeanized concept of the African as a subhuman species cursed by God.

In my paper, I discuss the specific ways African Americans appropriated biblical discourse in the 19th century to assert their selfhood. I provide discussions of the following texts: David Walker, Appeal; Nat Turner, The Confessions of Nat Turner; Frederick Douglass, Narrative of the Life of Frederick Douglass, an American Slave, written by Himself; Booker T. Washington, Up From Slavery; Anna Julia Cooper, A Voice From The South; Jarena Lee, "Religious Experience and Journal of Mrs. Jarena Lee, Giving an Account of the Call to preach the Gospel"; and Julia A. Foote, A Brand Plucked from the Fire.

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Title/Titre/Titel/Titolo:

### THE RHETORIC OF TRANSLATION

The suspicion that hangs over the art of translation echoes and prolongs the suspicion that has long dogged the older art of rhetoric. In his recent "The Poetics of Imperialism", Eric Cheyfitz associates the two arts in his critique of colonial discourse, speaking of "the orator who translates a savage humanity into civilization through the power of his eloquence". The translator, like the orator, stands accused of obscuring the truth (here the truth of the "original") with a false, hollow, secondary language (by contrast, modern theory may vindicate both translation and rhetoric at the expense of the "origin"). In particular, translation like rhetoric is an art of effects, concerned with audience reactions as much with expressive accuracy or faithful communication. Drawing on recent debates in translation theory (e.g. the work of L. Venuti) and using particular examples from French, Russian and English, this paper will explore rhetorical dilemmas faced by writers seeking to find a new voice and a new destination for already existing verbal artefacts.

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Venuti, s.v.p., dactylog!

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Title/Titre/Titel/Tuoto:

### Persuasion in Sophistic Rhetoric

The idea that the aim of rhetoric is persuasion is established by Plato, accepted by Aristotle and enshrined today in the title of Kennedy's justly admired handbook. In seeking the sophistic roots of this view scholars turn to Gorgias, who ties *logos* to persuasion in *Helen* 8-14, and before him to those shadowy figures, Corax and Tisias, whose pioneering inventions were reportedly motivated by the need to speak persuasively in the lawcourts and assemblies of newly democratic Syracuse. Since speaking persuasively in lawcourts and assemblies is generally taken as one aim of sophistic education, it is easy to conclude that for the sophists speaking well meant primarily speaking persuasively. A few recent scholars, such as Cole and Swearingen, have reconsidered sophistic rhetoric in ways that avoid or go beyond its connection to persuasion, but the connection itself has not been directly studied. That is the purpose of this paper.

It is well known that in his argument that Helen is not to blame for succumbing to the power of *logos* Gorgias virtually identifies *logos* with persuasion, but few realize that persuasion is mentioned nowhere else in *Helen* and rarely elsewhere in Gorgias or the other sophists. The evil effects of persuasion are well known from tragedy, and so it is understandable that Gorgias would connect *logos* to this (evil) persuasion in arguing for Helen's innocence, but we have no reason to accept the general assumption that this is his own view of *logos*. Elsewhere (even in *Helen*) the sophists speak of *logos* very differently -- as "fine," "precise," "appropriate," and even "true." Persuasion, even in *logoi* that have the form of lawcourt speeches, is usually negative: a force leading someone to do wrong. Moreover, persuasion is not the aim of most sophistic speeches, which were composed for display or instruction. *Helen*, for instance, is constructed as a forensic *logos*, but it was not delivered in a court and if Gorgias' purpose was to persuade others of Helen's innocence, the speech is a clear failure. More likely, Gorgias' aim is to display his virtuosity in style and argument, as well as to please and educate his listeners. Similarly, in the composition of double-*logoi* (Protagoras' *Antilogiae*), such as the *Dissoi Logoi* and Antiphon's *Tetralogies*, an individual *logoi* may take the form of persuasive speech, but the double-speech as a whole cannot have been intended to persuade its audience, who ought to be impressed by the *logoi* on both sides

In my paper I will note (with the help of a handout) specific passages where persuasion is mentioned in the sophists. After demonstrating the largely negative force of persuasion, I shall then consider various passages that suggest the particular virtues of a *logos*. This will show that the sophists constructed *logos* very differently from Plato's simple persuasion model. Among the passages I shall examine are Antiphon's *Second Tetralogy* (3.4.1-2: the truth of things is knowable only from the *logoi* on each side), Alcidas, *On the Sophists* (several passages on the qualities desired in a *logos*, with no mention of persuasion), several passages in Thucydides (speeches are for instruction, should be appropriate, delight the crowd, etc.), and even the opening of *Helen* ("The adornment of a *logos* is truth") reflect on the special excellence of a *logos* in terms that might have, but do not, mention persuasion. Although a complete picture of the sophists' views of *logos* is beyond the reach of a short paper, I will at least establish that the Platonic equation of rhetoric and persuasion seriously misrepresents the views of his predecessors.

Cole, Thomas *The Origins of Rhetoric in Ancient Greece*. Baltimore 1991  
Kennedy, George, *The Art of Persuasion in Greece*. Princeton 1963  
Swearingen, C. Jan, *Rhetoric and Irony: Western Literacy and Western Lies*. Oxford 1991

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Title/Titre/Titel  
Adopting a Utilitarian Rhetoric of Assimilation:  
Nineteenth-Century Scottish Universities and Commerical Society

In the recent publication The Formation of English: Rhetoric and Belles Lettres in the British Cultural Provinces (1997), Tom Miller "reexamines the civic concerns of rhetoric and the politics that have shaped and continue to shape college English." According to Miller, British "provincials were concerned with the psychology and sociology of learning because they had to consciously teach themselves the dominant culture." In particular, nineteenth-century Scottish rhetoricians desired to reform educational practices to help students (including women and the working classes) adjust to rapidly changing social conditions brought on by industrialization and the resulting rapid advancements made in science and culture. During the nineteenth century, the university's primary mission was no longer to turn out clergy members and lawyers, but rather to help students assimilate into the dominant (English) culture and to prepare them for careers in business and industry. A new citizenry and a new science challenged the future; preparing students for these challenges while addressing provincial anxieties and aspirations became the primary concerns of many influential Scottish professors of logic and moral philosophy, language study, and psychology.

This historical study--based on archival examinations of student lecture notes and professors' letters housed in the University of Glasgow and the University of Edinburgh manuscript libraries, along with published lectures, documents associated with the Mechanic's Institutes, and practices of the Scottish Debate Societies--will closely examine the shift in nineteenth-century Scottish universities away from the study of classical rhetoric with its emphasis on critiquing public discourse towards a utilitarian rhetoric of assimilation.

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Title/Titre/Titel/Tiulo:

The Text of Philodemus' *On Rhetoric* 4

We now have evidence that Philodemus' *On Rhetoric* comprised at least eight books (Longo, *Arch. Pap.* 1997, Beiheft 3: 631-35). Of all these, book four is arguably the most important to the history of rhetorical theory on two accounts. First, the book contains Philodemus' self-conscious handling of "what some say are the parts and precepts of rhetoric" (ἃ μέρη φασι τινες καὶ διδάγματα τῆς ῥητορικῆς ὑπάρχειν', *PHerc.* 1007 col. 42a.6-8). Second, the textual materials which belong to this book most certainly address functional activities of rhetoric, including expression, delivery, arrangement, and invention, as well as the genera of rhetoric, including deliberative, forensic, and (especially) epideictic speeches. One difficulty for interpretation of *On Rhetoric* 4 has been and continues to be the reconstruction of its text. For nearly a century we were dependent upon Sudhaus' edition of 1892 (*Rh.* 1: 147-225). This edition represented the surviving text of the book as containing material from two continuous papyri--*PHerc.* 1423 and *PHerc.* 1007/1673. Sudhaus' conception of the book was substantially altered by Dorandi in 1990 (*ZPE* 82: 82-85). Dorandi took as his starting point the paleographical studies of Cavallo. Cavallo had identified the scribal hands of more than a hundred Herculean papyri, not least *PHerc.* 1423, i.e., Anonymous 27, and *PHerc.* 1007/1673, i.e., Anonymous 11 (*CErc* 13, Suppl. 1 [1983]: 44-46). From Cavallo's identifications, some of his own, and apparent patterns of scribal production associated with Herculean papyri, Dorandi reasoned that any rhetorical papyri written by Anonymous 27 and Anonymous 11 must belong to the original papyrus rolls that contained *PHerc.* 1423 and 1007/1673 respectively. Moreover, having noted several passages where materials copied by Anonymous 27 exactly corresponded to materials copied by Anonymous 11, Dorandi concluded that the two scribes were working on separate editions of the book (*ZPE* 81 [1990]: 33-35). Consistent with the foregoing, Dorandi's description of *On Rhetoric* 4 was as follows: Edizione A--*PHerc.* 221, 232, 245, 426, 463, 1423; Edizione B--*PHerc.* 224, 1077A, 1114, 1677A, 1007/1673.

The present paper is a preliminary revision and extension of Dorandi's description of *On Rhetoric* 4 (based on microscopic autopsy of the relevant papyri). At the outset, certain paleographical elements of the description need revision. *PHerc.* 426 and 232 are not written in the hand of Anonymous 27; neither is *PHerc.* 1114 in the hand of Anonymous 11. Also, the supposedly continuous material in *PHerc.* 1007/1673 is necessarily derived from two separate rolls. In line with these revisions, it would appear that we have papyrological evidence for three rolls that contain materials from *On Rhetoric* 4. To extend Dorandi's description, I will tentatively reconstitute the three rolls and provisionally reconstruct the order of papyrus materials in *On Rhetoric* 4. In the end, I will discuss the sequence of topics that arises in the new text of the book and consider the implications of this sequence for our understanding of Philodemus' position on rhetoric.

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Title/Titro/Titel/Tuolo:

**Éthos and Êthê in Aristotle's Rhetoric**

Earlier in the *Rhetoric* Aristotle insists that the only *êthos* relevant to the art of rhetoric is an *êthos* which the speaker creates through the course of argument. Relying on pre-existent reputation falls outside the art of rhetoric. On the other hand, the *êthê* is part of the material on which the speaker relies to create his arguments, and therefore his *êthos*. When the orator constructs an argument based on other sorts of materials, he makes something logical and rational out of non-rational materials. That is the difference between technical appeals and *atechnoi*, which the speaker merely uses and does not himself make. When the speaker's arguments are persuasive, they result in the audience trusting the speaker and so ascribing *êthos* to him. In this way, *êthos* is made out of non-ethical materials. But something different occurs when the speaker takes the *êthê* of the audience and makes an argument, and thus, an *êthos* for himself out of it. In an at least apparent paradox, the speaker wins the trust of the audience by appearing to trust the audience. He appears superior to the audience, and so worth listening to and believing, by appearing the same as the audience, sharing their beliefs. This paper will concentrate on Aristotle's instructions to the rhetor in *Rhetoric* I.8 and the implications of those precepts for the concept of *êthos* in the *Rhetoric* as a whole.

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## WHATEVER BECAME OF DIOTIMA? THE DECORUM OF A SEX CHANGE

Early modern concepts of rhetorical decorum were strongly challenged by two aspects of Plato's *Symposium*. Both the homoerotic content of the dialogue, and the prominent role of Diotima as the instructor in the highest form of love violate foundational social norms of the period. In this paper, I sketch the history of attempts to confront these two aspects of Plato's dialogue, and argue that attempts to meet the challenge by adjusting the sex of the "Diotima" figure are closely related to changes in the sex of the participants. I trace how the adjustments affected the rhetorical presentation of subject, audience, speaker and occasion. I hold that such changes, while rooted in decorum, also affect the argument structure in early modern dialogues on love.

Diotima—with whatever degree of fictionality attaches to her—represents one of the few surviving female voices in ancient philosophical texts. She left behind little more than a name, a contested historicity, and many echoes, mostly ones, which sing her song of transcendence in a different key. Arguments could indeed be made for her figuration in late antique and medieval allegories of Lady Reason. But given the disappearance of the direct Platonic model and the substantial genre difference between Greek philosophical dialogues and medieval allegories, these works obscure the novelty and uncomfortable quality of Diotima's role as much as they recall an authoritative female presence in dialogue.

It was not until the sixteenth century that a re-examination specifically of Diotima's contribution to dialogues of love became possible, following the recovery of the *Symposium* and Fiction's initiation of a commentary tradition on the text. In the multitude of subsequent works, which paid homage to the *Symposium*, a significant number of the participants underwent sex changes. The participants in the dialogues now included women, homoeroticism was replaced by heterosexual eroticism as the springboard to transcendence, and most importantly, the powerful position held by Diotima was now given to a man. Placed at or near the end of the text, the "Diotima" speech reframes the previous discussions into a discourse on the love which strives for the highest good. It is given strongly authoritative trappings, and moves the dialogue toward a mystical conclusion demonstrating the union of human with the divine.

Pietro Bembo was the first author of an early modern dialogue (*Gli Asolani*) to include female participants in the conversation. But he was also the first to re-assign the "Diotima" speech, transferring it to a male hermit. His achievement was immortalized when Castiglione awarded the speech to the character of Bembo in his dialogue of male and female courtiers. Of the innumerable dialogues on love modeled on *The Courtier*, only one again gives to a woman the last substantial word. In Tullia d'Aragona's dialogue on love, the eponymous protagonist disputes actively to the end, but changes the argument in an important direction. She refuses the view that human love and sexuality have only a reflected importance and derive their meaning from a movement away from the physical toward the more universal, and the more rational.

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Name/Title/Titolo:

"The True Relation Between the Nature of Things and the Nature of the Mind":  
The Psychological Foundations of the Rhetoric of Francis Bacon

The current reputation of Francis Bacon as a father of modern science has led to a perception that he eschewed the euphuistic style of Renaissance prose for a modern, "plain" style, purely cognitive approach to rhetoric. Such an understanding of Bacon's prose style is simplistic, however. Euphuism is only one manifestation of Erasmian *de copia* which pervaded humanistic education. Bacon's writings themselves testify to his eloquence and, while he did distinguish between magistral discourse (used for teaching and for persuasion) and the initiative (aphoristic) discourse of experts in natural philosophy, that distinction does not vitiate the use of figures and tropes. Rather, Bacon's concern was with the "completeness" of the discourse. For the study of natural philosophy, he preferred an aphoristic style that compelled the thinker to pursue inquiry rather than to reach a conclusion.

Bacon's concern with aphoristic prose as a means of motivating inquiry is simply one expression of his theory of rhetoric as the application of "Reason to Imagination for the better moving of the will." In a 1996 essay on Bacon's rhetoric, Brian Vickers discusses the influence of Aristotelian and medieval theories about psychology on Bacon's conceptualization of the relationship between dialectic and rhetoric. His treatment re-evaluates the status of rhetoric, making it equal to that of dialectic, and dispenses with any notion of a "purely cognitive concept of rhetoric." However, given Bacon's objection to dialectic as it then was practiced, and his deep anxieties about language, it may be that retaining these old categories is itself antithetical to Bacon's project. It is difficult to know, since Bacon's theory is never clearly articulated and must be mined from a number of texts written over an extended period of time.

This paper attempts a stylistic analysis of the *Novum Organum* as a way of shedding light on Bacon's understanding of the relationship between the psychological faculties, dialectic, and rhetoric.

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Prophetic Criticism of the Temple's Ritual:  
A Rhetorical Perspective

The Temple's ritual is a fundamental religious concept in Biblical religion. In fact, one is expected to worship God through the established ritual of the Temple. The Temple represents God, provides security, and the ritual guarantees the process of appealing to God. Consequently, any sort of reservation or open criticism of the Temple's ritual will be rejected both by the religious establishment and the worshippers.

Nevertheless, the prophets intend to criticise the Temple and its ritual. The essence of their criticism is a gap between intention and practice. The point is that the prophets see a tension between true religion, which is internal, and practical religion that is external. This distinction is rejected both by the religious establishment and the general worshippers.

How do the prophets approach the subject? The prophets are well aware of the problem, and their speeches reflect their rhetorical endeavour. This rhetorical discourse is the subject matter of the present paper. The paper demonstrates the prophetic rhetorical strategy regarding the question of the Temple's ritual through a selected illustrations, taken mainly from the major prophetic books such as Isaiah, Jeremiah and Amos.

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**THE ARTISTIC MODE AS A PERSUASIVE MEDIUM IN MODERN ISRAELI ART:  
THE CASE OF THE SACRIFICE OF ISSAC**

Modern Israeli art that was developed in the last century has its roots in the Jewish tradition, hence it is expected that the powerful law generated from the second commandment will have its hold upon it. That would mean therefore, that Israeli art will not utilize persuasively and efficiently visual imageries in order to appeal to the Jewish audience. However, art in modern Israel had found the way to use the artistic mode as a persuasive instrument in spite, or because of, its relationship with the Jewish tradition without negating it. Hence the question that this paper will deal with is, what kind of rhetorical method did the Israeli artists apply in their visual imageries in order to deliver their message to their audience? Was it just the use of straight forward language that portrayed just the biblical episode, or did the artists enforce upon it political, social, or religious messages that needed to explore different rhetorical venues in order to approach their skeptical audience?

The paper will display visually (with slides) several artistic examples from different periods and different messages that were using the artistic method as a persuasive mode, such as the Holocaust trauma, the victorious spirit of the Six Days War, as well as the depression after the war in Lebanon in 1982.

Per piacere, si prega di inserire un riassunto (dattilo a macchina) entro lo spazio indicato.

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Title/Titolo: The Language of Mestizaje in a Renewed Rhetoric of Black Theology

This paper proposes to explore the development of a renewed rhetoric of Black Theology which elucidates black identity and experience using the language of mestizaje, biological and cultural mixture, in order to mirror the contemporary reality of black heterogeneity.

Recently, notable black theologians met in Chicago to celebrate the 30th anniversary of James Cone's pivotal work, Black Theology and Black Power, and to discuss ways to re-invigorate Black Theology to address social and economic ills which plague today's black American community. There was an uneasy feeling that the rhetoric of Black Theology which found its impetus in the Black Church to address the oppression of a black people in the 1950s and 60s was not wholly adequate to redress the inequalities which plague the contemporary black community in America. The rhetoric of Black Theology as formulated back then assumed a homogeneous black people who shared a common history in America. Cone says it best when he argues that "it is this common experience among black people in America that Black Theology elevates as the supreme test of truth" (New York: Seabury, 1969:120).

In today's context, however, the very nature black identity is in transition, problematized by such moves as the US Census Bureau's initiative to give black Americans the option to classify themselves as other than "black" if they are of mixed blood and cultural heritage. Black identity is additionally problematized by the increasing number of Latino and Hispanic persons of African descent in the United States. The forebears of these people did not experience the harshness of slavery in America, but in the African Diaspora. African Hispanics and Latinos are identifiably "black" under the starkly drawn dichotomous norms of race in the United States. These people, like black Americans, often live in a parallel world, perceiving their reality in a different manner than the society in which they function. They also encounter similar forms of racism as black Americans, with the added burden of difference in language. But they do not process their experiences through a black American perspective because their historical identity is different.

Crucial questions arise when this new context is considered. How would a renewed Black Theology include those of mixed identity? Can it afford to ignore the greater presence of black Hispanics? What language will it use to incorporate these peoples of mixed blood and culture?

If a renewed rhetoric of Black Theology is to move beyond being simply reflective action or an academic event to become an effective political discourse bringing together practical and spiritual matters to address contemporary issues of social and economic inequalities, then it must build a new basis made primarily from the transfigurations of black identity and experience in America. A renewed rhetoric of Black Theology will require pluralization of black identity and experience. This paper proposes that this pluralization can be formed around the language of mestizaje. It is the purpose of the proposed paper to explore what this language would look like within the contemporary context of black heterogeneity.

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Title/Title/Titel/Tuolo:

The classical stasis system and modern doctrines of legal defenses.

Significant progress in understanding the doctrine of stasis formulated by Hermagoras of Temnos has been made by tracing it back to its origins in Stoic philosophy or the works of Aristotle. In this paper, I want to cast further light on the doctrine by projecting it forward and comparing it with elements of modern legal theory. Common law countries have traditionally allowed an intricate variety of legal defenses, that is, of the replies which it is possible to make to an accusation. Recent work in law and philosophy, however, has begun to draw the outlines of a more general theory. This theory of defenses, I will argue, shows remarkable parallels to the Hermagorean stasis system. Indeed, in at least one respect the modern theory helps us untangle the classical doctrine, since it separates out different categories of justification and excuse and thus clarifies the otherwise overburdened third of "qualitative" stasis. The similarity of the two doctrines suggests that they serve similar purposes. In other words, the Hermagorean stasis system may best be viewed as a theory of defenses to charges of wrongdoing. But this would mean that the generalization of the system made by Cicero in de Oratore--converting the Hermagorean staseis into the general questions an sit necne aut quid sit aut quale sit--was a mistake.

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Per piacere, si prega di inserire un riassunto (brevemente e macchina) entro lo spazio indicato.

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TOTAL P.05

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Title/Titre/Titel/Titolo:

Discrimination in the De Copia of Erasmus

Erasmus's famous "treatise" has been admired for its wealth of instruction in techniques for developing language skills and expanding subject matter. These are the traditional concerns of rhetorical teaching on style and invention. This paper focusses on Erasmus's preoccupation, not only with the acquisition of copious language, but also with the uses to which this linguistic abundance is put. Language for Erasmus is no neutral dictionary object, it is always situated and used for multiple purposes. In this way Erasmus never forgets the broad scope of traditional rhetoric, in particular its special emphasis on aptness and decorum. Copia is subject to many constraints. It can only be exploited when all aspects of the rhetorical context are taken into consideration. Variables, such as speaker, audience, genre, and subject matter, must all be reviewed. Erasmus may not break much new ground in this area, but he gives life to old ideas through a wealth of illustration presented with wit, urbanity, and many shrewd insights into the forces at work in linguistic exchange.

Veuillez, s.v.p., dactylographier le résumé dans l'espace encadré.

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Per piacere, si prega di inserire un riassunto (battuto a macchina) entro lo spazio indicato.

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Please type the Abstract entirely within the lines of this form.

Name/Titre/Titel/Titolo:

Rap/Hip-Hop/Hip-Hope Music and the Legacy of Tupac Shakur

This paper is a functional paper. It is relevant and useful to scholars, students, young people, parents, and researchers.

The paper begins by setting forth a short historical view of the origins of Rap music within the United States. Thereafter, the paper sets forth a long historical view of the origins of Rap music within African antiquity. The paper then moves on and identifies and explicates the African Centered/African infrastructure of Hip-Hop culture. After that, the paper looks closely at Tupac Shakur--as a master rhetor, as a brilliant Rap music maker/Hip-Hop legend, as a young African man distorted primarily by an anti-African society and secondarily by himself, as a kind of "Contemporary Poetic Prophet from the Concrete"--from whom we can learn much about contemporary society and contemporary American African youth.

This paper contends that almost all adults--including professional scholars--critique and criticize Rap music and Hip-Hop culture without having ever listened to a single Rap album/CD from start to finish. Such a relationship is unwise when the reality is that almost all of our young people listen to Rap music incessantly. As adults, and certainly as scholars, it is imperative that we become literate relative to Rap music and Hip-Hop culture. We do not have to like Rap/Hip-Hop, but we do need to learn it. It is where our rising generation is; and if we want to communicate effectively with them, we must learn part of their world--the world and rhetoric of Rap/Hip-Hop Music and Culture.

This paper also contends that Tupac Shakur was more than one more misogynistic, narrow-minded, visionless, young African man. Going beyond mainstream media soundbites, doing our own depth analysis, we discover that Tupac was a young African man with plans much broader and bolder than making rap CDs and movies. He was a kind of contemporary-Hip-Hop-generation prophet, who saw, knew, and named U.S. society's contradictions and injustice toward African people; and simultaneously, Tupac was a gifted African man who wrestled with allowing his spiritual self--a very profound spiritual self--come fully into bloom. Potentially, Tupac had a very special political and spiritual future in front of him--and some feared this potentiality. One destined to be a giant left us early; yet, Tupac's assassination may ultimately mark the time when young Africans began moving away from guns . . . and to serious sanity. Finally, by studying the rhetoric of Tupac Amaru Shakur, we are allowed a look into the interior of the best and worst of the lives of contemporary young African American males--as well as a look into the interior of the contemporary life of a country (the United States), replete with its tantalizing/oscillating opportunities and elusive/deceptive dreams.

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Title/Titre/Titel/Titolo:

RENAISSANCE GRAMMAR AND ELOCUTIO IN ENGLAND

Our current understanding of Renaissance elocutio is based upon our readings of rhetorical treatises in the period, but in England there simply were not enough of these treatises available (either in titles, editions, printings, imports, or copies) to account for the widespread understanding of elocutio among the English. The more probable source is that vast body of texts used by humble grammarians struggling with basic education, texts to which we have paid scant attention.

But elocutio as taught in grammar texts is a bit different from that in rhetorical works, and suggests a different history of elocutio. In the early Renaissance, for example, Despauter's "De figuris" (1519) presents an elocutio devoid of the humanistic bravura about the civilizing power of rhetoric; figures are instead an everyday fact of basic grammar, and just as with accident or syntax, figures can be right or wrong. Despauter provides the basis for figures in Lily's later Grammar, and both works are still being printed late in the seventeenth century. At the end of the Renaissance, when elocutio is supposedly in decline, texts such as Clare's "Compleat system of grammar English and Latin" (1690) teach figures to every schoolchild right along with the parts of speech. And the anonymous "True method of learning the Latin tongue by the English" (1696) is an early "universal grammar" proposing that elocutio itself is universal and intrinsic to the underlying structure of all languages.

I will discuss a range of such widely available grammar texts to show how they treat elocutio, what the broad range of the English could have been expected to understand about elocutio, and the extent to which that understanding correlates with the elocutio of canonical (but less readily available) Renaissance rhetorical texts.

*Per piacere, si prega di inserire un riassunto (battuto a macchina) entro lo spazio indicato.*

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Name/Titre/Titel/Tiolo:

Against Method:  
Rhetoric and the Human Sciences in Early Modern Germany

I begin this paper by describing a double crisis of intellectual history and the history of rhetoric. If intellectual history is unable to account for the history of rhetorical practice, it will be increasingly at odds with an academic culture ever more fascinated with the material, the everyday, the popular. Conversely, if the history of rhetoric remains the bastard child of post-war intellectual history— bent on recuperating a pristine pedigree of ideas separate from, but equal to, the history of philosophy—it will also be further ghettoized in the larger academic scene. However Walter Ong has shown that an intellectual history sensitive to the rhetorical tradition can produce a powerful mode of research that 1) treats as organic the interanimation of ideas and practices and 2) alters the present by way of scathing revisionist genealogy. I argue that this intellectual history of suspicion has been perfected by Anthony Grafton and Lisa Jardine, though they, like others working in a fashion sympathetic to Ong, have focused primarily upon the prehistory of Franco-British logic and scientific method. In the transitional early modern period, I suggest, rhetoric serves as architectonic for a wider range of practices both scholarly and popular, many of which invite the scrutiny of historians of rhetoric precisely because these practices remain at odds with their deep rhetorical roots. Finally, to illustrate this point, I show that a history of the human sciences in the early modern period is missing a critical chapter on the rhetoric of passions. I argue that a rhetoric exemplified by Philipp Melancthon is at the heart of Reformation pedagogy, and that pedagogy was a discipline newly designed in the early sixteenth century not just to refine the already blessed, but to move humankind in its very nature—that is to say, it was an activist human science in a rhetorical mode.

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Title/Titre/Title/Titolo:

"Thoreau's Rhetoric of Man and Machine in  
'Resistance to Civil Government.'"

The paper wishes to explore Thoreau's political rhetoric in "Resistance to Civil Government" from 1849 (also known as "Civil Disobedience"). It will pay special attention to the writer's strategy of depicting government in negative technological terms; as a "machine" destined to harness and enslave the citizen. Drawing also on journal passages and other works, it will discuss the background of Thoreau's machine metaphor and his thoughts on effective language. A graduate of Harvard in 1837, Thoreau had early come under the influence of Edward Tyrell Channing, who served as the school's rhetoric instructor. Channing rejected the neo-classical Ciceronian rhetoric traditionally taught in favor of a more psychologically inclined variant. The latter was influenced by Richard Whately's *Elements of Rhetoric* as well as George Campbell's *Philosophy of Rhetoric*, which both appeared in the early 19th century. The "new rhetoric" taught at Harvard, in the words of an earlier critic, allowed a more flexible approach to form; an absence of rigid rules; the rejection of artificial ornament and an emphasis on clear language based on sensory phenomena. It is the purpose of the paper to bring these various factors into a discussion of the argumentative and figurative language in Thoreau's text.

Per piacere, si prega di inserire un riassunto (battuto a macchina) entro lo spazio indicato.

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Name/Title/Titolo:

Rhetoric of Abuse in the Early Sixteenth Century:  
Excavating a Forgotten Literary Mode

The Oxford English Dictionary defines the verb *haft* as meaning "to use subtility or deceit, to use shifts or dodges; to haggle, cavil; to avoid coming to the point, hold off, hang back." The OED circumscribes the currency of all such denotations of *haft* from 1519 to 1644, after which time this denotation presumably falls out of use.

This paper concerns the reanimation and rhetorical application of the word *haft* to the historicization of early sixteenth-century English literary texts that involve both actions and words that are unruly, masterless, and marginal. Although individual examples from this class of literature, which I propose calling *hafting* texts, often share certain elements of form or content, these elements are not in and of themselves the essential qualities that differentiate *hafting* texts within the larger body of literature, even unruly literature, in the period. This investigation of *hafting* texts focuses not simply on arguments about style but on arguments about arguments about style; not just on aesthetic forms but on a process of evaluating such forms in specific social contexts of art, authority, and ideology.

Many *hafting* texts exhibit a transgressive, aggressive style, which can be marked in part by the use of paroemion (a form of intense alliteration), congeries, neologisms, and homoioteleuton, just to name a few of the more frequently used excesses and violations of sixteenth-century poetic decorum. Authors using this style display a tendency to violate the limits of decorous language used in the production of cultural texts at the time (hence the concept of "transgression"). Additionally, the rhetorical environment of this trans/aggressive style resembles that of blame more often than praise, of eristic and contest more than deliberation or negotiation (hence the concept of "aggression"). *Hafting* texts exhibiting a trans/aggressive style can frequently be linked genealogically with genres of verbal roughhousing like *billingsgate*, *flyting*, and the French *débat*. My account of this style functions as a tool for understanding the relationships between an author's construction of a Self via a printed text and the stylistic structures that structure those constructions.

This paper proposes an outline of *hafting* texts which relies heavily on a rhetorical understanding of early modern literature within the contexts of author, audience, and society. The stylistic abuses like those mentioned above facilitate studying *hafting* texts by flagging trans/aggressive matrices likely to generate such literature. An understanding of in situ contexts of authority, power, and ideology produces an account of *hafting* texts as they existed within early modern society.

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Title/Titre/Titel/Titolo: "Teaching and Testifying": A Critical Analysis of Afrocentric Feminist Rhetoric

Afrocentric Feminist Thought (also known as Black feminist thought, womanism, and *afrofeminism*) is one of the most intellectually stimulating areas of research to emerge in the academy in recent years. It is an area of study which combines race, gender, and class in critically assessing the historical, cultural, intellectual, socio-political, economical and spiritual consciousness of African American women. Afrocentric feminist thought positions African American women at the center of their own experiences and in doing so, it links the everyday lives of African American women with the intellectual positions held by African American women and others in academia. The outcome is that academia might be enriched by African American women's experiences and perspectives and African American women might be enriched with the power and resources which academia carries.

One of the dominant areas that emanates from the study of Afrocentric Feminist thought is the rhetoric of African American women. Within their oratory and their rhetorical behavior lies the foundation for African American women's activism and consciousness.

This area of research is significant because the politics of feminist theory is woefully lacking on anything other than white, middle-class subjects, perspectives, and issues. Equally problematic, most feminist theory classifies people in such a way that everyone has to fall into one category or another, while ignoring the possibility of those who may fit into one or more categories. It is this kind of thinking that makes it difficult to see race, gender, and class as forming one consciousness and the resistance to race, gender, and class oppression as forming one struggle. It is also precisely this kind of thinking that makes Afrocentric feminist thought a vital necessity in understanding African American female experiences. It is a consciousness that recognizes and is attempting to incorporate cultural, sexual, national, economic, and political considerations. Its aim is the dynamics of wholeness and self-healing.

This paper will discuss the epistemological framework for Afrocentric feminist thought and a critical analysis of some of the rhetoric offered by early African American feminists, i.e. Sojourner Truth, Maria Stewart, Anna Julia Cooper, in assessing their contributions to the creation of Afrocentric feminist thought; their contribution to African American rhetoric; as well as their contribution to American rhetoric. In doing so, Afrocentricity will be used as the rhetorical methodology for analysis.

Afrocentricity means literally, placing African ideals at the center of any analysis that involves African culture and behavior. This means that African Americans' discourse and rhetorical behavior is to be examined from African American history, values and motifs rather than imposed history, values and motifs. Afrocentricity, therefore, offers an alternative perspective in which genuine scholarship on African peoples can be pursued.

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Please type the Abstract entirely within the lines of this form.

"There is not a line in it, hardly a single word, not written before by other poets." *Imitatio* and a wedding poem before the law in 17th century Sweden

For one of his first wedding poems, read by the noble addressee not as a merry poem about the miseries of unhappy suitors, but as a personal insult of the worst kind, the poet Lars Johanson (1638-1674), also known as Lucidor, was put into prison in December 1669 for half a year until he was declared free of the accusation by the Supreme Court in June 1670. The documents from the trial are preserved. Among them there is a script from the poet himself, declaring that every line in his poem, if not to say every word, has already been written long before by other poets, this followed by ample evidence line for line. Outgoing from this example I would like to discuss and reflect upon the uses of, and the functions of, *imitatio* in 17th century poetry.

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Title/Titre/Titel/Titolo:

Redrawing the Boundaries between the Public and Private Spheres:  
Natural Law and 18th-Century Female Education in Britain

As feminists scholars have recently noted, the trends in the seventeenth and eighteenth centuries that brought about political and social changes for men seem to have done nothing to enfranchise women. A growing number of studies have illustrated how the social and economic roles of women were in fact diminished during this period as boundaries between the public and private were redrawn in ways that increasingly limited women to the domestic sphere (e.g. Spies, Lloyd).

In this paper, I will examine the shifting roles of women in eighteenth century Britain in relation to the reconceptualization of the public and private spheres in the area of natural law (particularly in the work of John Locke). In his response to Filmer's argument defending monarchy, Locke essentially removed the domestic realm from that of the political. This separation helped to establish the conditions for later writers to argue that women are essentially different from men (both intellectually and physically) and should receive different educations to fulfill their respective social roles. After articulating how Locke's theory of natural law potentially functioned to remove women from the political sphere, I will then look at a number of 18th-century writings on women's education (e.g. Gisborne, Wollstonecraft, Fenelon, Wakefield) to illustrate how the notion of "separate" spheres was reinforced through specific educational practices directed at women.

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Title/Titre/Titolo:

"The diffusion and the reception of Menander Rhetor's and Pseudo-Dionysios Rhetor's epideictic treatises in the 15th and 16th centuries"

What do we know about the *fortuna* of the late-classical Greek prescriptions for epideictic speeches in the Renaissance? The paper examines the various sources from the period, beginning with the earliest translations of Menander Rhetor's and Pseudo-Dionysios Rhetor's epideictic prescriptions into Latin in the first half of the 15th century, and extending to the quotation of portions of these texts as authoritative passages in rhetorical and poetical treatises in the second half of the 16th century. Further, it deals with the way Renaissance translators, editors, and rhetoricians presented the late-classical epideictic treatises and argued for their usefulness to a contemporary audience.

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Title/Titre/Titel/Tiolo: "Invented Ethos and Cross-Dressed Writing: Yeats's Gendered Poetics as a Guide to Evaluate Student Writing." Paper for the panel on Ethos: Poetic Preludes and Rhetorical Reaches

This presentation argues for a radical change in the writing profession's conception of rhetoric and student writing. For authority, we turn—no doubt unexpectedly—to W. B. Yeats's aesthetic theory of cross-dressed verse, poems in which the poet dons a contrasexual mask. From Yeats we derive the right of students to use gender as a rhetorical element in their writing. We call this rhetorical skill "gendership."

In the early years of his marriage (1917-1920), W. B. Yeats reconfigured his theory of the mask from the concept of a poet and anti-self (or daimon) locked in conflict to a vision of a poet and a daimon of the opposite sex vying for ascendancy within a given text. One result of this radical redefinition is those mature poems of Yeats in which he constructs a feminine mask to give voice to the female daimon who is "part of me."

It is safe to say that today composition theorists do not put a lot of stock in W. B. Yeats, not to speak of contrasexual daimons. Still, it is not hard to show that readers construct or impose a gendered presence upon an author, as well as for writers to project a gendered presence to their reader—a phenomenon we call "gendership." Analogous to "authorial personality" and "implied author," gendership is a joint creation of the writer, reader, text, and culture—multiply constructed. On the one hand gendership is the reader's imaging of the author's sex, and there is ample that this image is constructed automatically. On the other, authors try to shape the reader's image of their authorial personality (the pseudonym is an obvious example). The result—and here gendership breaks with gender current gender politics—is that the *a priori* gender identity of writers and the *posteriori* gendership they help create through their text sometimes are not the same.

Our interest in gendership resides in the fact that it is a rhetorical phenomenon, or more precisely an invented ethos, teachable and discussible with students as a legitimate means of rhetorical effect. Contemporary rhetoric theory concentrates on situated ethos, as an aspect of authorial character determined by the cultural context and either given or mandated (e.g., the rules of non-sexist language). Gendership encourages a renewed interest in the classical concept of invented ethos, where authorial character is constructed by the writer.

Just as Yeats conceived of his own psyche as double-sexed and thus felt empowered, perhaps compelled, to speak from a feminine mask, we argue that student writers should be made fully aware that their reader constructs gendered images of them as authors. At the same time, they should be guided in ways to exercise their authority to shape that response deliberately. We believe that gendership offers teachers of both literature and composition a strategy for allowing gender its rightful place in the writing and reading of texts, whether literary or compositional.

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Please type the Abstract entirely within the lines of this form.

Name/Title/Tuolo:

Hugh Blair's Lectures on Rhetoric and Belles Lettres and 18<sup>th</sup>-century Views on Taste

While George Campbell and (possibly) Adam Smith built their lectures on rhetoric around the emerging faculty psychology and common sense philosophy, Hugh Blair began his lectures with an extensive discussion of "taste," an intellectual path well-worn by the time Blair began delivering his lectures in 1759. Addison's essays on taste published early in the century (and which Blair meticulously analyzes in his lectures) were followed by Dr. John Armstrong's poem *Taste* (1753), David Hume's *Of the Standard of Taste* (1757) and *Of the Delicacy of Taste and Passion*, and Alexander Gerard's influential *Essay on Taste* (1759). Although Blair's began lecturing on taste and rhetoric in 1759, the same year that Gerard's *Essay* appeared, Blair isn't as influenced by his contemporaries' views on taste as much as Addison's views presented to him first by John Stevenson, his teacher at the University of Edinburgh. Little is known of Stevenson's lectures on rhetoric; all that remains are some records of his students' work and what others have said about his course. But an analysis of Blair's developing views on taste may provide a key to understanding Blair's relationship to Stevenson as well as to assessing Blair's position in the larger 18<sup>th</sup>-century debate about taste.

In this presentation, I will try to reconstruct, in part, Stevenson's ideas on rhetoric by examining what documentary evidence remains about his course as well as what views his students, such as Blair and Witherspoon, expressed on taste. I will also trace the development of Blair's ideas on taste from his work in Stevenson's course and his thesis through early student notes of his lectures to his published lectures. Finally, I will try to assess Blair's contribution to the debate about taste and some of his influence on others' views of taste.

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Title/Titre/Titel/Titolo:

Recognizing Ekphrasis: Understanding Visual Rhetoric

The classical trope of ekphrasis has been interpreted mainly through traditional examples from literature (see M. Krieger), art or poetry (see J. Hagstrum), or in contemporary terms, cinema. This classical approach understands ekphrasis as a trope of verbal illusion or rhetorical vivacity in narrative texts; a difficulty with this interpretive path is that it neglects the allied issues of 'recognition' (anagnorisis) and the cultural and epistemic shift from orality to literacy (Heeney 1995a, 1995b). Thus, post-Cartesian metaphors of cognitive reflection color our retrospective reading of visual rhetoric.

This paper will explore an alternative view of ekphrasis; rhetoric, as defined especially by Aristotle and the tradition that follows, already exploits the cultural inter-connections between verbal display (epidexis) and various modes of visual and cultural representation. Tragedy and the theatron itself are the best examples of this classical visual rhetoric; the dramatic event served as a popular medium of self-recognition. (Heeney 1997). Specifically, I will argue that vivid public imagery in speech or the dramatic arts function as Aristotle describes the enthymeme (visual commonplaces in the cultural context), and as F. Bacon describes the emblem (as a transitive connection in the Renaissance culture of emblem books). Both enthymeme and emblem, I will argue, are condensed and fragmented visual arguments; recognizing this classical signature, we can easily relate traditional visual rhetoric to (post)modernist forms of electronic imagery.

Select Bibliography

- Heeney, T. (1995a). "Henry Johnstone's Anagnorisis: Argumentum as Hominem as Tragic Trope of Truth." In Philosophy and Rhetoric 28, 388-404.
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- -- (1997). "Theorizing the Spectacle: A Rhetoric Analysis of Tragic Recognition." In Theatre Symposium 5, 14-28.

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Name/Titel/Titolo:

On the influence of the *ars praedicandi* on the structure of some Late-Medieval morality plays of Cornelis Everaert

In the scope of my presentation I would like to draw the attention of the scholars to my concept that tries to prove the influence of the rhetorical prescriptions of the *ars praedicandi* on some Dutch morality plays. In order to reach my aim, I shall analyze some morality plays of Cornelis Everaert which are based on some allegorical comparisons (*Maria ghecompareirt hyde claerheyt*, 1511; *Maria ghecompareirt hyde stede van Jherusalem in glorien gheresen*, 1527; *Maria gheleken byden throon van Salomon*, 1529; *Maria ghecompareirt byden sceppe*, 1530; *Sinte Pieter ghecompareirt byder duue*, 1531). This kind of morality plays has nothing to do with the kind of the "pilgrimage of life". There is neither a central protagonist, nor personified virtues and vices. Nevertheless, there is a very logical, elaborated structure, as well as some personified concepts, interpretation methods, like rhetorical, figurative and scriptural. This, of course, can be associated with the Biblical exegeses, the idea of the so-called *Quadrige*, the four senses of the Holy Scripture (literal, allegorical, moral and anagogical). However, the implementation of the *Quadrige* merely, does not give a proper key to a convincing interpretation of the structure of these plays. The interpretation becomes more proper if we compare the prescriptions of the *ars praedicandi* how to write a sermon with the structure of the plays. The ideal sermon consists of the parts usually called "protheme" or "antetheme" followed by a "prayer" and then a statement of "theme" (Scriptural quotation) with the "division" and "subdivision" of that quotation "amplified" through a variety of modes. The above mentioned morality plays have a similar structure. Nevertheless, their division part and their amplifying methods are different. The actors can be identified more or less with one of the used amplifying methods, such as proving by means of authority, by means of allegorical sense, by means of reasons, experiences or examples, etc. As a conclusion of my short presentation, I shall raise some arguments on behalf of the consciousness of the implementation of the rhetorical rules of the *ars praedicandi* in the concerned morality plays.

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Per piacere, si prega di inserire un riassunto (battuto a macchina) entro lo spazio indicato.

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Title/Titre/Titel/Tuolo:

Cradle of Public Discourse:  
Literary Societies at Bowdoin College

Scholars of 19th-century North American rhetoric note that from the early- to mid-century, public discourse focused less on neoclassical Ciceronean precepts and more on the belletristic precepts of such rhetorics as that of Hugh Blair. Often, this shift is attributed to a rising interest in literary writing, the emergence of an American middle class supportive of specialized professions, and technological developments leading to changes in literacy requirements and education. However, it is important to gather further evidence of how and to what degree these apparent trends are revealed in actual discourse practice. College records of teaching and discourse practices are especially valuable since the rhetoric of the institution reflects the attitudes and life views of those who attended and who, quite often, influenced their communities through their religious and civic leadership and literary publications. Useful primary sources include course textbooks, commencement speeches, and literary society debates and presentations, where students tested their budding political ideas.

The rhetorical practices of early 19th-century students from Bowdoin College in Brunswick, Maine provides some interesting evidence. Samuel Phillips Newman taught there from 1818 to 1839 as Professor of Rhetoric and Oratory. Newman wrote *A Practical System of Rhetoric* (1827), viewed as America's first commercially popular rhetoric treatise and one that influenced countless students in America and even in England. More importantly, under Newman's tutelage, Bowdoin graduated four students destined for fame connected with their public discourse: writers Nathaniel Hawthorne and Samuel Wadsworth Longfellow, and politicians Franklin Pierce and Jonathan Cilley. In an earlier study, I examined Newman's treatise and reported on the subject matter and oratorical focus of student graduation orations from 1823 to 1845. My analysis revealed a sharp movement away from subjects suggestive of deliberative and forensic issues and toward epideictic rhetoric, particularly orations with moralistic overtones and literary focus. The interests and skills of future ministers and literary writers seem to have endorsed such a shift, but one is left with the question of whether the practical concerns of Bowdoin's other major population of future lawyers and politicians were being served at all in the college.

Archival research leads me to believe that these students had ample opportunity to develop their civic ideas and to cultivate skills in expression through public discourse by means of their participation in one of two college literary societies. This paper extends my previous research by surveying the subject matter of lectures, addresses, and correspondence of the Peucinian (Whig) and the Athenian (Democratic) literary societies at Bowdoin College from 1823 to 1845. By completing the picture of rhetorical teaching and practice at Bowdoin College during Newman's tenure, this study enlarges both our knowledge of discourse practices in college literary societies and our understanding of 19-century North American praxis in development.

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Name/Titel/Tiolo:

Legal Rhetoric and Dialectic in the 16th Century:  
The Case of Christoph Hegendorff

In the course of the 13th century, legal scholars involved in the revival and adaptation of the Roman law in Europe began to organize frequently used legal argument patterns in topical schemes largely based on the dialectical *topoi* to be found for instance in Cicero's *Topica*, and transmitted to the Middle Ages in works such as Boethius' *De differentiis topicis*. These collections of legal arguments have come to be known under the collective name of *modi arguendi*. In the 16th century, works which developed this genre further did increasingly acknowledge their link with the dialectical tradition more clearly in their titles, as in Nicolaas Everaerts' *Topica seu loci legales* (1516). And that link was made even more unequivocal by the growing use of the specific term "dialectic" in titles such as Pietro Gambari's *Dialectica legalis* (1533).

Legal historians have made the claim that these 16th century works mark a break with the medieval tradition reflected in the *modi arguendi* by replacing their juxtaposition of arguments *in utramque partem*, oriented towards the rhetorical needs of advocates, with an argumentative method which purports to ensure right decisions, and thus addressing impartial scholars and judges as their ostensible audience. Such tendencies are also placed in the context of a demand for predictable and calculable legal decisions associated with the needs of early capitalism.

Christoph Hegendorff's *Dialecticae legalis libri quinque* (1531) have been cited as the first high point in this development. In my paper I will primarily examine this book, with some attention to other examples of the genre, in order to determine whether the turn away from rhetoric in these works is indeed as clear and decisive as has been claimed. The case of Hegendorff (1500-1540) is particularly instructive in this context, not only because his book on legal dialectic enjoyed widespread recognition, reflected in several editions, but also because he wrote in addition a work entitled *Rhetoricae legalis libri duo*, which was published (posthumously) in 1541. This will give me the opportunity to explore the differentiation between legal rhetoric and dialectic as it emerged, in the intellectual vicinity of Rudolf Agricola and Pierre de la Ramée, in the work of a prominent practitioner of both arts.

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Hanns Hohmann

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San José State University

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Please type the Abstract entirely within the lines of this form.

Title/Titre/Titel/Titolo:

I would like to offer a paper on Civic rhetoric and democracy in sixteenth century England: Civic rhetoric developed throughout the sixteenth century in England as a response to the widening range of citizens with access to power. The civic became allied with anti-militaristic, democratic and at the same time universalist aims, at the same time as it became defined around capitalist economics. This paper will explore the development of rhetorics of conversation and gesture, as they are outlined in formal rhetorics and in manuals for communication and negotiation of the civic during the sixteenth century.

Yours. Bob!

Lynette.

Lynette Hunter, Gresham Professor of Rhetoric

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Per piacere, si prega di inserire un riassunto (battuto a macchina) entro lo spazio indicato.

Name/Nom/Name/Nome: Lynette Hunter

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Please type the Abstract entirely within the lines of this form.

Titel/Titel/Tiolo:  
Nietzsche's Rhetoric for Decadents: Silent Speech

I propose to give a paper on Nietzsche's use of rhetoric in his philosophical work. (From september 1998 on I will do postdoctoral research on this subject at the Dept. of Philosophy in Nijmegen, with Prof. dr. P. van Tongeren.) Nietzsche's reception of classical rhetoric will form the background for the following theme. Nietzsche attaches great importance to the way in which he presents his philosophy, because he diagnoses the existing audience as decadent - it has no ears as yet for what he has to say. How to reach an audience which is as yet not fit for one's philosophy? What textual strategies and rhetorical devices can be used to achieve the desired effect? An audience which slavishly follows the teachings of the great master already betrays its decadence in such docility. Nietzsche precisely wishes to overcome that decadence, and he tries to write in such a way that his audience will not follow him like slaves. This places Nietzsche in the complex situation of having to find a way to avoid simply being followed, understood, praised. If he were simply to convince his audience in a direct way, this would mean, paradoxically, failing to achieve his goal. This situation forces him into a very complex rhetoric. According to Conway, Nietzsche's rhetoric is further complicated by the fact that he also needs to find a way to avoid his own implication in decadence in order to reach and create an audience which will not itself be decadent (D. Conway, 'Parastrategesis, or: Rhetoric for decadents'. In: *Philosophy and Rhetoric* 27/3 (1994)). What needs to be done is to effect a certain way of thinking in the audience (transvaluation of values; agonal practice), rather than to describe one's views. In other words, under the conditions of decadence, Nietzsche's authorship should be performative rather than descriptive. It will not aim at passive acceptance, but at active stimulation of the audience (B. Greiner, *Friedrich Nietzsche: Versuch und Versuchung in seinen Aphorismen*, München 1972). What needs to be said is so unheard of that it cannot be said directly, because then it would miss its effect. It would risk either breeding slavish followers or estranging the audience altogether - because, as mentioned, the audience doesn't have the ears for Nietzsche's philosophy yet. This is why what Nietzsche calls 'silent speech' is required (MA Vorrede 5; AsZ III Auf dem Ölberge; JGB 40). The notion of 'silent speech' appears to be crucial for understanding Nietzsche's mode of discourse. 'Silent speech' is required in order to effect what cannot be said directly. It implies a specific kind of performativity: the words rather cause a certain effect than describe any doctrine. This may explain the coincidence of on the one hand a seemingly exoteric style - the apparent accessibility, the personal, non-academic, non-abstract, expressive character, the appeal to the senses, the literary quality of his texts -, and on the other hand an esoteric aspect to these same texts, their resistance to definition, systematisation, conceptual appropriation. Nietzsche's style is esoteric in a hidden manner, that is to say, it even hides the fact that it keeps silent (cf. the subtitle of *Also sprach Zarathustra: Ein Buch für Alle und Keinen*). It speaks silently, and conceals that it does so. In my paper, I will explain what rhetorical devices are used in order to reach this effect.

P.S. If, in view of the proposed theme of the conference, you would prefer a more strictly historical approach, I could also limit myself to an exposé on Nietzsche's reception of classical rhetoric.

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Title/Titre/Titel/Tuolo:

Daniel Heinsius's theory of decorum in *De tragoediae constitutione* (1611)

The composition of *De tragoediae constitutione* is closely related to the textual arrangement of Aristotle's *Poetics*. In chapter sixteen of this seventeenth-century manual Daniel Heinsius deals with the style of tragedy. This chapter is based on chapters 19, 21 and 22 of the *Poetics*. However, as Aristotle offered him obviously not enough points of departure regarding what is required and what ought to be avoided in imitation, Heinsius develops his own theory on this, referring especially to Quintilian. When treating the appropriate use of language Heinsius shows objection to the use of foreign words, words taken only from orators only, words that indicate the diminutive, words compounded in jeopardy or great toil, syncopated words, separated words, words that were too boldly figurative, archaic words, etc. In his view many authors use these words inappropriately and without any discretion. This misuse also leads to obscurity, whereas the main requirement of every type of style should be clarity. According to Aristotle (*Rhet.* 3.3 and *Poetics* 22) a due mean between clarity (without meanness) and distinctiveness (without extravagance) constitutes the criterion of a decorum capable of articulating degrees and kinds of feeling appropriate to the subject. Heinsius seems to ignore this vague golden mean and prefers the perspicuity of Quintilian's oratorical style. In this paper I would like to discuss Heinsius's view on decorum and find an answer to the question why he preferred Quintilian above Aristotle where the choice of words was concerned.

Veuillez, s.v.p., dactylographier le résumé dans l'espace encadré.

Per piacere, si prega di inserire un riassunto (battuto a macchina) entro lo spazio indicato.

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*Please type the Abstract entirely within the lines of this form.*

*Title/Titel/Titolo:*

**Oratory: Techniques and Histrionics of the Performance in Africa and the Black Diaspora**

In this paper, we argue that oratory is a form of rhetoric which is common in the speech style of Africa and blacks in the diaspora.

For the purpose of this paper we shall focus on the blacks in Africa and America. We contend that as a form of speech, oratory falls between highly conventional and recognized literary expression on the one hand, and everyday conversation on the other hand.

We further contend that among Africans and African Americans, oratorical abilities are regarded as an art as well as necessity. Indeed, America has been described as one big hall of rhetoric. Various occasions of rhetoric are cited but we isolate and foreground public speaking in order to elucidate its positive and negative functions and also to discuss its techniques. In terms of social functions, we opine that the use of rhetoric can unite communities, its effective use can maintain law, order and moral justice.

In considering technique, we emphasise the premium placed on elegance of composition and delivery, appropriateness of expression, figures of speech, interpolation of stories and proverbs.

In discussing the histrionics, we describe the gestures that are used. Using the theory of signification, we conclude that oratory in Africa and the diaspora is double-voiced. Its conscious aim is clearly functional but aesthetic considerations are involved in order to add to the persuasiveness of the speech.

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Address/Adresse/Adresse/Indirizzo: Obafemi Awolowo University, Nigeria

Title/Titolo/Titolo The inheritance of Hinkmar von Repkow. Dutch rhetorical theory in the decades around 1800.

Around the middle of the 18th century, Dutch cultural critics show general awareness of the "decline" of Dutch culture since the end of the glorious 17th century. Attempts to revive Dutch culture and to "keep up with the neighbours" - Germany, England and France - include the foundation of new cultural and scientific societies, new journals and magazines.

Somewhat to the surprise of cultural activists, a lot of these attempts fail to obtain the desired results. During the first decade of the nineteenth century, the French occupation of Holland brings home the fact that the small scale of Dutch culture prevents regaining the prominent position the Dutch Republic had held during the 17th century. As a result, a new national ideology develops which can be seen as an adaptation to changed circumstances.

My presentation discusses ideas about rhetoric in the period 1760-1830, in relation to developing ideas about Dutch identity. Special attention is paid to the idea that a revival of classical-humanist forms of scholarship and education might be the solution to the problems of "decline". The continued use of Latin as an "international language" was seen as a means to compensate for the restrictions and limitations of the Dutch language in an international context.

Veuillez, s.v.p., dactylographier le résumé dans l'espace encadré.

Per piacere, si prega di inserire un riassunto (battuto a macchina) entro lo spazio indicato.

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*Name/Titolo/Titolo:*

## Reading Rhetorical Traditions as Cultural Work

In this discussion, I want to argue that a feminist reading of the history of rhetoric necessarily means that the complicated relationship between rhetoric, power, and the inscription of cultural norms must be addressed as we revisit or uncover rhetorical texts and pedagogical programs of the past. I want to read the nature and influence of the non-academic rhetorical tradition in nineteenth-century, a tradition that promoted the study in the "parlor" of letter writing manuals, elocution manuals, and collections of readings to be performed on various social and community occasions, as a tradition which allows us to map how a rhetorical tradition participates in cultural work, or the working out of a cultural problem. In this particular case, we can see in the instance of the home or parlor tradition in nineteenth-century rhetoric a scene in which to observe how nineteenth-century American culture continued to struggle with the role and duties of women throughout the latter half of the century despite the prominence gained by outstanding women abolitionists and suffrage advocates. The parlor tradition in rhetoric paid close attention to reinforcing the role of women as wives and mothers and prescribed a highly conservative rhetorical sphere for women to move in. I want to argue that the phenomenal success of this tradition testifies to a deep ambivalence toward women and their claims to rhetorical space that remained unresolved in American life even at the turn of the century.

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*Per piacere, si prega di inserire un riassunto*

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Title/Titre/Titel/Titolo:

Jesus Will Outlast the Storm: Parallels between Lexington, Kentucky—North and South

The rhetoric of African-American pastors often empowers and enables members of religious congregations to confront life's adversities. The purpose of this study was to analyze the narrative of a Sunday morning sermon given in Lexington, Kentucky on November 6, 1994, following events that transpired after the October 25, 1994 shooting of an African-American male by a white police officer. Anger, destruction, rallies, protests, marches, and meetings at city hall followed the late October shooting, which resulted in a series of group discussions, planning, analysis, and programs for African-American youth. The divided communities of Lexington, Kentucky experienced an unfortunate, but much needed, awakening. Racial tension had been building for years. Classism and racism kept the two communities in isolation: The Caucasian community long dominated the south side of town, while African-Americans resided in the north. The south side epitomized hope, dreams, and aspirations. Across town, the north, reeked of hopelessness, dashed dreams, and despair. Only in extreme or rare instances was attention focused on the north side of town. But they had a story to tell.

Reverend Kenneth Paris, pastor of Quinn Chapel A.M.E., took on the role of narrator the morning of November 6, 1994. He paralleled the events that transpired in the Lexington community with those the disciples experienced on the sea of Galilee. The sermon opened with a passage from Psalm 29: 1-6. The verses addressed the grace and glory of the Lord, and explained how individuals should humble themselves (unto the Lord). The scripture readings continued with a passage from Mark 4:36-41. The following lines identified Jesus' ventures with a storm and the doubt the disciples of the ship experienced. Reverend Paris went on to inform the congregation of the reservations the disciples had about Jesus' concern and how Jesus provided tranquility in the midst of the storm. He juxtaposed the doubt and fear experienced by the disciples with those in his congregation, as well as the segregated communities in Lexington. The two scripture readings were utilized to meet the needs of the congregation. The following metaphors and analogies were employed to parallel the account of the disciples caught in the storm with the turmoil the Lexington communities confronted: Consequences of a storm, present day analogies associated with storms, the historical significance of a storm, the dilemmas of the disciples on the sea of Galilee, miracles that Jesus performed, benefits of a storm, disciples' fear of the storm, present day fears of storms, Jesus' calm in the midst of the storm, Jesus' explanation of the storm, tests of storms, trials and tribulations, and the balance provided by storms.

Reverend Paris utilized the Holy Bible, as well as catastrophic events, to encourage his congregation to develop and/or strengthen their relationship with God. Reverend Paris also (verbally) situated his congregation in the ship amid the disciples, so that they would experience the distress of the disciples firsthand. The title of his sermon was indicative of peace and disorder: Jesus symbolizing peace, the storm symbolizing disorder. Paris detailed descriptions of a storm to explain the elements, in hopes of restoring peace and tranquility in the members of his congregation. Paris' concrete examples were descriptive of the uncertain feelings exhibited in the midst of chaos, disorder and conflict by both the members of the congregation as well as those disciples caught in the storm. Both groups were faced with an uncomfortable situation which they were not prepared for, and which they had to make sense of, in an effort to restore order. Reverend Paris then related the concept of a storm to present day life: The African-American community was disturbed by the death of a youth, while the Caucasian community was confused, embarrassed, and afraid; the representation of their character, as well as their disassociation with the African-American community, had been exposed.

The storm provided a much needed examination of the imbalance prevalent in the Lexington community. The water represented a spiritual cleansing that hovered amid the disciples aboard the ship, as well as those individuals segregated in the Lexington communities. It is believed that members of Paris' congregation found the Sunday morning sermon very effective. They experienced a spiritual cleansing and catharsis after having vicariously experienced the storm with the disciples on the sea of Galilee. The congregation could visualize the rewards of humbling oneself unto God, when juxtaposed with the disciples aboard the ship. The African-American community could identify with the trials, tribulations, and strife experienced by the disciples in the storm. The cataclysmic events that transpired in the Lexington community forced religious leaders, government officials and segregated communities to unite in an attempt to address issues of social injustice and oppression and to offer a strategy for change.

Per piacere, si prega di inserire un riassunto (battuto a macchina) entro lo spazio indicato.

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Title/Titel/Titolo:

Discours introductif et fondements d'un genre  
dans l'*Art poétique* de Jacques Peletier du Mans (1555)

Le XVI<sup>e</sup> siècle marque en France la (re)naissance d'une famille de textes qui connaîtra une fortune enviable: celle des arts poétiques. Ces textes se constituent à partir de matériaux empruntés à différentes sources, soit les *artes versificandi* du Moyen Age, l'*Ad Pisonem* d'Horace, les écrits divers qui répandent la philosophie néo-platonicienne, et les grands traités de rhétorique de l'Antiquité latine. Parmi ces sources, les traités de rhétorique présentent un intérêt particulier, puisqu'ils jouissent d'un statut comparable à celui des arts poétiques et qu'ils proposent un contenu analogue: réflexions philosophiques, conseils d'écriture généraux et techniques. Ils sont donc susceptibles de servir, dans une certaine mesure, de modèles *formels* aux nouveaux arts poétiques. Ainsi, un auteur comme Jacques Peletier du Mans, à qui l'on doit un des premiers arts poétiques de la Renaissance française (1555), admoneste son lecteur d'assimiler le savoir des grands rhétoriciens, mais il situe également la *forme* de son propre *Art poétique* par rapport à celle de l'*Institution oratoire* de Quintilien.

On peut aborder ce rapport formel sous des angles multiples: pour l'instant, je me propose d'étudier dans l'*Art poétique* de Jacques Peletier du Mans une composante textuelle cruciale, soit l'introduction et les éléments qui s'y rattachent de près. En quoi le texte de Peletier se compare-t-il aux grands traités de rhétorique de l'Antiquité latine, en quoi s'en distingue-t-il, dans les quelques pages fondatrices où le destinataire prend contact avec son destinataire et lui présente les caractéristiques essentielles de son projet (raison d'être, rapport à la tradition, buts, particularités)? Cette communication s'insère dans un questionnement plus large sur l'art poétique en tant que genre littéraire.

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Title/Titre/Titel/Tuolo:

### What is the City? Civic Rhetoric in *Coriolanus*

What is the city, whence comes it and how is it preserved? Since ancient times reflection on civic life has entailed reflection on the art of speech and vice versa. Even those deeply opposed to rhetoric playing a prominent role in public life have felt compelled to debate the issue. In the Renaissance, as in classical times, proponents of rhetoric argued that the creation and preservation of civil society are dependent on the union of wisdom and eloquence. By means of this union the force of persuasion is able to restrain the use of physical force, and it is on this capacity to restrain violence by non-violent means that civil society has long been held to depend.

I propose to demonstrate how Shakespeare's *Coriolanus* revisits and problematizes this ancient defence of the art of rhetoric, bringing to bear on the question, 'What is the city?' contemporary notions of civism and of the mixed constitution. Specific reference will be made to Cicero's *de Officiis* and its influence on the politics of persuasion in the play established. An ethical treatise revered by Renaissance humanists, Cicero's *de Officiis* was one of the most widely published secular works in sixteenth-century England. My motive in sketching its influence on Shakespeare's play is not so much to establish it as 'source' text in the conventional sense, but rather to call into question claims that the end of the sixteenth century saw the end of Ciceronian humanism and the emergence of a Tacitean humanism associated with pessimism and neo-stoic withdrawal from the active life.

The struggle for political primacy between patrician and plebeian in *Coriolanus* is played out in the conflict between two kinds of civic virtue and two contending conceptions of the city. I will argue that these political and ideological rivalries are in turn distilled in the conflict between the force of arms and the power of persuasion that runs through the play. Coriolanus's banishment by and of Rome in the play's third act follows on from his rejection of rhetoric as an instrument for negotiating political and social conflict. Coriolanus's subsequent decision to make war on his former city plunges Rome into crisis and puts the civic role of eloquence to the proof.

Per piacere, si prega di inserire un riassunto (battuto a macchina) entro lo spazio indicato.

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Title/Titre/Titel/Tuolo: "Different strokes for different folks"  
Occasional poetry - at risk of misinterpretation

Scholars who study 15<sup>th</sup>- and 16<sup>th</sup> century occasional poetry with a rhetorical approach may find the analyses of the texts anachronistic. The abundant praise of the deceased and his or her merits in occasional poetry may appear exaggerated and bordering on the absurd, despite the fact that these elements contemporaneously were both compulsory and common features of the interment ceremony. Occasional poetry's most used and preferred figure of speech, the *hyperbole*, is nowadays mostly used in humorous situations, or to ridicule someone.

In this presentation, I would like to demonstrate how such displacements of meaning may offer a completely different interpretation of what was originally meant to display the author's true respect for the deceased and his or her family.

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Title/Titre/Titel/Tiolo:

**PIERS PLOWMAN AND THE PERFORMATIVITY OF PERSONIFICATION**

In this paper I propose to focus on one particular aspect of personification, a rhetorical figure whose popularity as a narrative device lasted from late antiquity until well into early modernity. My aim is to explore this figure's *performative* potential, which I mean to exemplify by comparing fragments from two medieval dream poems.

The use of personification as a means of transforming a mental process of meaning-making into narrative action has invariably been interpreted as a sure signal of poetic allegory. Yet this connection is less self-evident than it seems. Jon Whitman, in *Allegory: The Dynamics of an Ancient and Medieval Technique* (1987), defines allegory as a mode of speech based on an obliquity which in turn relies on assumed correspondences between different levels of meaning. It has been observed that precisely this obliquity, which is reflected in the ancient rhetorical characterization of allegory as an *alia oratio*, is anything but consonant with the qualities generally associated with personification - which is perhaps why allegory and personification were never linked in classical rhetorical handbooks. What, one might ask, could be more straightforward than a narrative agent who, being named after what he represents, wears his allegorical content or tenor on his sleeve for all to see?

Yet on closer consideration even the transparency of personified agents proves liable to individual and cultural historical change; a phenomenon which I relate to the notion of *performativity*. First coined by philosopher of language John L. Austin (1962), performativity denotes the power of certain speech acts - i.e., performatives - to cause or produce that which they name. Austin's concept was later appropriated and reworked by, among others, several representatives of deconstructivist philosophy and criticism. Jacques Derrida in particular has stressed the fact that any authority, paradoxically, depends on performance: the law, even though it is posited as anterior to the actual present, enforces itself only as it is cited or reproduced in the continuous process of its materialization.

Personified agents as a rule present themselves as models which ought - or, as the case may be, ought not - to be *lived*. They are citations of authority *par excellence*, since they represent the law twice: once in name, and a second time in narrative action. It is in this second citational gesture that gaps or inconsistencies can sometimes be seen to appear between a personification's allegorical mask or *prosopon* and its performance. Such gaps may, of course, be attributed to an author's 'nominalist' principles regarding the status of language, or to a Foucauldian loss of faith in the power of the word to gain a deeper insight into reality; in any event they result only from interaction at a narrative level.

In this respect the fourteenth-century medieval dream allegory *Piers Plowman* by William Langland presents an unusually 'tough' case. The poem is populated by a wide range of personifications varying from universal abstracts to social types, as well as scriptural characters, and even a Roman emperor. Often a number of different, related meanings will gradually accumulate behind a single *prosopon*, as in the configuration Piers Plowman/the Good Samaritan/Christ/St. Peter. And in at least one instance a personification (Contrition) is transformed into a parody of its 'proper' meaning.

Having argued the relevance of Derrida's theory of performativity to account for this destabilizing of narrative authority I will illustrate my point by discussing the performance of Langland's character Lady Meed as compared to that of Lady Richece, another agent of the worldly treasure from the much earlier *Roman de la Rose* by Guillaume de Lorris. Finally I hope to establish a link between the overall tendency towards fluid representation found in *Piers Plowman* and its author's deeply ambiguous attitude with regard to language in general, and to his own rhetoric in particular.

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Title/Titre/Titolo:

Jewish Kabbalah as Rhetorical Treatise: The Four Hermeneutic Keys to Paradise

Western historians and theorists of rhetoric have long been engaged in an extensive examination of the rhetorical heritage of Greece and Rome. Of particular interest in the last few decades has been a re-examination of the sophists, and their importance as the basis of an alternate, non-rational philosophy of language and knowledge. However, a third pillar of the Western rhetorical tradition, the mystical yet material Jewish philosophy of language and knowledge, what I call a "Jewish sophistic," largely has been neglected in studies of classical rhetoric. Central to this esoteric philosophy which has nevertheless made its way into mainstream Judaism as well as Western culture is a focus on the Hebrew alphabet, upon which a whole system of rhetoric, ethics, and hermeneutics are built.

In previous work, I have argued that this Jewish philosophy of language and knowledge seems to fall between Platonic and sophistic philosophies. Plato believed that essence exists but can only be apprehended by the rational intellect, thus rendering rhetoric secondary if of any importance in obtaining knowledge. The sophists denied the possibility of knowing essence, rendering rhetoric the nonrational basis of probable knowledge. The Jewish philosophy, however, assumes in that essence is embodied in the material substance of language itself, in the shapes, sounds, numerical equivalents, positions, and permutations of the Hebrew letters (a practice that Plato in the *Cratylus* ridicules in regard to Greek), rendering language the mystical basis of empirical and moral reality and all true knowledge of it.

Beginning around the 3rd century B.C.E., if not earlier in Biblical tradition, with the hermeneutic theory and practice in the Talmud and the Midrash of interpreting the written and oral Torah for legal or moral precedents, the Jewish philosophy of language was developed in medieval Kabbalah into what Harold Bloom has declared a full-blown theory of rhetoric. In this paper, I will explore a central concept in Kabbalah that originates in a Midrashic story, one that came to embody the whole point and activity of Kabbalistic rhetorical theory and practice: Pardes, or paradise. An allegory of four Rabbis who venture into "paradise," the word Pardes itself, in typical Jewish fashion, was seen as an anagram of the name of four levels of interpretation represented by the Hebrew letters of the word. These letters, then, constitute hermeneutic keys for unlocking the rhetoric of the Kabbalah, and entail the application of the baraita of the 32 rules--methods of interpreting and arguing texts in Talmud and Midrash that the ancient Hebrews may have shared with the Greeks--but go far beyond them as well. Thus, through the interpretation of Pardes we can begin to understand not only the Kabbalah as a rhetorical treatise, but also the Jewish sophistic as a strand in the Western rhetorical tradition and its unique contribution to it.

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Title/Titre/Titel/Tuolo:

Reden in Briefen.  
Plinius der Jüngere als Redner

Allzulange hat man die Briefsammlung des Plinius als Beispiel einer Sammlung von gemütlichen, unschuldigen und unterhaltsamen Miniaturen betrachtet. Dieses Bild ist durch eine kanonisierte Wahl, die die Jahrhunderte überlebt hat, entstanden. Ein ganz anderes Bild des Plinius taucht jedoch auf, wenn man diejenige Briefe untersucht, in denen Plinius von seinem Auftreten als Anwalt berichtet. Es stellt sich dann heraus, dass Plinius überhaupt nicht der naive Causeur ist, für den man ihn gemeinhin hält. Eine Rekonstruktion der von ihm gehaltenen Reden liefert uns ein Bild eines schlauen und gefürchteten Redners, der seine Plädoyers mit Hilfe u. a. der *status*-Theorie sehr wirkungsvoll aufzubauen wusste. Zugleich muss dies ein Indiz dafür sein, dass man auch die Briefe an sich angemessener beurteilen sollte: sie sind in ihren Aufbau mehr auf Überzeugung und Überredungskunst eingerichtet als man bislang annahm.

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Title/Titre/Titel/Titolo:

GRAMMAR AND RHETORIC: ASPECTS OF EIGHTEENTH-CENTURY TREATMENTS OF ENGLISH PHRASEOLOGY

This paper sets out to investigate the treatments in eighteenth-century English grammatical and rhetorical treatises of the status and use of such linguistic units as idioms, conventionalized metaphors, restricted collocations and proverbs. When idiomatic expressions are mentioned at all by grammarians, they are frequently dismissed as language anomalies, as their meanings are not reducible to their grammatical or logical meanings. Preliminary findings suggest that scholars with a wider perspective of language, namely rhetoricians (e.g., Joseph Priestley and George Campbell) and language theorists (e.g., John Wilkins in the seventeenth century), were more sophisticated and advanced than the grammarians in recognizing idiomatic expressions as a separate class of items. The place these scholars assign to the study of idiomatic expressions is grammar. But the writers of grammatical treatises were for the most part restricted by their normative approach and by the customary layout of the grammar books.

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Title/Titre/Titel/Tiolo:

*Actio in the Renaissance: Some suggestions for Further Research*

Actio remained a standard part of the Renaissance rhetoric, but the theory and practice of actio differed from those of classical and medieval rhetoric. Marc Fumaroli and other scholars have investigated several theoretical and practical aspects of actio but the subject remains a fruitful one, I believe, for research. Some topics that might lend themselves to further investigation include the following: 1. The switch from late medieval to Renaissance theories of actio. Late medieval treatises on preaching and, surprisingly, the *ars dictaminis*, treat actio in distinctive and sometimes sophisticated ways. There is much untitled late medieval material. Also, Renaissance treatises from the outset ignore the late medieval contribution, more so than they do for other aspects of rhetorical theory. Why? 2. The teaching of actio in schools. Protestant and Catholic Latin schools taught rhetoric extensively. Actio was an important component. Schools adopted various methods for teaching actio. These need to be clarified. They will tell us much about the practice of rhetoric and contemporary judgements of its value. 3. The diversity of attitudes towards actio from one region to the next. Authors frequently criticized or caricatured the actio and gestures of other nationalities. Their descriptions say much about contemporary perceptions of regions and nations.

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Title/Titre/Titel/Titolo:

*Enargeia* in Jean Lemaire de Belges' *Couronne margaritique* (1504).

The Burgundian-French court poet Jean Lemaire de Belges (1473- ± 1524) has often been regarded as the first poet of the French Renaissance, partly because of the plastic imagery he uses in his literary works. Many critics have emphasized the important role of the rhetorical *enargeia* device in his work. Lemaire differs from the other *Rhétoriqueur* poets through his vivid descriptions of temples, sculptures, crowns, tapistry, paintings and the like.

Many recent studies have been devoted to rhetorical theories concerning vivid description or *enargeia*. In particular, the proceedings of the Parisian colloquium *Dire l'évidence* (published in 1997) and two publications of P. Galand-Hallyn, *Les yeux de l'éloquence* (1995) and *Le reflet des fleurs* (1994) give new and challenging insights into the very complex concept of *enargeia*.

The aim of my contribution is to discuss how these new ways of dealing with an ancient rhetorical device can be applied to the work of Jean Lemaire de Belges. By taking account of these innovative approaches to *enargeia* I hope to give a more comprehensive view on Lemaire's vivid style and imagery than has previously been offered.

In my lecture I will concentrate on the Viennese manuscript of Lemaire's *La couronne margaritique* (1504), a long *prosimetrum* that Lemaire wrote for his patroness Margaret of Austria after the death of her young husband. In this work Lemaire describes the making of an allegorical crown for Margaret; he refers to the plastic arts to give his crown the quality of visual immediacy. The extraordinary illustrations contained in the manuscript visualize the different stages of the making of the crown and enhance the pictorial quality of Lemaire's descriptions.

I will try to show how *enargeia* can be used as a heuristic concept to analyze the complex (inter)textual interplays that characterize *La Couronne margaritique*: interplays between poetry and the plastic arts, allegory and description, text and image. I will also elaborate on the connection between *enargeia* and literary self-consciousness that has been established by P. Galand-Hallyn. She considers *enargeia* to be a major device for drawing the attention of the reader to the literary text itself and to the craft of its author. Her approach offers new and interesting perspectives on a poem like *La Couronne margaritique*, that was written by Lemaire to gain more support for himself at the Burgundian court.

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Title/Titre/Titel/Titolo:

**Aphthonius' *Progymnasmata*: An Ancient Rhetorical Text-Book in Modern Times**

The *Progymnasmata* or *Preliminary Exercises* by the 4th century AD Antiochene rhetor Aphthonius is probably the most successful and most widely used school textbook ever written. First invented in hellenistic grammar schools, the so-called progymnasmata developed into a graded series of elementary exercises in written composition designed to prepare beginners in rhetoric for the more advanced oral practice of declamation. Aphthonius' was not the first book on the subject. It managed, however, to outlive its predecessors, especially the scholarly and difficult volume by Aelius Theon and the rather scanty manual preserved under the name of Hermogenes, by applying the didactically most suitable method in combining concise and easily comprehensible instructions with illustrative model examples. Aphthonius' version of the progymnasmata, comprising 14 different exercises (viz. fable, narration, chreia, maxim, refutation, confirmation, commonplace, praise, blame, comparison, ethopoeia, description, thesis, legislation), attained canonical status in late antiquity and especially in medieval Byzantium, where it regularly accompanied the works of Hermogenes as an introduction. When the little book became known in the West in the mid-15th century, it clearly met the requirements of humanist education. It subsequently inspired about a dozen of different translations into Latin and some even into vernacular languages, not to mention adaptations and imitations. Current in hundreds of printings it quickly became the standard rhetorical primer in grammar schools throughout Europe as well as in America. Highly esteemed by main humanist authorities, incorporated into the great rhetorical manuals of baroque and neo-classical times, its popularity and success lasted well into the 18th century, until the general decline of rhetorical education in the 19th and 20th centuries led to its gradual disappearance from school curricula and to its final fall into oblivion. The paper will try to trace the main steps of the rise and fall of Aphthonius' popularity in western education and comment upon significant divergences in terminology, selection, emphasis, additions and annotations between individual Latin (and other) translations.

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Continental artes praedicandi and English Theorists:  
Tracing the Influence

Sixteenth- and seventeenth-century English preaching theorists developed a uniquely English method of preaching from various Continental models. The earliest and seminal artes praedicandi in Reformation England, William Perkins's Prophetica (1592) was apparently based on works by such earlier Continental theorists as Erasmus, Hyperius, Hemingsen, Beza, and Flaccius Illyricus. Later English authors of artes praedicandi such as William Ames and Richard Bernard added the influence of Bartholomew Keckermann. No one has traced the line of influence from the Continent to English preaching, and I propose to do so, demonstrating the continuity of rhetorical patterns even as their local features are transmuted.

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Title/Titre/Titel/Titolo:

*Publier une correspondance au seizième siècle:  
les Missives des dames Des Roches (1586)*

Les historiens de l'art épistolaire ont coutume de mentionner cinq recueils de lettres publiées au XVI<sup>e</sup> siècle en langue française. Ces recueils sont *Les epistres familiares et invectives* (1539) d'Hélisenne de Crenne, le *Premier livre de Gaspar de Saillans, gentilhomme citoyen de Valence en Dauphiné* (1569), *Les lettres missives et familiares* (1569) d'Estienne Du Tronchet, les *Lettres* (1586) d'Estienne Pasquier, et *Les missives* (1586) des dames Des Roches. Tandis que les treize épîtres d'Hélisenne de Crenne représentent un prolongement narratif de son roman *Les angoysses douloureuses qui procedent d'amours*, les lettres de Madeleine des Roches et de sa fille Catherine des Roches sont une innovation dans la mesure où c'est la première fois que des femmes écrivains publient en France leur correspondance. Les questions que nous abordons dans notre analyse concernent toute correspondance authentique : comment et pourquoi les érudites poitevines sont-elles amenées à publier leurs lettres? à qui s'adressent-elles? quels sujets abordent-elles? quelle est leur conception culturelle et rhétorique de la lettre et de son rôle dans leur affirmation sociale? Enfin, de quels modèles épistolaires s'inspirent-elles en cette fin de siècle?

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ACQUISITION OF STYLE IN RENAISSANCE LETTER-WRITING: IMITATION AND THE PROGYMNASMATA

Since Antiquity, style has been an important aspect of oratory addressed in various oratorical treatises.<sup>1</sup> In the third Book of his *Art of Rhetoric* (III, i 3), Aristotle discusses style and its virtues, inasmuch as style affects the clarity with which a hearer receives a written or oral speech. Whereas Aristotle addresses the more grammatical questions of correctness and propriety, later authors will stress that artistic embellishment is what truly reveals the genius of an orator (Quintilian, *Institutio oratoria*, VIII, iii.1).

The acquisition of style requires some form of training (Quintilian, *op. cit.*, II, xix 1-3), namely through the imitation of great authors (*Rhetorica ad Herennium*, I, ii 3; *De elocutione*, paragraphs 112 and 113; *Institutio oratoria*, X, i 19) and practice in composition exercises called *progymnasmata* (Dionysius of Halicarnasus).

Renaissance scholars recognized the value of imitation and practice in rhetorical instruction (Erasmus of Rotterdam, Juan Luis Vives, to name a few)—i. e., the importance of usage over art for effective learning. With regards to the art of letter-writing, the model letters of Cicero, Pliny and others were read, analyzed and imitated, and the students engaged in composition exercises to acquire Latin eloquence and the appropriate style for the type of letter at hand.

This paper will address the issue of style, imitation and practice as presented in the epistolary treatises of the Renaissance, namely the *Opus de conscribendis epistolis* of Erasmus of Rotterdam, the *De conscribendis epistolis* of Juan Luis Vives, and other less-known tracts. The objective will be to determine how these views impacted students of the Renaissance in their acquisition of style in the art of letter-writing.

<sup>1</sup> Aristotle, *Art of Rhetoric*; Demetrius, *De elocutione*; Dionysius of Halicarnassus, *On Imitation*, *Demosthenes*, *Thucydides*, *On Literary Composition*; *Rhetorica ad Herennium*; Cicero, *De inventione*, *De oratore*; Quintilian, *Institutio oratoria*; "Longinus", *De sublimitate*; Hermogenes of Tarsus, *Progymnasmata*, *Art of Rhetoric*.

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Title/Titre/Titel/Titolo:

A Case of Mistaken Identity Politics:  
Patricia Hill Collins and Criticisms of the Combahee River Collective

In this paper I consider two conceptual frameworks developed by Black feminists, first, the identity politics articulated in the Combahee River Collective Statement, written by the Combahee River Collective (CRC), second, the Black feminist standpoint developed by Patricia Hill Collins. Collins criticizes the CRC for being biologically determinist with respect to race. I argue that this interpretation of identity politics is unfounded, and further, that there are important similarities between the work of Collins and the CRC.

The Combahee River Collective was a Boston-based Black feminist group formed in 1974. Combahee members took their name from the guerrilla action conceptualized and led by Harriet Tubman on June 2, 1863, in the Port Royal region of South Carolina. (This action freed more than 750 slaves and is the only military campaign in American history planned and led by a woman.) The "Combahee River Collective Statement" constituted the first articulation of identity politics—a politics located in their identity as Black women, as feminists, and for many, as lesbians. The ten page document is dated April 1977, and has been anthologized repeatedly in the 21 years since its publication. The statement covers four major topics: (1) the genesis of contemporary Black feminism; (2) the specific province of the Collective's politics; (3) the problems in organizing Black feminists, including a brief herstory of the collective; and (4) Black feminist issues and practices.

Patricia Hill Collins is a Black feminist whose 1990 book, *Black Feminist Thought*, presents her conception of a Black Feminist Standpoint. The notion of a standpoint can be traced back to Nancy Hartsock, who develops the Marxist concept and applies it to women as a class to form a distinctly feminist standpoint. The basis of a standpoint for any oppressed group is that one's material conditions provide the possibility of a revolutionary consciousness which could lead to liberation. People who experience one or more kinds of oppression suffer under the hegemony of the dominant group. Marginalized people are encouraged by social mechanisms to adopt the values of the center groups, though the values do not represent their own interests. The contradictions between ideology and their own reality, i.e., the "bootstrap" mentality vs. chronic unemployment, are revealed by the material conditions of their lives. Hartsock based her standpoint on gender. Collins addresses the simultaneous oppression of gender, race, and class, as distinctly experienced by Black women in the U.S.

Collins writes 15 years after the CRC published the statement. In the meantime, analyses of the construction of both race and gender have fine-tuned the notion that each are social constructions. The effect of some of this later work has been to authorize some to use the analyses to critique work done before the 1980's when postmodernism shaped our concepts of gender and race. Charges of essentialism were aimed at many radical feminists, many of whom were lesbians, most of whom were white.

My essay addresses one thread in the chronology of this development, that is, the criticisms that Collins makes of the Combahee River Collective. Collins charges the CRC with biological determinism with respect to the concept of race (but not gender). I contend that there is no evidence for such a charge in the text of the statement. Further, the CRC Statement offers the first articulation of identity politics, as well as the first analysis of the interlocking axes of oppression, that are generally known. I contend that the CRC formation of identity politics is similar to Collins' Black feminist standpoint in significant ways. For example: Both have a grounding in material conditions, and both seek dialogue with political allies. Finally, as a result of the similarities between the concept of race found in the CRC Statement and the concept of race in Collins' Black feminist standpoint, I will show that the CRC is not biologically determinist.

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Title/Titre/Titel/Titolo:

## Dialogic Figures of Thought in Classical Latin Rhetoric

At IX.2.16, Quintilian asserts that anticipation (praesumptio or prolepsis) is a genus for a variety of figures of thought. He then proceeds to list and illustrate a number of species of praesumptio and of the closely related figure which he calls communicatio (16-25). Quintilian, however, does not indicate the common characteristic of the genus. In this paper, I want to inquire into this issue and to argue that the set of figures may be grouped together because of their dialogic function. That is, they either (1) establish claims that are modified, retracted, or refuted, and thus simulate an argument between different parties, or (2) represent some kind of dialogic exchange in dramatic form. These techniques for embedding dialogic elements in a monological text appear prominently in classical prose and help impart the fiction of an speaker/audience relationship within a written document. I want to offer a preliminary analysis of the nature of these figures of thought and of their function in aligning both language and argument for strategic purposes.

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Title/Titre/Titel/Tuolo:

Rhetorik, Grammatik und Literaturkritik bei Fronto

In wenigen anderen Epochen der Antike dürften im Imperium Romanum so viele öffentliche Reden gehalten worden sein wie im 2. Jahrhundert n. Chr. Doch als Anfang des 19. Jahrhunderts Texte eines der führenden Redner der Zeit, des M. Cornelius Fronto (ca. 100 - um 170 n. Chr.) ans Licht kamen, war die Enttäuschung groß. Seine Sammlung von Briefen enthält nur wenige Fragmente von Reden, und der Stil entsprach gar nicht den Erwartungen, die die Lobeshymnen seiner antiken Bewunderer geweckt hatten. Nachdem heute die rhetorischen Theorien Frontos, wie sie sich in seiner Korrespondenz mit Adressaten wie den römischen Kaisern Mark Aurel und Lucius Verus rekonstruieren lassen, ernster genommen werden, ist zwar kaum noch die Rede von "leerem Wortgeklingel" oder einem "Flitterstil" Frontos, doch wurde gleichzeitig deutlich, daß es nicht leicht ist, seine Position in einem Spannungsfeld zwischen "Klassizismus" und "Archaismus" genau zu bestimmen, und daß die Etikettierung als "Archaist" nicht befriedigen kann. Wenn Fronto seine besondere Aufmerksamkeit dem einzelnen treffenden und wirkungsvollen Wort zuwendet und empfiehlt, die ältere, vor-ciceronianische lateinische Literatur unter diesem Gesichtspunkt zu exzerpieren, so teilt er das Interesse am alten Sprachgebrauch mit den zeitgenössischen Grammatikern. Dennoch scheint sich eine Diskrepanz zu ergeben zwischen historisch-grammatischen Studien und der ganz praktischen Ausrichtung seiner Rhetorik: Wenn Fronto sich zur Bereicherung seiner sprachlichen Ausdruckspalette Anregungen bei den Autoren der "archaischen" Literatur holen wollte, so ist das kein bewußter Versuch, die Literatursprache einer vergangenen Epoche wiederzubeleben, sondern sein vorrangiges Ziel bleibt die persuasive Wirkung auf ein Publikum, die ohne Verständlichkeit nicht zu erreichen wäre. Indem die nichtklassische ältere Literatur insgesamt zur Verfügungsmasse des Redners geschlagen wird, ist aber der Rahmen für die Sprachreinheit, die *latinitas*, über die die Grammatik als Disziplin ja zu wachen hat, verschoben. So verwendet der "Archaist" Fronto durchaus eine ganze Reihe von Neologismen. Auch in seinen literaturkritischen Äußerungen geht Fronto nicht so weit, einen einzigen Autor als Stilideal aufzustellen oder sklavische Nachahmung zu fordern. Die didaktische Funktion seiner Kritik zu lateinischen Autoren ist bei ihm wie in der antiken Literaturkritik insgesamt gerade auch in ihrer sprachlich pointierten Form sichtbar. Indem Fronto die kritische Lektüre der alten Autoren nach grammatischen und rhetorischen Kriterien in den Dienst der gegenwärtigen Rhetorik stellt, verleiht er ihr - wenn auch nur in einem kleinen Ausschnitt des Systems, dem der *elocutio* - historisch tiefere Reflektiertheit. Provokant formuliert, sein "Archaismus" soll als Befreiung wirken, um das für die *imitatio* verfügbare Material zu erweitern und so kreative Impulse freizusetzen. Die Auswirkungen sind nicht zu unterschätzen; denn damals wurden für die Entwicklung der lateinischen Literatursprache wichtige Weichen gestellt, durch die ihre stilistische Formung als lebendige Sprache aller Gebildeten im Westen Europas bis zur Renaissance und darüber hinaus bestimmt werden sollte.

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Title/Titolo:

## Comparative Medieval Rhetoric. The Arabo-Islamic and the Western Traditions

The comparative analysis of Arabo-Islamic and western medieval rhetoric demonstrates several correspondences which are neither due to chance nor to superficial analogies, rather they prove the existence of a common cultural background. In the Middle Ages, Islam and latinity, on the basis of their common Hellenistic heritage, belonged to a unitary cultural system, which split around the XVIth century. At that time, as a result of the discovery of America, the axis of international trade moved from the Mediterranean to the Atlantic, leading to the decline of the mercantile Islamic civilisation and to the flourishing of modern Europe.

Half a century ago, when the destiny of the Old Continent was threaten by the tragedy of the Second World War, Ernst Robert Curtius found the basis of Europe's cultural unity from Homer to Goethe in its literary and rhetorical tradition. Particularly, Curtius pointed out the role of Late Antiquity in shaping the Middle Ages. Today, while we are facing the enormous contradictions posed by globalisation, it might be useful to extend Curtius' morphological approach and verify the validity of a global notion of the Middle Ages, including not only the Byzantine and the western, but also the Islamic components. Such a wider approach, which we adopt in the field of the history of rhetoric, might contribute to recomposing our fragmented postmodernism.

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Title/Titre/Titel/Tiolo:

"Stylistic Doublets in Luther and Karlstadt: When A Single Term Seems Insufficient"

Abstract

I wish to present some findings from a larger project that currently sets out to explore a confined set of stylistic phenomena that has begun to emerge from my analysis of several sermons and treatises (in German) of Martin Luther and Andreas Bodenstein of Karlstadt. Both rhetors frequently employ what I shall call "doublets" (two terms rather than one, generally of the same grammatical case form, usually linked by a conjunctive connector), and these doublets persist in the original language as well as in their modern English translations. The doublets are found primarily in exhortative sections rather than narrative portions of the texts. I have already examined several texts, listing and identifying these doublets according to standard grammatical and rhetorical categories, and I have considered an array of explanations that might account for this "doubling" tendency. Drawing from the traditional lists of figures and tropes in the handbooks--ancient, modern, and contemporary--I hope to promulgate a better "classification" of these doublets. By eclectically assembling plausible, appropriate taxonomic "candidates" from the handbooks, I shall attempt to argue, with assistance from Gérard Genette and William Wimsatt, that the classifications incorporate a variety of systems (logic, semiology, motivation, etc.). Further, I shall explore whether Kenneth Burke's repetitive and progressive form, with further applications in biblical discourse--through the critics Vernon Robbins, Robert Alter, and James Kugel--can more productively help explain some of the basic rhetorical functions these several types of doublets have. For example, many doublets seem straightforwardly "synonymic," while a few are "antithetical," and still others are neither (cf. Robert Lowth). Finally, I shall expand my investigation to include some analysis of rhetorical "lists" of more than two terms (which clearly opens up the matter of "order in the list" (cf. Jeanne Fahnestock, Robert Gundry). This will, of course, include what is commonly called polysyndeton and asyndeton, raising further questions not only about what function (including plausible rhetorical effects) these phenomena--doublets and longer lists--serve. But I shall also explore some possible avenues of source influence. For example, I will briefly explore to what extent these rhetors were influenced by scripture and/or pagan sources.

Veuillez, s.v.p., dactylographier le résumé dans l'espace encadré.

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Title/Titre/Tiolo: African-American Politics and "Social Equality" in the Jim Crow Era

"Social' and 'equality' are two excellent, elegant words," African-American sociologist Kelly Miller wrote in 1905, "but 'social equality' must not be pronounced in good society." From the rise of Abolitionism through the twilight of Jim Crow, the phantom of social equality between the races haunted the public discourse of America. The starkest imagery of "social equality" involved interracial sex, particularly between black men and white women. But miscegenation was hardly the only prey stalked by hunters of social equality. The term cast its chilling effects upon many beliefs and practices deemed subversive to the racial order (or to other hierarchies, chiefly those of gender and class, that "white supremacy" was invoked to protect). Emancipation, suffrage, equal economic or educational opportunity, color-blind access to public accommodations, friendship or intimacy between blacks and whites--- each scenario would in its time be cast as the incubus of social equality. Primarily but not solely below the Mason-Dixon line, the menace of social equality was raised to vindicate the suppression-- often violent--of equal rights, of interracial association, and of popular dissent. Public figures whose fealty to white supremacy came under question-- from Abraham Lincoln to Eugene V. Debs, Booker T. Washington to Eleanor Roosevelt--took pains to dissociate themselves from this volatile specter. "Social equality"'s demagogic power placed African Americans in an ongoing dilemma: whether to appease Jim Crow sensibilities by disclaiming all interest in social equality, or to refuse to renounce any form of equality. And encased in this dilemma lay another: insofar as social equality meant an intrinsic black yearning for white companionship, particularly sexual companionship, there was something demeaning in either disclaiming or embracing the concept.

The prominence and poisonous capacity of "social equality"-baiting have been often noted by historians, and on occasion subjected to in-depth study. Far less attention, however, has gone to the range of black response to this rhetorical assault. And yet, from the mid-nineteenth through the mid-twentieth centuries, the tone and substance of that response was far more variable than the cry of social equality itself. How most effectively and authentically to handle "social equality" became a vital problem in black political thought throughout this period--a quandary regularly aired among activists, intellectuals, editors, and others engaged in black public life. Indeed, virtually all eminent voices of black America--among them Booker T. Washington, Ida B. Wells, W.E.B. Du Bois, A. Philip Randolph, Marcus Garvey, Langston Hughes, Mary McLeod Bethune, E. Franklin Frazier, and Ralph Ellison --felt compelled periodically to address the nettlesome "social equality question." Such commentaries were part of an ever-shifting spectrum of response to this demagogic alarm, including defensive disclaimers of social equality at one pole, defiant endorsements at the other, and innumerable shadings in between. The aim of my current research is to reconstruct this ongoing debate. Recovering this long-neglected dialogue, I will argue, is essential to a full grasp of African-American response to culture and practices of Jim Crow. In this paper I will illustrate the central themes of this broader work in progress.

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Title/Titre/Titel/Titolo:

"Cicéron, historien critique de l'éloquence stoïcienne"

Il s'agit de rassembler toutes les informations que Cicéron nous donne, en particulier dans le "Brutus", sur l'éloquence stoïcienne à Rome. Notre étude aura d'abord une visée prosopographique : rassembler les noms de tous les orateurs stoïciens et l'ensemble des informations les concernant. Le témoignage cicéronien sera complété par le recours à d'autres sources historiques, philosophiques ou rhétoriques, ce qui permettra de mieux comprendre la méthodologie cicéronienne, qui n'est en aucun cas celle d'un historien rigoureux. Il s'agira ensuite de préciser les caractéristiques que Cicéron attribue à ces orateurs, pour déterminer s'il y a bien eu une tradition stoïcienne dans l'histoire de la rhétorique romaine et quelle a pu être sa postérité au delà de la république. Il faudra enfin poser le problème de la relation entre pratique et théorie, à la fois du point de vue de la rhétorique et de l'éthique. Dans tout ce travail une attention sera accordée à la personnalité de Sulpicius Rufus, qui, pour des raisons qu'il faudra mieux comprendre, est devenue la figure emblématique de l'éloquence stoïcienne à Rome.

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Name/Titre/Titel/Titolo:

## Benedict Herbest's Concept of the Period

In the theory of rhetoric, the 16<sup>th</sup> century saw the development of a modern science of the period. This results from the fact that revised editions of classical rhetorical works provided an opportunity to start new research into the issue.

Of fundamental importance to the modern theory of the period were the classical treatises of Aristotle, Pseudo-Demetrius, Cicero, Hermogenes. The modern theory of the period drew on these works, and among the prominent researchers are Johann Sturm and Italian theorists. In this group, a Polish researcher Benedict Herbest was a scholar of European eminence. His views were presented, in the final form, in a treatise called *Periodicae responsionis libri V* (Lipsiae 1566).

In his concept, Benedict Herbest rejects Cicero's views and ciceronianism as a stylistic norm and accept the approach of Pseudo-Demetrius and Hermogenes. Herbest suggests that the period is a syntactic and semantic whole having a certain rhythmical structure and goes further to propose that two periods of different structures but an identical meaning may exist. The author also points out the syntactical dependence in the period, thus anticipating research into the synonymy of *salva veritate* and the dependence phenomenon.

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Lichański J.Z., *Polskie badania retoryczne w XVI wieku. Tradycja i innowacja*, „Odrodzenie i Reformacja w Polsce”, XXXVII, 1993, p.69-77.  
Tateo F., *Ciceronianismus*. In: *Historisches Wörterbuch der Rhetorik*. Hrsg. G.Ueding, Red. G.Kalivoda, M.Mayer, F.H.Robling, Tübingen 1994, Vol.2, col. 225-239 (225-247).

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Title/Titre/Titel/Tiolo:

**RHETORICAL SPACE:  
ARCHITECTURAL AND URBAN EXPRESSIONS OF RHETORIC IN  
THE MID-C17TH RECONSTRUCTION OF LYONS CITY CENTRE.**

In the mid C17th the symbolic civic centre of Lyons was transferred to the edge of town, with the construction of a new town hall together with the reconstruction of the pre-existing town college (now run by the Jesuits), henceforth described as "twin Buildings". The sense of this reconstruction was articulated through an iconographic scheme which ran through the two buildings, and through a series of dramatic and musical performances, each of which marked the completion of the completion of a different phase in the building works. Both the overall iconographic programme and each theatrical performance were arranged by the Jesuit rhetorician Claude-François Menestrier, who simultaneously developed theories for regulating each of the symbolic and dramatic arts, on the basis of Aristotle's theories of Rhetoric and Poetics; in choosing these sources of authority he was inspired by Tesaurio's vision for regulating the visual arts, as elaborated in his *Cannochiale Aristotelico*.

Menestrier's theory of rhetoric in three modes (apparently shared by French Jesuits on this period) - verbal, visual, and festal - underlay this project, so that written or preached explanations, painted decorations, and performances were seen as equivalent expressions of rhetoric: by extension the buildings, and indeed remodelling of the city, which constituted the subject of these rhetorical expressions were themselves understood as "built rhetoric". In turn the certain of the written (/published) descriptions of this project were again accepted as pieces of rhetoric.

The paper will briefly describe this architectural and urban scheme, so as to raise issues as to how rhetorical modes and structures permeated the conception of individual buildings and larger ensembles of them.

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## International Society for the History of Rhetoric

*Abstract / Résumé / Zusammenfassung / Riassunto*

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**Title/Titre/Titel/Titolo:** Contemporary Transgressive Rhetorical Practices and their Implications for the History of Rhetoric

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This presentation will examine three specific contemporary sites (fiction, drama, and online public discourse) of gendered writing practices that self-consciously transgress received rhetorical practices. In Kathy Acker's fiction, the conventional crime of writing—plagiarism—is consciously deployed to call attention to the current impossibility of “owning” language and of the need for alternative rhetorical practices for enacting multiple genderings in discourse. We will focus in particular on Acker's “novel” *Don Quixote: Which Was a Dream*, where Acker interweaves shocking and intensely jarring language with excerpts from canonical texts, including those of Cervantes. Playwright Anna Devereaux Smith represents a related challenge to traditional notions of the rhetorical practice of authorship. In a series of dramas (including *Fires in the Mirror: Crown Heights, Brooklyn, and Other Identities*; *Twilight Los Angeles 1992*; *On the Road: A Search for American Character*), Smith uses the techniques of journalism—interviewing, tape-recording, transcribing—to capture the words and voices of those who then become “characters” in her one-woman plays. While some accuse Smith of “ventriloquism” and “unoriginality,” others argue that her plays represent a kind of midwifery, an open acknowledgment of the weaving together of others' words characteristic of all writing. Finally, we will turn to at least one site of electronic public discourse, noting the ways in which writers at this specifically gendered site appropriate and use the words of others—most often without attribution. We will conclude by pointing up the ways in which these three examples serve a dual purpose: they offer challenges to traditional rhetorical practices while at the same time offering possibilities for new discursive enactments. Most important, they signal the need for historians of rhetoric and rhetorical practices to engage in additional textual re-readings of this kind across the centuries and to lead the way in creating a contemporary grammar and vocabulary capable of recognizing—and re-valuing—rhetorical practices that until very recently have been defined as writing “crimes.”

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Title/Titre/Tite/Titolo:

*De stille kracht*. Rhetoric, Politics, and Erotics.

A rhetorical study Louis Couperus' novels can be very productive. Couperus is known for his generous use of syntactical and semantic figures. His rhetoric clearly influences the "message" and the ideology of the text. Often his rhetorical excess will even deconstruct the referential functions of the text, as I have shown to be the case in some of his classical novels.

In this paper I will concentrate on one of his most successful and elegant novels, *De stille kracht* (1900), a novel about Dutch colonial society in the East Indies and about the mysterious forces of an oriental culture. The work is often considered to be one of the best Dutch colonial novels and, in a sense, shows a remarkable openness to the culture of the Dutch East Indies.

My first interest concerns the figure of *personification* or *prosopopeia* and its counterpart, *identification*, where humans become animals and natural forces or are depersonalized.

The evening is represented as "listless," while the seas are said to be "melancholy." On the other hand, longing and desire are described as coming from the outside and Addy de Luce is characterized as a tropical animal, a tiger.

The two rhetorical strategies work together in strengthening the threat of the mysterious "hidden forces" and the intense sexuality. Orientalizing strategies work together with the rhetorical structure and figures in sustaining the political and social views of the novel (while in a sense also undermining them) and they support the erotic power of the text.

Deconstruction is involved here in the way described by Bill readings: "Deconstruction of the text/referent opposition does not replace the conventional primacy of the real over the text with a new primacy of the text over the real, or of signifier over signified, but reveals their interdependence and mutual contamination" (230).

*De stille kracht* has been translated into English under the title *The Hidden Force*. Some of its rhetorical richness was, however, lost in the translation.

References:

Louis Couperus. *De stille kracht*. [1900]. Amsterdam/Antwerpen: L.J. Veen, 1994.

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Bill Readings "The Deconstruction of Politics." Lindsay Waters and Wlad Godzich. *Reading de Man Reading*. Minneapolis: U. of Minnesota P., 1989. 223-243.

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Title/Titolo:

The Spirit of Sophistry: Sophistics and Dialectics in the Philosophy of G.W.F. Hegel

Although historians of rhetoric generally concur with Werner Jaeger's claim that the "rehabilitation" (Wiedereinsetzung) of the ancient Greek Sophists begins with the lectures in the history of philosophy presented by Hegel at Berlin between 1805 and 1830, few, it seems, have paused to examine the letter, if not the spirit, of the remarkable analysis of sophistry set forth in the Lectures in the History of Philosophy. It is not surprising, therefore, that historians of rhetoric also concur that the Hegelian reading of sophistry only serves to confirm all the classic arguments against the Sophists advanced by Plato, Isocrates, and Aristotle (Guthrie, Kerferd, Untersteiner, Schiappa, and others). A more sympathetic reading of these lectures, however, yields a very different view of his "totalizing," "normalizing," and "domesticating" (Poulakos) account of sophistic rhetoric. Focussing on Hegel's reading of the Peri Physis fragment of Gorgias, this paper explores the relationship between sophistics and dialectics in the Vorlesungen über die Geschichte der Philosophie, showing how Hegel's reading of the sophistic movement, far from confirming the indictments of Plato and Aristotle, actually situates the rhetorical theory of the sophists at the heart of ancient and modern philosophical reflection. In addition to demonstrating how the rhetorical theory and practice of the Sophists shook the foundations of early Greek philosophy and culture, throwing into doubt all "conceptions" (Begriffen), "principles" (Grundsätzen), and "laws" (Gesetzen), Hegel's lectures (I argue) bring to light an intimate rapport between sophistic rhetoric and the philosophy, law, and politics of the "Enlightenment of modern times." Even if Kant, for example, took measures to distinguish his own "transcendental dialectic" from the Sophistic "dialectic of illusion," Hegel discerns in the metron anthropos fragment of Protagoras the Kantian thesis that the subject actively creates the phenomenal world, even arguing that the "subjectivism" of Protagoras remains superior to Kant and the "false idealism of modernity." During the course of exploring the threshold between rhetoric and dialectics in these lectures I touch upon a range of topics, including Hegel's dialectical approach to the history of rhetoric, sophistic rhetoric and the critique of "natural consciousness," the rhetorical topoi and the modern art of persectivism, sophistic rhetoric and the Hegelian concept of Bildung as education in "philosophy and eloquence," and many others. I conclude by suggesting that the figure of the Sophist comes back to haunt Hegel as a lesser figure of "Spirit": Hegel's lectures on the Sophists furnish several generations of critics (from Marx to Lyotard) with the critical resources to dismantle Hegel's own philosophical system as a "sophistic mirage" (Marx).

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Title/Tiure/Titel/Tiolo

## Rhetoric and Literature in the Tudor Classroom

On the whole Tudor schoolmasters did not make much use of ancient handbooks of rhetoric, such as *Rhetorica ad Herennium*. Many students would have been exposed to letter-writing manuals adapted from classical rhetorics and to Erasmus's *De copia*. Some would have used the *Progymnasmata* of Aphthonius and most would have performed similar composition exercises based on their reading.

But the most intensive and practical exposure which Tudor schoolboys would have had to the principles of rhetoric would have come through the reading and analysis of the principal classical texts studied in the grammar school: selections from Cicero's *Epistolae ad familiares*, Virgil's *Eclogues* and *Aeneid*, Terence, Horace, Ovid and Sallust. In this paper I shall examine the evidence from such teacher's manuals as Brinsley's *Ludus Literarius* (1612) and from contemporary commentaries, editions printed for school use and annotated copies to describe the rhetorical component of the literary commentary practised in Tudor grammar-schools.

Veuillez, s.v.p., dactylographier le résumé dans l'espace encadré.

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Title/Titre/Titel/Titolo:

An Eighteenth-Century Rhetoric for the Practice of Shakespeare Criticism:  
Lord Kames' *Elements of Criticism*

To better understand the history of the relationship between rhetoric and literary criticism, I propose that we consider *Elements of Criticism* (1762) by Henry Home, Lord Kames. The need for a better understanding of this relationship is indicated by the various ways historians of rhetoric and literary criticism (e.g., Howell, Kennedy, Saintsbury, Wellek) and scholars who have written about the *Elements* (e.g., Randall, Ross, Bevilacqua) have positioned the *Elements* with respect to the western rhetorical tradition: inside, outside, partially inside. Given its numerous editions (5 in Kames' lifetime and at least 32 in America alone) and its presence in university curricula through the mid-nineteenth century, the *Elements* is important to our understanding of the adaptation of rhetorical theory to cultural, social, and political circumstances and practices.

I submit that we understand the *Elements* as a rhetoric of criticism—as a work concerned with the invention not of legal or deliberative speeches, or of sermons or poetry, but of criticism of the fine arts, particularly drama and poetry. When we consider the social and political stakes of literary criticism in mid-eighteenth-century Britain, we will better understand why it became appealing to systematize this cultural practice in the way it is systematized in the *Elements*. I will illustrate these two points by comparing how Kames practices Shakespeare criticism in the *Elements* with how it is practiced in other kinds of works: in editions of Shakespeare's works (e.g., Pope, Theobald, Warburton, Johnson), in separate volumes of Shakespeare criticism (e.g., Edwards, Dodd, Upton), and in periodical essays (e.g., *Spectator*, *Censor*, *Rambler*, *Adventurer*, *Gray's-Inn Journal*).

Even a brief survey will indicate how the manner of practicing Shakespeare criticism in the *Elements* addressed social and political circumstances of eighteenth-century Britons, including the relationships between France and Great Britain and between the gentry and middling classes. This, in turn, will help us understand one form the relationship between rhetoric and literary criticism took in mid-eighteenth-century Britain. And since the criticism studied here is not a pedagogical but rather a more general, popular cultural practice, this study will supplement recent histories of modern rhetoric which tend to focus on how rhetoric was taught.

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Title/Titre/Titel/Titolo: Scary Black Guys with Scary Ideas and Scary Guns: The Rhetoric of the Black Panthers

Thirty years ago, Robert Scott characterized Black Power rhetoric as a legitimate expression of African American frustration with the experience of racial injustice. At the same time, Scott acknowledged the violent threat inherent in Black Power rhetoric, describing how the mass media exaggerated that violence in ways that played on white fears, distorted the Black Power message, and doomed the civil rights struggle for racial justice. The extent to which Black Power and its rhetoric are still exaggerated and distorted was made clear in the summer of 1995 when media attacks on the film Panther, a sympathetic portrayal of the Black Panther Party, limited the movie's release. In an interview, the film's director, Mario Van Peebles, explained that he made the movie to counter the predominant cultural memory of the Panthers as "scary Black guys with scary ideas and scary guns."

In my paper, I respond to and update Scott's earlier analysis and argue that dominant receptions of the rhetoric of Black Power continue to express the extent to which whites and blacks together have still not learned to talk about race. Focusing on Huey P. Newton and his concept of revolutionary intercommunalism, I describe the rhetoric of the Black Panthers in particular and of Black Power in general as a conflicted rhetoric of struggle for equality, dignity, and justice. Like Scott, I acknowledge the violence of this rhetoric. But I do so by arguing that the rhetoric of "scary Black guys with scary ideas and scary guns," even though it has been exaggerated and distorted, provides rhetorical resources for learning to talk of race and for critiquing the violence of race relations.

Per piacere, si prega di inserire un riassunto (battuto a macchina) entro lo spazio indicato.

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Titre/Titre/Titel/Titolo:

### RHETORIQUES DE PETRONE A LA RENAISSANCE.

L'objet de cet exposé est une réflexion sur la réception du *Satiricon* et sur ses enjeux stylistiques, poétiques et rhétoriques au XVIe et au début du XVIIe siècle. Il s'agit d'abord d'interroger les préfaces des nombreuses éditions latines de Pétrone : Bourdelot, Brassicanus, Dal Pozzo, Daniel, Du Peyrat, Goldast, Lundorp, Pithou, Pontanus, Scioppius, etc. A travers ces textes, il convient ensuite de dégager une histoire du *medius stylus* intermédiaire entre le cicéronianisme et le sénéquisme. Il faut également réfléchir sur l'interprétation humaniste des conversations d'affranchis dont le *Festin de Trimalcion* est le cadre et sur les catégories rhétorico-morales qui permettent aux commentateurs de les étudier.

Naturellement un regard porté sur la rhétorique de Pétrone ne doit pas méconnaître le travail qui s'effectue en aval de ces publications : comment « pétronise-t-on » à la Renaissance ? Voilà une manière d'envisager les « suites » du *Satiricon*, ou les réécritures qui s'en démarquent.

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Title/Titre/Titel/Titolo:

**Rhetoric by political parties and Rhetoric by politicians.  
Ethos in Italian contemporary political debate.**

The radical changes in Italian political life have had and still have a great rhetorical importance, particularly with regards to *Ethos*: both if *Ethos* is considered in its classical meaning - the image of the individual politician - and if it is studied as the overall image of a party or of a political movement.

We can analyse three political events.

- Since 1993 big towns Mayors are directly elected by town dwellers. Candidates are generally supported by parties coalitions (in Italian Parliament are now represented more than 40 parties). What communication strategies have been up to now used to further candidate's personality? Do old persuasion strategies - those typical of old political parties - survive? How these strategies have been changed by new formulas centred on candidate's personality, professional and political career, public and private image?

- Last spring, for the first time after the electoral law reform, Italian Parliament has elected the new President of the Republic, the highest office of the State. This election was done with the old rules of 1948 Constitution. Then political parties, those belonging to opposite parliamentary fronts too, had to look for agreement and concurrence to reach the necessary majority. This election is a very difficult and important moment for parties in order to define their own *Ethos*. On the other hand, the choice of the right person is a typical problem of *Ethos*. What features must characterise the new President? How is he representative of the parties that vote for him? What is the relation between the President's *Ethos* and the images of the parties that propose and elect him?

- The election of the Italian members in the European Parliament is the only circumstance in Italy in which parties can stand for election without looking for alliances, because the system of election in the proportional one. Then, with regards to *Ethos*, the choices and the argumentations of parties usually belonging to a large organic front are very significant, because they have to show themselves as individual parties. As the main part of parties had decided to stand alone for election, electoral campaign is an important moment to study the image of every individual party, divided from the alignment it generally belongs to and in competition with other parties that in Italian Parliament belong to its same front.

What is the connection between the party image in its front and the new image created and showed when it stands alone for European election? How can politicians handle the contrast between parties belonging to the same front in Italian Parliament? How being allied in Italian Parliament and opponent in the European one influences the electoral campaign of every individual party?

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Abstract / Résumé / Zusammenfassung / Riassunto

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Title/Titre/Titel/Titolo:

WOMEN TRANSGRESSORS OF THE  
SEVENTEENTH CENTURY

WOMEN TRANSGRESSORS OF THE SEVENTEENTH CENTURY

To be a woman and a published writer in the seventeenth century in England was in itself transgression. Woman's writing might be tolerated as long as it was private: letters and small devotional works suitably engaged the leisure hours of respectable ladies. But if a woman strayed beyond these comparatively safe confines, she was likely to be seen as a transgressor. Nearly all the published women writers of the seventeenth century can be seen as transgressors simply because they published their work. However, most of them transgressed in other ways too. Margaret Cavendish was a particularly heinous sinner, because she not only published but did so under her own name, instead of anonymously. She therefore invited a great deal of adverse criticism, to which she responds in the numerous prefaces she attached to her works. Cavendish deliberately trespassed upon the masculine fields of oratory and philosophy, and reaped a predictable harvest. Margaret Fell, the Quaker, transgressed even further: herself a preacher, she argued eloquently for women's right to preach. She argued, indeed, for the full equality of women with men, putting her convictions into practice by organizing Quaker women to "take on religious and philanthropic functions commonly regarded as male prerogatives." (Hilda Smith, Reason's Disciples p. 96). Mary Astell transgressed not only by her eloquent defence of women as equal to men in rationality, but also in refusing to defer to their superior wisdom. She was scathing in her criticism of men. An even more serious transgression was her enthusiastic contribution to public debate on political, philosophical, and religious issues, in the form of books and pamphlets. A discussion of these and other seventeenth century women will establish the nature of the transgressive acts in which as writers they were necessarily involved.

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Title/Titre/Titel/Titolo:

Civilitas/immanitas. Oratori e predicatori dinanzi al pericolo turco

Nel 1453 la caduta di Costantinopoli determina un profondo coinvolgimento nella cultura e nell'immaginario dell'Occidente. Il tema della crociata; ritornato di prepotente attualità si carica pertanto di valenze molteplici e problematicamente informa esperienze e generi letterari diversi. Attraverso l'analisi dell'orazione pronunciata davanti a papa Pio II nel 1459 a Ferrara dall'umanista Lodovico Carbone e del Sermo de Dei flagello, tenuto a Padova nel 1463 dal francescano Roberto Caracciolo, entrambi inediti, emerge pertanto come, pur nella trattazione di un medesimo tema e in un contesto geografico-culturale affine, modelli retorici differenti, addirittura antitetici possono essere egualmente operanti. Se infatti l'orazione del Carbone, tra l'altro volgarizzatore in questi stessi anni delle Epistole ed orazioni ai principi d'Italia ed editore delle orazioni di Cicerone (Venezia, Valdarfer, 1471) ricalca in maniera precipua gli schemi classici, il sermone del Caracciolo segue puntualmente la struttura del sermo modernus. Un segno quindi di come anche la storia della retorica non sia fatta di brusche cesure, ma di come, anche in questo caso, la costante dialettica fra tradizione e innovazione, fra <<antico>> e <<moderno>>, costituisca uno dei motivi più storicamente e ideologicamente pregnanti.

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Lord Chesterfield's *Characters* and the  
Eighteenth-Century Legacy of Ciceronian Rhetoric

This study of the portrayal of rhetoric in Chesterfield's *Characters*--a series of brief biographical sketches of prominent British political figures published posthumously in 1778--has two primary goals. First, I argue that the Earl's overall vision of character and oratory embodies a robust Ciceronianism that has been previously underestimated by historians of rhetoric. In order to explore the Earl's distinctly Roman approach, I focus on the intricately interrelated humanist concepts of *honestum*, *utile*, *decorum*, *sapientia*, *controversia*, *prudentia*, and skepticism, as well as Cicero's and Chesterfield's approaches to *elocutio*, *pathos*, and *ethos*. The second goal of this essay is to show how *Characters* illuminates the broader significance of Chesterfield's contributions to the history of rhetoric. The Earl's particular brand of Ciceronianism demonstrates the enduring importance of classical rhetoric to the Enlightenment, and it also provides insight into the vital relationship between rhetoric and political power. In addition, Chesterfield's breaks with Roman theory shed light on some of the ways in which ancient and modern traditions intertwined in the eighteenth century. In order to explicate more fully the distinctive features of the Earl's rhetoric and to determine its importance to his era, I will feature comparisons to the theorists of the Scottish Enlightenment.

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Title/Titre/Titel/Titolo:

Panel: RHETORIC AS ARCHITECTONIC THROUGH THE AGES

Architectonic Rhetoric in *The Spectator*

Richard McKeon's famous essay, "The Uses of Rhetoric in an Architectonic Age," expressed the hope that a strategic reconceptualization of the traditional parts of rhetoric would be the font of new means of communicating about and understanding problems in a technological age. He argued that if rhetoric is to assist in solving modern human problems, it must serve not only in its traditional capacity as a method of producing effective discourse, but its concepts, distinctions and devices must be understood as architectonic of thought itself. But we still lack a complete picture as to when, how, and to what extent this has been the case before. This paper examines the architectonic quality of the concept of discursive propriety in the *Spectator* essays of Addison & Steele *et al.*, assaying its importance as such for the development of the belletristic rhetorics of Adam Smith and Hugh Blair, both of whom use Addison as an exemplar of belletristic eloquence. It then evaluates the significance of this architectonic role for the way in which Smith, in his *Theory of Moral Sentiments*, sought to solve the main problem facing moral philosophy in his age—*viz.*, how to do ethics in the absence of a teleological view of human nature—by seeking moral grounds in modes of expression made appropriate for an impartial spectator.

The architectonic quality of propriety in the *Spectator* consists in its dual role as a frequent subject matter and as a mode of expression that seeks to carve out new *loci* for identifying and working out social and moral problems. By this is meant not only that the essays met with approval for according with contemporary standards of literary taste, but that they functioned as an epideictic tribute to the power shared standards of propriety have for inventing and sustaining a kind of public space wherein the relations between communicators and moral agents can be seen and theorized. The *Spectator's* influence on belletristic rhetoric is usually traced to Addison's essays on the pleasures of the imagination (dealt with directly by Blair), but this paper draws more broadly from a range of *Spectator* essays. In particular, the satirical advice-seeking letters are examined for their rendering of the boundaries between the public and private and the norms for communicative engagement appropriate to each. The essays' frequent analogizing of vision and language is read both in the context of the ancient theoretical connection between seeing and τὸ κρῆτον, and in connection with parallel commonplaces in belletristic rhetorical theory.

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Abstract / Résumé / Zusammenfassung / Riassunto

Please type the Abstract entirely within the lines of this form.

Title/Titre/Titel/Titolo:

Place, Rhetoric and Ritual in Philip II's 1549 Blijde Incompst into Antwerp

Of all the spectacles staged in 1549 to honor and welcome Philip II as the heir apparent to his ailing father Charles V, that put on by Antwerp was by far the most extravagant, employing as it did thousands of the city's laborers, militiamen, artisans and artists, and costing an estimated 260,000 Carolus gulden. The Antwerp Blijde incompst, or joyous entry, was designed, constructed and financed by the city itself, and served as the opportunity for Antwerp to present its identity, its interests and its concerns to Philip. What I propose in this paper is that we examine this entry not simply as royal propaganda, or as a purely theatrical festivity, but as a site for negotiating the terms of the relationship between city and ruler, that is, for negotiating power. We should also understand the event as an efficacious ritual meant to produce an abiding, affective relationship between the Prince and his subjects. In order to explore these issues, I consider the role of 'place' in this entry in two ways: firstly, in reference to the manner in which a particular type of rhetorical argument - argumentatio ad exemplum - is structured by the ephemeral Serlian architecture which frames it; thus to understand that architecture as a materially manifest form of locus, as a place of invention. And secondly, to contemplate how the route of the entry both derives meaning from, and inscribes meaning into, the social space of Antwerp. Here I will be speaking more generally of the careful choice of entry route, and of the emplacement of certain arches or other ephemera at key locations through the city, as a means of fashioning communal identity for Antwerp.

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INTERNATIONAL SOCIETY FOR THE HISTORY OF RHETORIC

XII<sup>th</sup> Biennial Conference, Amsterdam 1999 — c/o Program Committee

*Abstract/Résumé*

Title/Titre: « À la recherche d'une logique disparue: les *Institutionis dialecticae libri IV* de l'humaniste Gisbert Longolius (Utrecht, 1507 — Cologne, 1543) »

Gisbert Longolius (van Langerak) eut une carrière exemplaire. Né à Utrecht aux Pays-Bas, il devint recteur de la célèbre école de Deventer avant d'être nommé professeur de grec à Cologne, à une époque privilégiée de l'humanisme rhénan. Il mourut brusquement, peu après sa nomination à l'université de Rostock. Philippe Melancthon lui consacra un long *epitaphium*, la cérémonie funèbre fut dirigée par Martin Bucer, le réformateur de Strasbourg.

Ses savants travaux lui valurent une réputation internationale. Le commentaire sur la *Civilité puérile* d'Érasme (1530<sup>1</sup>) connut une très large diffusion (il nous en reste une quarantaine d'éditions du XVI<sup>e</sup> siècle). On ne sait quasiment rien de la *Logique*, sinon qu'elle fut imprimée à Deventer (1533, 1537); mais l'étude de sa bibliothèque partiellement conservée (aujourd'hui à Düsseldorf) et de ses commentaires, en particulier celui de la *Rhétorique à Hérennius* (1535<sup>1</sup>), permettra d'en reconstituer les principes directeurs et les lignes de force.

Le présent exposé offre ainsi une note complémentaire au travail fondateur de John Ward (1995)<sup>1</sup>.

Name/Nom: Kees Meerhoff

Address/Adresse: Faculty of Humanities/Universiteit van Amsterdam

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1. John O. Ward, *Ciceronian Rhetoric in Treatise, Scholion and Commentary*, Turnhout 1995 (*Typologie des sources*, fasc. 58).

Title/Titel/Titolo:

## LE PANEGYRIQUE POUR EVTIMI PAR GREGOIR TCAMBLAK

Evtimi Tirnovski est le dernier patriarche de deuxième état bulgare, qui est anéanti par les hordes musulmanes. Les renseignements sur la vie de cet apôtre du peuple sont insuffisants. Nous avons la plus grande partie de renseignements grâce à son disciple Gregoir Tcamblak.

On ne sait pas l'année de naissance de Gregoir Tcamblak. Il est mort à la fin du 1419 ou au début du 1420. Jusqu'à l'invasion des turcs il travaille en Bulgarie et en Byzance et après en Serbie, en Roumanie et en Russie.

Le panégyrique pour Evtimi est un oeuvre célèbre de Tcamblak. Le prétexte de sa création est l'exploit spirituel de l'hesichaste Evtimi pendant les combats féroces pour la conquête de la capitale bulgare Tirnovo et les massacres et emprisonnements de la population bulgare chrétienne.

Dans l'analyse du panégyrique on va insister pas seulement sur les événements de ce période tragique de l'histoire bulgare et sur la comparaison avec les événements bibliques semblables.

On va souligner le fait que Gregoir Tcamblak accepte la réforme concernant le panégyrique et réalisée par Evtimi.

Les particularités stylistiques du panégyrique de Gregoir Tcamblak seront étudiées et analysées.

LILIA METODIEVA

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Title/Titre/Titel/Tiolo: L'ENCCMIO RETORICO DELLA LINGUA ATTICA NEL 'PANATENAICO  
DI ELIO ARISTIDE (322-330 LENZ-BEHR).

Si prenderanno qui in esame le forme e le funzioni retoriche di una breve sezione del famoso discorso aristideo pronunciato ad Atene probabilmente nell'estate del 155 d.C. e che è come incastonato tra due sezioni 'maggiori' e quindi più note dell'orazione (par. 75-321 sulle glorie militari ateniesi e 335-401 sulla superiorità di Atene sulle altre nazioni). Tale segmento eulogico non ha ricevuto la dovuta attenzione nei tre più recenti contributi sulla Seconda Sofistica (Gr.Anderson, The Second Sophistic..., London-New York 1993; S.Swain, Hellenism and Empire..., Oxford 1996; Th. Schmitz, Bildung und Macht..., München 1997). E' proprio qui, infatti, che la maniera di utilizzare la storia ateniese si conforma ad una analisi intellettuale e retorica tesa alla ricostruzione di una 'democrazia ideale' di tucididea memoria, fino ad attribuire a questa e alla sua lingua un'origine quasi divina. Si ha qui la riprova che la storiografia era ritenuta una forma di retorica e che quindi la storia antica veniva riletta attraverso un codice retorico il cui possesso solamente poteva permettere la comprensione e l'esegesi di quegli avvenimenti lontani. Questa parte del Panatenaico, non a caso condotta sui precedenti isocratei ed imitata poi nell'Antiochicus di Libanio, è il caso esemplare della sopravvivenza di un sistema di valori che non corrispondono più alla realtà, e la 'reinvenzione' di una tradizione linguistico-culturale apparentemente unitaria e vincente è il frutto eclatante di questa posizione ideologica e retorica insieme.

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Please type the Abstract entirely within the lines of this form.

Title/Titre/Titel/Titolo:

Rhetorical *Pathos* in Technical Discourse

Many rhetorical treatises point out that successful oratory must seem natural, not artful; spontaneous, not designed. For, as Aristotle notes, "if artifice is obvious, people become resentful, as at someone plotting against them" (III.ii.4). Quintilian put the matter forcefully: "if an orator does command a certain art . . . , its highest expression will be in the concealment of its existence" (I.xi.3). This notion is summed up in the rhetorical adage, *ars est artem celare*.

If rhetoric must deny itself to succeed, we might expect to find especially artful rhetoric in the arenas of science and technology, where rhetoric has been most vehemently denied. Risk analysis, a technical discourse that has become central to what Ulrich Beck calls our "risk society," provides an instructive case in point.

Contemporary risk analysis is a product of the debate about nuclear power in the 1960s, particularly in the U.S. Uncertainties about technology, finance, national security, and safety generated both public opposition and concern in the scientific community, which led to a series of federal controls. The nuclear industry found itself on the defensive. A 1969 article in *Science* by engineer Chauncey Starr is now widely recognized as opening the way to industry development and shaping subsequent policy discussions about nuclear power and technological risk in general. Langdon Winner, for example, has noted that it "helped place the concept of 'risk' at the center of discussions about technology, environment, and society"; Allan Mazur has also pointed to the central role of this article in the rise of risk analysis.

My paper examines Starr's article for rhetorical sources of its cogency. Starr relies on three strategies to make his case: changing the stasis, comparison of trends, and veiled ridicule of the public. All three of these strategies become important to the subsequent development of risk analysis in public decision making, but the most subtle and perhaps the most significant is the use of ridicule. I argue that in ridiculing the public, Starr himself engages in emotional argument—appealing to, or attempting to evoke through ridicule, the emotions of enmity, unkindliness, and contempt. He thus indirectly acknowledges that what is rhetorically at stake is the control of emotion. Risk analysis, an apparently logical and arhetorical discourse, conceals its central reliance on rhetorical *pathos*. It is a means of managing public emotion, in situations of uncertainty where powerful emotions are easily evoked—where anxiety, fear, and dread are normal responses. It does so by providing a way to displace these public emotions with the official emotion of contempt.

As an argument that promotes the legitimacy of "tangible, quantitative" approaches to public decision making over "psychological" ones, while at the same time necessarily operating on the psychological dispositions of readers, Starr's article becomes an exemplar of the traditional Western dissociation of reason from emotion. This dissociation can be seen as foundational to the concealment of rhetoric. My paper concludes with a discussion supporting Jeffrey Walker's claim that "all enthymemes are enthymemes of *pathos*."

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Title/Titre/Titel/Titolo:

RHETORIC AND SYNTAX IN SEVENTEENTH- AND EIGHTEENTH-CENTURY ENGLAND

Although it has been argued that linguistic science in seventeenth- and eighteenth-century England moved smoothly from a focus on individual lexical items to a concern for larger syntactical structures, the more sophisticated contribution of rhetoric to syntactical discussions has not been adequately discussed. Rhetoricians and grammarians alike in the seventeenth and eighteenth centuries discussed syntax, but they did so for different purposes and they adopted different perspectives. In the seventeenth century, grammarians focused on syllables, sounds, and words before considering sentences, a bottom-up approach which resulted in less focus on syntax. In addition, grammarians thought of syntax as the sum of lexical meanings. Rhetoricians, however, were trying during this period to account for the social function of speech, just as they always had. This focus on social communication evidences a concern for syntax, because how a sentence is put together determines how it is understood. By the end of the seventeenth century, when grammarians were finally moving from a consideration of sign and signifier to a concern with the medium of communication, rhetoricians were already using syntax to describe effective speaking and writing.

Works that I may cover to demonstrate this distinction between grammatical and rhetorical approaches in such works include Thomas Wilson's *Art of Rhetoric* (1553), John Brinsley's *Ludus literarius* (1612), Edmund Coote's *English School-master* (1614), Joshua Poole's *The English Accidence* (1646), Thomas Blount's *The Academy of Eloquence* (1654), George Fox's *Battle-Door for Teachers* (1660), Louis Gerard de Cordemoy's *Discourse Concerning Speech* (1668), Elisha Coles's *The Compleat English Schoolmaster* (1674), Ralph Johnson's *Scholar's Guide* (1679), Christopher Cooper's *English Teacher* (1687), Guy Miege's *English Grammar* (1688), Henry Care's *Tutor to True English* (1699), Michael Maittaire's *English Grammar* (1712), James Buchanan's *British Grammar* (1762), Thomas Smetham's *Practical Grammar* (1774).

Per piacere, si prega di inserire un riassunto (battuto a macchina) entro lo spazio indicato.

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Titolo:

Please type the Abstract entirely within the lines of this form.

**Harsdörffer's Theory of the Emblem in his "Frauenzimmer Gespräch=Spiele" and the Practice of Emblem Writing**

This paper attempts to show how Georg Philipp Harsdörffer's theory of rhetorics and the emblem was set into practice by several emblem authors of the Nuremberg Circle, e.g. Mannich, Dilherr, Ammon. In his famous "Frauenzimmer Gespräch=Spiele"(1641) Harsdörffer gives a definition of the emblem and detailed descriptions specifying when and how to use emblematic and allegorical ornament. He also lists such collections or emblem books, e.g. Daniel Cramer's "Emblemata Sacra", which could serve as a source for speeches or even as a model for new emblem inventions.

This part of the "Frauenzimmer Gespräch=Spiele" seems to have been the main guideline for Harsdörffer's own writings but also for some other authors of emblem books, some of whom followed the advice to use Cramer's emblems as a model: Hieronymus Ammon published a whole volume called "Imitation Crameriana"(1648) in which he varies 40 of Cramer's emblems using the same motifs and biblical quotations. Johann Mannich copied many of Cramer's emblem picturae and wrote new subscriptions. Georg Philipp Harsdörffer took over the general topic of cardiomorpheous emblems for his "Stechbüchlein"(1654).

Choosing several examples to show the variations and the polyvalent potential of each, the paper will examine how the method of "imitatio" was followed in each case. It will focus on the variations of themes and emblem motifs and how they were displayed differently according to varying contexts and audiences.

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# International Society for the History of Rhetoric

Abstract / Résumé / Zusammenfassung / Riassunto

Please type the Abstract entirely within the lines of this form.

Title/Titre/Titel/Titolo:

Between Logic and Rhetoric: Aristotle's concept of the ἐνδεχόμενον πιθανόν.

As is well known Aristotle defines Rhetoric as the δύναμις to discover the ἐνδεχόμενον πιθανόν. To understand the meaning of this expression it is worthwhile comparing not only the different passages where Aristotle in the *Rhetoric* uses this adjective or the verbal form ἐνδέχεται to stress the contingent nature of the ἐνδοξα, i.e. of the subject matter of any rhetorical reasoning, but also some passages of the *Topics* and of the *Analytics* where Aristotle deals with the concepts of necessity and of contingency. I will investigate also the relationship between this ἐνδεχόμενον πιθανόν and the categories of possibility and of magnitude which Aristotle in the *Rhetoric* calls κοινά and considers preconditions for the argumentation in all the three genres of rhetoric.

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Allegorie di Retorica.

La personificazione dell'*ars rhetorica* nel V libro del *De nuptiis* di Marziano Capella e le sue riapparizioni nella letteratura tardoantica.

Nel V libro del *De nuptiis* di Marziano Capella fa la sua apparizione, fra la meraviglia e lo sconcerto degli dei riuniti in assemblea, una *femina insignis* in abbigliamento da guerriera: è *Rhetorica*, che come le *Artes* che l'hanno preceduta e che la seguiranno, si accinge ad esporre in prima persona i contenuti della sua *disciplina*. La tecnica con cui Marziano Capella costruisce la personificazione di *Rhetorica* è estremamente interessante: egli infatti non fa altro che selezionare e raccogliere con abilità spesso virtuosistica il lessico tecnico tipico dell'*ars*, estraendone la sostanza metaforica, e oggettivandola e rendendola visibile nel corredo simbolico dell'*Ars* personificata.

I campi metaforici propri all'*ars rhetorica* per lunghissima tradizione si incarnano così in forma iconica, le metafore si trasformano in allegoria, si articolano in immagini memorabili, si incarnano in una personificazione. Analizzare *Rhetorica* personificata offre allora un'occasione preziosa e un punto di vista privilegiato per studiare la metaforologia sedimentata da secoli intorno all'*ars* e al suo lessico tecnico: tanto più che nella letteratura tardoantica la personificazione di *Rhetorica* farà ancora altre apparizioni, esplicite come nella *Paraenesis didascalica* di Ennodio, sottese invece come nella *Consolatio* boeziana.

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Title/Titre/Titel/Titolo:

**Essentialist Beliefs/Constructionist Performances:  
Storytelling Among LesBiGay Families with Children**

Like many discourse communities, LesBiGay/Transgender populations in the United States are embroiled in the debate over essentialism and constructionism. Demands for civil rights are grounded in the belief that sexual identity is genetically determined, but queer theorists adamantly believe that homosexuality is constructed through performance.

Stories told by LesBiGay families with children characteristically subscribe to both beliefs. These narratives almost inevitably invoke genetic determination to assert LesBiGay parents' rights to rear children, often opening with this claim. Subsequently, however, LesBiGay family stories typically define sexual identity in terms of performance: forming families, rearing children, and building LesBiGay communities. These narratives often exhibit a self-consciousness that they participate in the "dialectic of communities, politics and identities and stories" described in Ken Plummer's *Telling Sexual Stories: Power, Change and Social Worlds*: "As gay persons create a gay culture cluttered with stories of gay life, gay history and gay politics, so that very culture helps to define a reality that makes gay personhood tighter and even more plausible" (84).

This presentation would examine two common types of LesBiGay family narratives that exhibit this self-consciousness. In the first, the ideologies governing LesBiGay families are revealed as different, i.e. *better than* the normative ethics of the heterosexual world. Reversing homophobic constructions of homosexuality, these stories define LesBiGay identity as the performance of a specific ethic.

The second of these narrative types contrasts sharply with non-gay family stories that construct the family as distinct and separate from the world. In this story type, narratives about LesBiGay communities and families merge, representing LesBiGay families and communities as coterminous and defining community as family. These stories can motivate community-wide political actions and politicize individual families.

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Title/Titre/Titel/Titolo:

An eloquent patron saint: Saint Catherine and the 'rederijkers'

In the fifteenth and sixteenth century the 'rederijker'-movement flourished in the Netherlands. 'Rederijkers' or rhetoricians gathered in so called 'chambers of rhetoric' to produce and perform vernacular theatre and poetry. Like other corporations and sodalities the 'chambers of rhetoric' had patron saints. Many of them chose Saint Catherine as their patron saint. Although Catherine was generally popular in the late Middle Ages, rhetoricians had a special reason to appreciate her. An explanation is given in the statutes of the chamber of 'Saint Catherine' in Hasselt (Flanders) of 1482. According to this text she ought to be the patron saint of all rhetoricians because she employed her eloquence to convert fifty learned men who wanted to destroy her belief in Christ. The Hasselt statutes make special mention of the beautiful flowers of speech she used.

Throughout the sixteenth century, even until the seventeenth century, rhetoricians keep emphasizing the connection between themselves, Saint Catherine and the flowers of speech. This is done in word and image: in poems as well as in the coats of arms of various chambers. In my talk I will discuss the following themes:

- Saint Catherine as an image of eloquence in the Latin and vernacular tradition
- the flowers of speech in 'rederijker' literature
- 'rederijker' poetry as 'seconde rhétorique'
- the sacred status rhetoricians gave to their art

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Title/Titre/Titel/Titolo:

Kurze Röcke und Gespräche am Küchentisch - zur Rhetorik einiger aktueller schwedischer Politikerinnen.

Die schwedische politische Öffentlichkeit zeichnet sich seit den 70er Jahren durch offensive Bestrebungen nach Gleichberechtigung aus. Schweden ist das erste Land das eine über 40-prozentige Frauenrepräsentation im Reichstag hat und auch im regionalen Bereich sind Frauen stark in der Politik vertreten. Die Frage in meinem Beitrag ist, welche Konsequenzen diese Möglichkeiten für Frauen, sich in der Politik besser durchsetzen zu können, für die politische Sprache gehabt haben. Die Darstellung ist geschichtlich komparativ insofern als ich die Rhetorik heutiger Politikerinnen mit derjenigen früherer Generationen vergleichen werde.

Gemäß sprachwissenschaftlicher Studien in Schweden konnte man bereits Anfang der achtziger Jahre einen deutliche Unterschied im Sprachverhalten von Politikern und Politikerinnen feststellen. Und es wurde auch konstatiert, daß sowohl Frauen als auch Männer den mehr konkreten, persönlichen und informellen Stil von Politikerinnen dem eher formalisierten, abstrakten und aggressiven der meisten Politiker vorziehen.

Ich will in meinem Beitrag am Beispiel zweier aktueller Politikerinnen, Gudrun Schyman und Mona Sahlin, diesen neuen "femininen" Stil diskutieren. Gudrun Schyman ist Parteileiterin der Vänsterpartiet (Linken Partei), Mona Sahlin war 1994 die von vielen bevorzugte Kandidatin für den Posten des Staatsministers und hat auch heute eine hohe Position in der sozialdemokratischen Partei und im Reichstag. Beide Politikerinnen sind zeitweise stark angegriffen worden, aufgrund mehr oder weniger gravierender finanzieller, beziehungsweise persönlicher Skandale, und beide haben u.a. mit Hilfe geschickter Verteidigungsreden diese Schwierigkeiten bemeistert ohne dass es ihr politisches Image auf die Dauer negativ beeinflusst hätte. Beide betonen stark ihre weibliche Persönlichkeit sowohl in Sprache als auch im übrigen Auftreten. Beide pflegen einen alltagsnahen Gesprächsstil der bei sowohl Journalisten als auch bei Wählern beliebt ist.

Ich werde in meinem Beitrag den Stil, sowohl elocutio als auch actio, dieser beiden Politikerinnen kommentieren, mit Ausgangspunkt in Reden, Debatten und Medieninterviews. Ich werde auch in einer komparativen Perspektive, sowohl historisch als auch in Hinsicht auf andere gleichzeitige Politikerinnen, diskutieren, inwieweit es möglich und sinnvoll ist, von diesen beiden Beispielen mehr generelle Schlußsätze auf eine "neue" Politikerinnenrhetorik zu ziehen.

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Persuading the Elite.

Paolo Giovio was a humanist bishop, historian, courtier, image-maker, propagandist, art-collector who in 1551 composed a vernacular treatise *il Dialogo dell'Imprese Militari et Amorse*. This pleasant little picture book deriving from the emblem tradition (but quite separate from it) contains some 131 individual *imprese* of the Italian and European elite. The book codifies the *impresa*, its rules and objectives and each *impresa* (described with image and motto) contains the code of conduct or life philosophy of each important individual. So collectively, this exhaustive list of 100 years of individual *imprese* (1450-1550) can be read as the code of ethics of an entire class.

Giovio, the classically - trained humanist and expert Latinist as shown in his histories and biographies even imposed this classical structure on his *Dialogo* which is organized according to the six parts of a Ciceronian *oratio*. The 131 *imprese* or noble case-studies therefore are the evidence, the *confirmatio* of Giovio's *oratio* in dialogue form. The prose rhetoric of the *Dialogo* is mirrored in the architectural rhetoric of Giovio's famed art-gallery the *Musaeum* which housed all the *imprese* he mentions as well as other artefacts commemorating the glorious dead. Giovio's multi-layered and contradictory text raises a number of questions: how are the *imprese* organized within the *confirmatio*? What are the 131 *imprese* in this highly wrought rhetorical structure intended to prove? - a very distinctive political message, what could be termed an "organic" vision of the ruling hierarchy very different from that of Machiavelli's *condottiero* prince. More importantly, why use *imprese* at all in his argument, what particular persuasive power did they possess? And lastly did they succeed?

G.K. Muirhead.

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Please type the Abstract entirely within the lines of this form.

Title/Titre/Titel/Tuolo:

TRENDS IN PRINTED RHETORICS OF THE FIFTEENTH CENTURY

One interesting period in the history of rhetoric is the fifteenth century, when mass-produced printed texts began to supplant manuscript texts.

The first rhetorical text to be printed was the De oratore of Cicero, published before 30 September 1465 by the German printers Conradus Sweynheym and Arnoldus Pannartz at the Benedictine monastery in Subiaco, Italy. More than 200 other rhetorical works were to be printed before the end of the year 1500.

No simple chronology of these works can provide a true picture of the development of rhetoric in this so-called "incunabula" period. It may be more useful to discuss these books in terms of their types and genres, thus indicating the kinds of rhetorical approaches interesting to printers and their publics.

They can be viewed in six major groupings: Ancient Rhetoric, Compendia, Preaching, Epistolography, Memory, and Style (including both the tropes and figures and a new humanist emphasis on elegantia). There are also a half dozen Latin works which defy easy classification.

All in all, this impressive array of precept, example, advice, and prescription indicates that readers in the latter half of the fifteenth century had a wide range of rhetorical information available to them. The rhetorical incunabula thus play an important part in the development of rhetoric itself and in the humanistic enterprise of which it was a part.

Per piacere, si prega di inserire un riassunto (battuto a macchina) entro lo spazio indicato.

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Veuillez, s.v.p., dactylographier le résumé dans l'espace encadré.

Titre/Titel/Titolo:

Différents aspects de la rhétorique chez le philosophe Jean Buridan (XIV<sup>e</sup> siècle).

Le langage est au centre de toutes les philosophies médiévales. Regroupées sous l'appellation 'trivium', les trois disciplines du langage, logique, grammaire et rhétorique, par ordre d'importance, étaient à la base de tout enseignement.

Le but de cette conférence est d'illustrer, à travers l'exemple d'un des auteurs les plus importants du XIV<sup>e</sup> siècle, Jean Buridan, les divers aspects de la rhétorique dans les textes philosophiques médiévaux.

1. La nature et le rôle de la rhétorique, que Buridan, comme d'autres philosophes de son temps, définit comme une dialectique morale, un art du discours qui, faisant intervenir l'émotionnel, ne s'occupe que de matières morales et doit être exclue de tous les autres discours scientifiques.

2. Conçue comme une dialectique spéciale pour l'éthique, la rhétorique semble pourtant présente de manière implicite dans des textes (*quaestiones*) ou des exercices (*disputationes*) où un interlocuteur est toujours présent, réellement ou virtuellement. Qu'il s'agisse de l'agencement des arguments ou du recours à des procédés bien connus des orateurs, je voudrais montrer par quelques exemples tirés de textes de Buridan que, même s'il veut s'abstenir de toute rhétorique ostentatoire, celle des figures et des effets, le discours scientifique médiéval, à partir du moment où il doit être rédigé ou prononcé, n'échappe pas à une rhétorique implicite, organisationnelle, reflet d'une mentalité essentiellement fondée sur le débat et l'oralité.

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Title/Titre/Titel/Titolo:

"Plain and Vulgarly Express'd":  
Margaret Cavendish and 17th-Century Scientific Rhetoric

It is only in recent years that the philosophical and literary works of Margaret Cavendish, Duchess of Newcastle (1623-1673), have attracted new interest. In the wake of historiographical approaches like New Historicism and Gender Studies, Cavendish is no longer viewed as an eccentric whose writings prove philosophically uninteresting and aesthetically disappointing; instead she tends to be acknowledged as an early critic of Western Science whose writings have to be taken seriously. Although Cavendish did not belong to the scientific community which after 1660 formed itself around the Royal Society, several of the philosophical problems discussed there are reflected in her writings. Lengthy reflections on language and style which run through her philosophical works provide evidence that the linguistic and rhetorical debates of the early Royal Society also left their mark. The isolation which Cavendish faced as a woman writer obliged her to discuss problems of terminology and style even more intensively, thereby adhering to the rhetorical principle of perspicuity which Thomas Sprat demanded in his proposal for a scientific plain style. The influence of the New Science on Cavendish's work becomes obvious if one compares her later writings to her earlier ones where traces of a courtly and more elitist understanding of style can still be found. Beginning with an outline of her development as a writer, this paper will mainly focus on two of Cavendish's works published together in one volume in 1666, her extensive *Observations upon Experimental Philosophy*, which takes as its starting point a criticism of Robert Hooke's *Micrographia* (1665), and her fictional narrative *The Description of a New World Called the Blazing World*. In the former work Cavendish outlines her system of natural philosophy and reflects on appropriate ways of its linguistic representation, in the latter she sketches a satirical portrait of the early Royal Society which also includes rhetorical considerations and in some respects anticipates Swift's famous account of the academy of Lagado. A comparison of the two texts will reveal that Cavendish's attitude towards the new scientific rhetoric is fairly complex and scarcely reducible to a simple matter of for or against.

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Titel/Titolo/Titel/Título  
Les fondements

rhétoriques de la Vita Lamberti Lombardi (Bruges: Hubert Goltzius) de Lampsonius

Je me propose d'étudier la *Vita Lamberti Lombardi* (Bruges: Hubert Goltzius) de Lampson qui est sans doute la première vie de peintre d'Europe du Nord (1565). Ce texte, rare, présente l'intérêt d'être non seulement une biographie d'artiste, mais aussi un programme pictural fondé sur une conception rhétorique de la peinture. Il s'agira donc d'exposer, outre ce programme, l'apport de Lampson aux démarches albertienne et vasarienne.

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Title/Titre/Titel/Titolo:

Retórica y Multimedialidad: relaciones entre la Retórica Clásica y la Textología Semiótica.

En este artículo nos proponemos estudiar, dentro del marco revisionista de la Retórica general, la relación entre las operaciones retóricas y los constituyentes del texto multimedial de base verbal establecidos por la moderna Textología Semiótica del Prof. János S. Petöfi.

La Textología Semiótica está planteada como una teoría que da cuenta de todos y cada uno de los constituyentes del texto multimedial de base verbal; entendido éste en su sentido amplio: un texto de base lingüística consta siempre de una imagen exterior formada por elementos no lingüísticos (sonidos, imagen, etc.) que hacen de éste un texto multimedial.

Desde un punto de vista semasiológico, los constituyentes fundamentales del texto son cuatro: *vehiculum* (manifestación física de un comunicado), *formatio* (estructura formal), *sensus* (estructura semántica) y *relatum* (consecuencia no lingüística de la interpretación del texto). Estos constituyentes mantienen una serie de relaciones con las operaciones retóricas: al tener éstas sentido onomasiológico, su funcionamiento está determinado por los constituyentes del texto en tanto que constituyentes de recepción.

Una de las mayores novedades de la Textología Semiótica es la importancia que confiere a la imagen exterior del texto en tanto que elemento interpretativamente relevante y, por tanto, constitutivo de significado. Ante esta situación, una de las conclusiones a las que llegamos al estudiar estas relaciones es la importancia de la *actio* o *pronuntiatio* en tanto que operación encargada de dar la imagen exterior al texto, y por tanto, en cierta manera, operación constituyente de discurso.

En líneas generales, en este artículo planteamos una reflexión sobre las tradicionales operaciones retóricas a partir de la moderna teoría lingüística, en concreto, a partir de la Textología Semiótica.

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Name/Titolo/Titolo:

Mediated Ethos: Reinventing the Instructor in a Televised Writing Course

Speaker #3 presents an emerging theory about faculty ethos in writing courses taught via distance education. The study is part of an ongoing project which considers the impact of electronic media on composition pedagogy. The original study examined how students construct a writerly ethos when they have 'voice' but not 'material presence' in televised courses. The current study focuses on mediating elements (both human and technological) that shape the delivery of such courses and that affect the teacher's ethos. For example, producers, technicians, site directors, and instructional designers claim some of the teacher's authority over what is heard and seen by distant students. Microphones, cameras, computers, and studio arrangements affect an instructor's authority in matters of classroom management. An intricate collaboration becomes necessary for the instructor to maintain her credibility as a teacher and as a knowledge maker. Speaker #3 explains the methods she uses to analyze videotapes of class sessions and other data. She then presents her findings about the reinvention of teacher ethos in electronic contexts where instruction is not dependent on place, time, traditional authority moves or stable student subjectivities.

This paper is part of a longitudinal study. The early results have been reported on at the Conference on College Composition and Communication and at the Rhetoric Society of America. An article summarizing the first phase of the study has been published in a recent issue of *Research in the Teaching of English*, and a chapter on grounded theory, the methodology used in the study, has been published in Farris and Anson's *Under Construction* (Utah State UP, 1998).

Bitte tippen sie die Zusammenfassung vollkommen innerhalb des Rahmens dieses Formulars.

Per piacere, si prega di inserire un riassunto (battuto a macchina) entro lo spazio indicato.

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Title/Titre/Titel/Titolo: **Telling Transgressive Truths in Mary Chesnut's Civil War Journals**

Mary Chesnut's American Civil War diaries have long been valued as a work of social history revealing much about elite Southern society between 1861 and 1865. The most well-known version, based on her revisions of the 1880's, reveal other aspects of Southern life than the original journals Chesnut kept during the war. While the public version of the diaries focuses entirely on social and socially accepted events and truths, the earlier private journals often reveal a preoccupation with the different forms that knowledge takes during a war and the subjugated truths that Chesnut cannot express in other venues.

This paper argues that Chesnut uses her journals to negotiate among socially acceptable and socially silenced truths, to orient herself in the increasingly chaotic and dangerous times in which she lives. Chesnut assesses, in sophisticated and potentially subversive ways, the conflicting truths that inform the various power relationships she inhabits (e.g., North/South, male/female, family/self). Using a Foucauldian analysis of how societal discourses structure networks of power and knowledge, I demonstrate how the journals give Chesnut a safe place to acknowledge subjugated truths and, at least momentarily and partially, resist dominant ones.

Bitte füllen sie die Zusammenfassung vollkommen innerhalb des Rahmens dieses Formulars.

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Titre/Title/Titolo:

PHILOSTRATE, historien de la rhétorique

Dans ses *Vies des Sophistes*, écrites dans la première moitié du III<sup>e</sup> siècle de notre ère, Philostrate retrace une histoire de la sophistique dans laquelle il distingue deux phases : une *ἀρχαία σοφιστική*, dont la caractéristique est d'être une «rhétorique philosophante», commençant avec Gorgias, et dont les autres représentants seraient Protagoras d'Abdère, Hippias d'Élis, Prodicos de Céos, Pôlos d'Agrigente, Thrasymaque de Chalcédoine, Antiphon de Rhamnonte, Critias et Isocrate, et une Seconde Sophistique, qu'il fait remonter à Eschine, mais qu'illustrent surtout des sophistes célèbres de l'époque romaine. Cette présentation est d'autant plus remarquable qu'avant Philostrate, les auteurs de l'ancienne sophistique se trouvaient en général mentionnés dans des histoires de la rhétorique, et compris dans des listes beaucoup plus larges : Quintilien, par exemple, en reprenant un schéma aristotélicien, faisait commencer l'art en Sicile, avec Empédocle, Tisias et Corax, puis mentionnait Gorgias, Thrasymaque, Prodicos, Protagoras, Hippias, Alcidamas, Antiphon, Polycrate, Théodore, Isocrate.

Sur quelle tradition la reconstruction de Philostrate se fonde-t-elle, et sur quelle conception de la rhétorique, tels sont les points que nous nous proposons d'examiner.

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Title/Titre/Title/Titolo:

Pulpit Iconography - "The Crystallization of  
Meaningful Sound"

If a Renaissance art historian, discussing the Pisano pulpit in Siena, is correct in saying that a pulpit is the crystallization of meaningful sound and the most perfectly conceived combination of function and symbol in art history, we, as historians of rhetoric, should be interested in pulpit iconography, not just from a formal, aesthetic point of view, but as evidence for the impact of preaching in a variety of intellectual and social, as well as purely religious contexts over the centuries.

This paper aims to relate symbol to function. It selects for historical and rhetorical analysis a number of pulpits from different periods and different countries, exemplifying a variety of iconographic programs, and attempts to account for their existence and in some cases their enduring popularity. Among the influences responsible for pulpit decor are popular preaching manuals, local liturgical practices, the desire on the part of religious orders to honor specific saints, the need to accommodate pilgrims or to display relics on holy days, the requirements of monastic preaching, the association of certain historical figures with the preaching of the Gospel, and the constraints put upon religious imagery in times of persecution.

(This paper is illustrated by slides and will require projector and screen.)

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Title/Titre/Titel/Titolo:

Nigerian Oratory in Chinua Achebe's Novels

Chinua Achebe is a Nigerian novelist whose writings abound in rhetorical representation. He has harnessed the power of oratory to show how his society has responded to the exigencies of its encounter with the West. Achebe's main purpose for writing, as he has stated in various interviews and essays, is to set straight the records about his people and his culture and to show his people. He decided to use the novel form to educate his people. He uses oratory and other rhetorical elements to achieve this purpose in his novels, which encapsulate the history of Nigeria, focusing on the African colonial encounter and its aftermath.

It is my contention that Achebe has accurately depicted indigenous oratory. He shows that locale and audience have tremendous impact on the language, on the *topoi* used and on the *ethos*, *logos*, and *pathos* addressed or evoked in effective argumentation. Achebe uses the role of audience to advance his argument that colonialism destroyed what was good in his culture and to assert that this society originally had culture and dignity. *Things Fall Apart*, *Arrow of God*, *No Longer at Ease*, and *A Man of the People* furnish the evidence for my argument.

Interestingly, Achebe's representations exhibit techniques that can be found in the classical rhetoric of Aristotle, Cicero, and Quintilian and indeed in all persuasive oratory. Through the oratorical situations in the novels, the reader discerns that the principles of oratorical performance in the Greek and Roman period are similar to those of Achebe's world: the moral grounding for a good speech is similar, for these societies have similar criteria for judging a good speech; their audiences have similar expectations of accomplished orators.

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Title/Titre/Titel/Titolo: LA RETORICA DI RAMO E DEI RAMISTI

Nel mio recente libro sul ramismo (*La disputa del metodo nel Rinascimento. Indagini su Ramo e sul ramismo*, Le Lettere, Firenze 1997), che ha per tema centrale lo studio della funzione del "metodo unico" e delle ripercussioni che esso produce sulla trattazione delle diverse discipline del sapere, non mi è stato possibile riservare che poco spazio alla retorica. Eppure la retorica è, nel ramismo, disciplina inquadrata e svolta anch'essa secondo le rigide regole del metodo. Merita dunque le si dedichi un'attenzione particolare in proprio: indagando - come appunto qui mi propongo di fare - le strategie operative messe in atto per essa da Ramo e dai ramisti europei (segnatamente in Francia e in Inghilterra) tra la seconda metà del secolo XVI e l'inizio del XVII.

Poiché queste strategie puntano alla riconduzione della retorica entro il suo campo specifico, che è per Ramo quello della fissazione dei giusti criteri della *elocutio* (appartenendo invece *inventio* e *dispositio* solo alla dialettica), si è soliti guardare ai risultati del ramismo retorico con molte riserve, disappunto e disprezzo. Unitamente a Peter Sharratt, Kees Meerhoff e altri pochi studiosi della retorica ramista (ma da un diverso punto di vista rispetto al loro), io ritengo sbagliato questo atteggiamento. Solo in apparenza la restrizione di campo della retorica rappresenta un arretramento. In realtà, se si collega - come è necessario fare - la riforma retorica di Ramo al criterio del "metodo unico" e la si inserisce con esso nel quadro della lotta di tutto il fronte filosofico ramista in favore del processo di conquista dell'autonomia delle singole discipline, ci si può ben rendere conto del rilievo sociale che essa prende in rapporto con i nuovi bisogni della società all'epoca del protocapitalismo in formazione (divisione del lavoro, mobilità sociale, sviluppo della specializzazione professionale, richiesta di funzionari statali competenti ecc.).

L'intervento mira a illustrare questi suoi tratti storicamente innovativi.

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Title/Titre/Titel/Titolo:

Conversation and Controversy in Hugh Blair's *Observations Upon a Pamphlet* (1755)

Hugh Blair (1718-1800) remains one of the most contested figures in the history of rhetoric. Some focus on his lectures on the history of oratory, his discussion of the parts of an oration, and his attention to the rhetoric of Cicero and Quintilian, and accordingly file him among the last of the neoclassical rhetoricians. Others look to his lectures on taste, his discussions of sublimity, and his criticism of the Ciceronian tradition of topical reasoning, and place him among the "new rhetoricians" of the Scottish Enlightenment. Neither reading appears to grapple with the question in light of the complex and revealing relationship between Blair's rhetorical theory and his rhetorical practice.

The question is of some importance. Blair remains a pivotal figure in the history of rhetoric. His *Lectures on Rhetoric and Belles Lettres* (2 vols.), first published in 1783, have been revised, translated, abridged, adapted, and widely reprinted and studied over the last two hundred years (a new edition is due out any day from Southern Illinois University Press) and, to a somewhat lesser extent, so have his *Sermons*. Moreover, we now know that Blair's rhetoric figured heavily in the education of many of the more prominent writers and orators of the nineteenth century. Finally, Blair has recently come under attack as an early influence on the so-called "current-traditional" rhetorics of the late-nineteenth century.

Hence, in this paper I seek to thicken the soup by adding Blair's rhetorical practice to the mix. In particular, I offer a reading of Blair's *Observations Upon a Pamphlet Entitled, An Analysis of the Moral and Religious Sentiments . . . of Sopho and David Hume* (1755) that seeks to show how, in a controversial setting, Blair enacts a rhetorical defense along Ciceronian lines. Blair published the pamphlet anonymously and in defense of David Hume and Henry Home, Lord Kames when they were attacked by the Rev. George Anderson and other reactionary Calvinists of the General Assembly of the Scottish kirk. The *Episcopus Infidelium* controversy was part of the long-standing struggle between liberal and reactionary elements of the kirk, and the attack on Hume and Kames was its most visible public debate.

The paper proceeds by first sketching a tension between two contradictory and perhaps inimical approaches to rhetoric evident in Blair's theoretical writings. I call these the "conversational" and the "controversial" respectively. In the second section I attempt to show how controversial rhetoric dominates the *Observations*. In the third section I suggest several implications the study raises for our on-going study of Blair's rhetoric.

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Name/Title/Titolo:

Isocrates and Busiris: Rhetoric, Myth, and Art

Isocrates' discourse on Busiris presents the Egyptian king in a way unlike other presentations. Elsewhere this king was reputed to be evil and cruel, sacrificing on an altar any foreigner who came to his land. He was eventually killed by Herakles when Busiris tried to make him one of the sacrifices (Apollodorus 2.5.11). Isocrates' Busiris does not talk about this reputation; the orator presents a very different and very positive picture of the king's benefactions to his land and people. Continuing previous work on the role of myth in oratory ("Isocrates and the Use of Myth." *Hermathena* 161 (1996) 9-21), I will discuss the context and method of Isocrates' presentation.

Outlining the appearance of Busiris in literature and art, I will discuss the development of the Busiris legend and how Isocrates fits into that development. Specifically I will argue 1) that Isocrates follows his own approach to what I have called hypodeictic discourse ("Isocrates' *techné* and Rhetorical Pedagogy." *Rhetoric Society Quarterly* 25 (1995) 149-163.) in presenting only positive images. This governs his choice of material as well as how he treats it. I will also argue 2) that Isocrates follows the mythic tradition in that he will pick up on possibilities inherent in earlier presentations -- both from literature and from vase painting -- for his own work, even if it is a very small part of the whole tradition. The choice of Busiris may seem an odd choice for praise, but this paper will show how Busiris has been treated in a non-hostile way and how it is ripe for development in this way. The paper will then argue for the method of Isocratean composition and how it relates to other attempts to retell mythoi for specific purposes, such as Euripides' use of the alternative tradition of the Helen in Egypt.

Thus the paper contributes to the history of Classical rhetoric and also to the discussion of the relationship of rhetoric to myth, both in literature and in the visual arts.

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Title/Titre/Titel/Titolo:

*L'oratore è come un atleta (Is., Encomio di Elena)*

Molte discussioni ha suscitato tra gli studiosi l'esordio dell'*Encomio di Elena* di Isocrate, in particolare la sua coerenza e la sua connessione col corpo dell'orazione. Questa si presenta come un macro-esempio (o un macro-entimema induttivo), che racchiude - in un gioco accorto e continuo di "scatole cinesi" - una serie di esempi minori, dotati alcuni di uno sviluppo straordinario, e legati da un filo preciso e facilmente individuabile: è lo stesso Isocrate a fornirlo, come appare evidente soprattutto nell'epilogo del discorso.

Nell'esordio compare l'unica similitudine dell'*Encomio*, unica, ma particolarmente significativa, vera cifra dell'intera orazione. E' attraverso la similitudine - mi sembra - che Isocrate fornisce la prospettiva entro la quale vuole che i suoi lettori collochino il suo discorso e leggano il messaggio che esso comunica: un messaggio chiaro, una rilettura della storia (o del mito) che suggerisce una precisa indicazione per l'azione dell'oggi.

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Titolo/Title/Tiulo:

A Class Distinction:  
Burkean Identification in the Rhetoric of 19<sup>th</sup> Science in America and English

Because American science in the 19<sup>th</sup> century is often seen as a weaker version of British science, most discussions of the rhetoric of 19<sup>th</sup> science focus on the development of British science, building on the assumption of a parallel development of science in the nineteenth century in Great Britain and America (i.e., similar cultural and economic forces in operation, such as the industrial revolution and the rise in the middle class) and therefore, of a parallel use of rhetorical methods supporting the ascendancy of science in these countries. However, closer examination of the actual players on either side of the Atlantic reveals distinct class differences between American and British scientists, and consequently, different motivations and rhetorical methods for advancing science.

In particular, differences in the classes of the scientists and the social structures of each country led to different motivations for the scientists, and therefore, the scientists aligned themselves with different social forces and made different appeals to effect a change in science's status in each country. British scientists, as members of the upper class of a stable, highly structured society, constructed their scientific ethos based on the upper class values of elitism and scholarship to effect a change in the role of science in Great Britain. On the other hand, American scientists, as members of the middle class in a highly fluid society, constructed their scientific ethos based on the middle class values of utility, progress, and individuality to effect a change in the role of science in the United States. In this presentation, I argue that in each case the scientists created a type of Burkean identification between the nature of science and the national character of their respective countries. The primary difference involves each class's view of the purpose of education. The upper class saw education as a type of initiation to prepare gentleman for their proper place in society, while the middle class saw education as a method of creating their place in society. Consequently, British science focused on discovery (pure science) and American science focused on invention (applied science).

Given science's dramatic change in status from an interesting hobby to a prestigious career over the course of the nineteenth century, the rhetoric that surrounded it provides insight into how radically new ideas gain currency.

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Title/Titre/Titel/Titolo:

**Jordan the Rhetor: A Good Woman Speaking Well**

On July 25, 1974, Barbara Charline Jordan came before the television camera to present her position on the impeachment of the President of the United States. Solemn, tired, she hunched over four annotated amended pages of her own notes of historical impeachment criteria set against Nixon. Her black-rimmed glasses reflected the glare of the lights as she studied her notes. Then, improvising, she spoke to the unseen and unknown audience in living rooms across the country.

Jordan's declamatory style owes twin debts to the tradition of southern black preachers (her father was one), and to the other southern tradition of courthouse and statehouse oratory, which preserved 18<sup>th</sup> century Anglo-American Ciceronian usages long after they were abandoned in Britain and the Northeast United States. Her adherence to black church rhetoric can be seen in her reconstruction and retrieval of a prophetic religious tradition of black women orators. Out of this tradition rises the prophetic voices of black women speaking out on issues morally and socially germane to the ills of the day. These voices connect faith to history. They are confessional, sermonic, political, and poetic. And they fuse a humane worldview with social activism.

No speech matters more to the oratorical history of black women in America than Jordan's impeachment statement. Before Jordan, there were important groundbreaking black female orators: Lucy Terry in the 18<sup>th</sup> century; Maria Stewart, Sojourner Truth, Ida B. Wells-Barnett in the 19<sup>th</sup>; and Mary McLeod Bethune, Fannie Lou Hamer, and Shirley Chisholm in the 20<sup>th</sup>. What Jordan did was to take on the major issue of the day—Watergate excesses—and dissect it via a values paradigm, and render to her audience a transformative moment as she invited them to actively participate in her own critique of the Constitution.

Jordan's impeachment statements alert us to her need, indeed her compulsion, to *testify*, via a rhetorical form which Houston Baker calls "an autobiographical moment." Thus, inherent in her narrative moment is a sacred as well as a secular vision which Jordan offers as a vaccination against classism, sexism, and racism in American life. She defines her political reality as she matriculates upon a pluralistic, ethnic, cultural, linguistic, and geographical world stage.

Jordan's most famous oratory invites four important questions: How did the rhetor use language? What did she use it to do? How did she arrive at language competency? What did her use of language indicate about the eyes, the mind, even the passions of the rhetor's hand?

As a rhetorician, Barbara Jordan appropriates three distinctive voices, or interrelating dimensions, in black female rhetoric: personal, intracommunal, and intercommunal, as she sets her mission "to tell the truth, to tell it simply, to tell it directly." She used her personal voice to acquire the literacy skills, honed over several years of training and practice in public speaking, in the interest of making life better for herself. Her intracommunal voice allowed her to critique the boundaries set for her by some in her own race, and to fashion her unique vision of womanhood, even when the prevailing vision did not encourage public roles for women. She used her intercommunal voice to challenge and to reject racial and gender boundaries and to resist the prevailing sociopolitical realities that urged conformity in a white-male dominated arena. Further, this voice admonishes the values of domination and structures of oppression in society.

Hence, Jordan's primacy in the field of rhetoric was that she had her eyes on action, that she practiced rather than preached the rhetorical arts, and that she used the founding values of the nation (law and order; freedom; justice; equality for all) to bring a morally distinctive message. She accomplishes her aims with remarkable skill, eloquence, and coherence.

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## Resumen

### El monarca y sus ejemplos: la retórica ejemplar en los tratados españoles de *regimine principum*

Mi investigación parte del presupuesto de que los humanistas son los primeros que se sirven del ejemplo individual para reflexionar sobre problemas de filosofía práctica y ponderar ejemplos concretos de comportamiento imitable para el gobernante. El análisis complementa las consideraciones de la Prof. Victoria Pineda sobre el tratamiento del ejemplo en tratados españoles retóricos e historiográficos del siglo XVI. Mi propósito es examinar la aplicación de tal figura en tres textos directamente relacionados con los tratados aludidos. Así, examino dos escritos de *regimine principum*, *De regni regisque institutione* (Amberes, 1556) de Sebastián Fox Morcillo --autor de *De historiae institutione, Dialogus*, (París, 1557)--, y *El concejo y consejero del príncipe* (Amberes, 1559) de Fadrique Furió Ceriol --autor del *Institutionum Rhetoricarum* (Lovaina, 1554)--; y un texto de historia, *La historia del rey Felipe II*, de Luis Cabrera de Córdoba, autor de *De historia. Para entenderla y escribirla* (1611). El trabajo se centra en estudiar diversas formulaciones del ejemplo --ya sea procedente de la Antigüedad clásica o de las Escrituras--, y la consideración de su finalidad (retórica e ideológica). Dentro del examen de sus características retóricas, investigo su función en la argumentación, su desarrollo en la *narratio* y ocasionalmente, su utilización como instrumento conceptual del discurso.

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Title/Titre/Titel/Titolo:

## LA RHÉTORIQUE DE LA PRIÈRE

ISHR Twelfth Biennial Conference – Amsterdam, July 1999 – Proposal

Cette communication s'inscrit dans le cadre du programme de recherche sur *La prière gréco-romaine* du Centre d'Analyse des Rhétoriques Religieuses (C.A.R.R.A.) de Strasbourg. Le C.A.R.R.A. a constitué une base de données de 600 fiches bibliographiques (avec analyse des ouvrages) sur la prière antique païenne. À partir de ces données, il s'agit de présenter un bilan historique des travaux sur le sujet et de nouvelles hypothèses de recherche.

*Bilan historique.* – La problématique rhétorique a fait son apparition récemment, à la fin du xx<sup>e</sup> siècle, dans les travaux sur la prière antique. La prière n'est plus seulement considérée comme rite ou comme expression d'un sentiment intérieur. Des chercheurs ont commencé à l'envisager comme une forme de communication avec le divin, comme une parole adressée aux dieux, comme un discours (notamment discours de demande et discours de remerciement). Les études se sont concentrées en particulier sur l'argumentation et sur le style. Les résultats obtenus montrent comment l'approche rhétorique se superpose et se combine aux méthodes de l'histoire des religions et de l'anthropologie, pour permettre une meilleure compréhension du phénomène.

*Hypothèses de recherche.*

- La gestuelle (gestes et postures) est un élément essentiel dans la prière païenne. On suggère ici de mettre cette gestuelle en relation avec l'*actio* oratoire, dans la mesure où, dans la prière comme dans le discours oratoire, les mouvements des mains et du corps visent à accompagner les paroles et à renforcer leur effet sur le destinataire. Il y aurait une *actio* de l'orant comme il y a une *actio* de l'orateur. Il faut également étudier le rôle de la voix de ce point de vue (prières à voix haute ou à voix basse, litanies...).
- La philosophie antique se méfie de la prière, vis-à-vis de laquelle elle manifeste tantôt un refus, tantôt une réticence, tantôt une volonté d'épuration. On suggère de comparer cette méfiance avec celle que les philosophes éprouvent vis-à-vis de la rhétorique elle-même. Dans les deux cas, il s'agit d'une réserve philosophique à l'égard d'une communication généralement acceptée. Le débat entre philosophie et rhétorique offre non seulement un parallèle, mais un modèle et un élément d'explication pour penser l'attitude des philosophes envers la prière.

*Per piacere, si prega di inserire un riassunto (battuto a macchina) entro lo spazio indicato.*

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Title/Titre/Titel/Tuoto:

The Rhetorical Education of a Seventeenth-Century English Common Lawyer: Fulbeck's  
A Direction, or Preparative to the Study of the Law (1620)

Recent scholarship has begun to unveil the instructional and practical rhetoric books available for the seventeenth-century English common lawyer. One of these books, A Direction, or Preparative to the Study of the Law (1620), written by William Fulbeck, provides an especially interesting perspective of the appropriateness of traditional rhetorical and classical theories of rhetoric in the practice of English common law. This paper presents an analysis of rhetoric and its place in the practice of the common law provided in Fulbeck's work. In addition, the paper concludes that Fulbeck, while expressly condemning "rhetoric" as practiced in England during the renaissance, incorporates many concepts and recommendations made by ancient rhetorical theorists, in particular Quintilian.

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Title/Titre/Title/Titolo:

Retórica del exordium en la sátira del Renacimiento.

La retórica tiene una importancia fundamental para vertebrar la teoría de la sátira en el Renacimiento. Los editores de los satíricos latinos (me refiero solamente al género de la sátira propiamente dicha, en hexámetros, iniciada por Lucilio y cultivada por Horacio, Persio y Juvenal) desde fines del XV observaron que la sátira no comienza con el exordium típico de la poesía épica, sino abruptamente, mostrando admiratio o indignatio, según el modelo de Horacio y Juvenal respectivamente; a mediados del XVI, las poéticas italianas, fuertemente influidas por la retórica, teorizan sobre el sentido de esta ausencia: para Escalígero, la sátira no tiene exordium; para Minturno, sigue las leyes de la insinuatio, es decir, del exordio apropiado a la materia turpe o censurable de la sátira. Este trabajo rastrea estas teorías en los comentarios a las ediciones de los tres satíricos desde fines del XV (Iodocus Badius Ascensius, Nebrija y otros), su reflejo en las grandes poéticas de mediados del XVI (Minturno y Escalígero) y su copia en ediciones, comentarios y poéticas de tratadistas españoles y franceses de fines del XVI y principios del XVII (Alonso López Pinciano, El Brocense, Vauquelin de la Fresnaye, Francisco Cascales, etc.), así como su aplicación a la sátira española escrita en ese período, para ver cómo la sátira escrita en lengua vernácula se configura como imitatio de esos modelos clásicos, pero prestando atención a este aspecto retórico, creando así una fusión de la teoría retórica y poética con la práctica literaria.

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Fernando Plata

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Title/Titre/Titel/Titolo:

**An Imperious and Indispensable Obligation:  
John Quincy Adams's Neo-Classical Rhetoric and the Smithsonian Institution**

In 1838, the United States inherited a large sum of money from British nobleman James Smithson, to be used "for the increase and diffusion of knowledge among men." During the 24<sup>th</sup>-29<sup>th</sup> Congresses, an eight-year-long debate ensued over how to fulfill the terms of Smithson's will. John Quincy Adams, newly elected to the House of Representatives after his Presidency, appointed himself rhetorical guardian of the bequest. He adopted a three-point plan: (1) protect the capital sum, (2) prevent its use on schooling without original research, and (3) found an astrophysical observatory. In order to advance these goals, Adams put his expert knowledge of rhetoric into practice. As a younger man, he had documented his rhetorical theory in lectures as the first Boylston Professor at Harvard. Some 20<sup>th</sup>-century historians of rhetoric claim that Adams's theory of rhetoric had no influence in its own time (James Berlin, Nan Johnson), but my research shows that Adams's neoclassical rhetoric and Ciceronian ideals were formative in the Smithsonian debate and its outcome. The debate, in other words, is one example of his theory's influence in public life.

The centerpiece of my presentation is a rhetorical analysis of Adams's first report to Congress on the Smithsonian bequest – a speech which took the form of a five-part classical oration. As background, I examine portions of Adams's diary which document his inventive tactics for the speech, his criticism of his opponent's arguments, and his understanding of 19<sup>th</sup>-century elocutionist and belletristic theories of rhetoric. Adams saw the acceptance of the bequest as an "imperious and indispensable obligation" to fulfill the testator's intentions. Accordingly, this speech sets a strong moralistic tone for the debate, a tactic in agreement with his Harvard *Lectures*. Adams develops his *ethos* by modeling his rhetorical stance after the intellectual and moral qualities of Cicero's *orator perfectus*. In terms of argument, he uses enthymemic reasoning to persuade his audience of his three-point plan. Emphasis is given to Smithson's preference for scientific discovery, a goal that Adams's audience associated with European competition and the British Royal Society. He successfully refutes a proposal to found a national university with Smithson's money. Overall, the speech puts into practice not only the principles of deliberative rhetoric outlined in Adams's *Lectures*, but also elements of epideictic rhetoric through praise of Smithson's virtues and promotion of scientific research, especially astronomical observation.

By the end of the debate, only the last of Adams's three points (the observatory) was omitted in the Congressional act founding the Smithsonian, and even this rhetoric had influenced a larger, epideictic audience by promoting astronomy in the United States. Most importantly, my research shows that Adams's neoclassical theory of rhetoric was more influential in 19<sup>th</sup>-century America than historians of rhetoric have assumed, due to his practice of the art of rhetoric in public life.

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Title/Titre/Titel/Titolo:

Hunting Boar: Organic Epideictic in *Sir Gawain and the Green Knight*

Many scholars have commented on the *Gawain*-poet's beguiling use of parallel actions and intellectual sign systems. Textual patterns embedded (or in the poet's terms "woven") within textual patterns permeate the poem; however, upon close analysis many of these patterns fail to come to completion and some seem to oppose other systems implemented in the poem. For example, the "five fives" represented in Gawain's pentangle unravel even as the poet elaborates on how the hero fulfills them. Similarly, although research comparing medieval bestiaries with the poem's three hunt scenes has been very suggestive, the depiction of Gawain's actions in the three parallel bedroom scenes cannot be fully accounted for through such animal symbolism. Yet it is clear that the poet consciously implements such sign systems both for invention and cohesion, and modern readers have found *Sir Gawain and the Green Knight* appealing precisely because, unlike many medieval vernacular narratives, this Middle English poem is intellectually complex and its ethical and social implications are developed in some depth. Paradoxically, the structuralist and poststructuralist sensibilities which draw modern readers to this poem also result in dissatisfaction when, upon closer inspection, the poet's sign systems are found to neither fully account for nor fully oppose the themes which they are implemented to develop. General aesthetic response to the poem is that it is complete, that all its themes are fully interrelated and elaborated. Textual analysis seems to belie this impression. In response to this type of interpretative incongruity in other medieval vernacular narratives, scholars have often turned to oral traditional aesthetics. However, to the extent that the *Gawain*-poet uses literate sources, an oral traditional interpretation will only further divide this text against itself.

Analyzing the poet's description of Sir Bertilak's boar hunt, I will explore the notion that an organic, untheorized epideictic rhetoric weaves the apparently heterogeneous sign systems of this poem together. Bertilak's boar hunt disrupts the parallelism of the hunting and bedroom scenes in *Sir Gawain* in that while it is the lengthiest and most interesting of the hunt scenes, its values and points of emphasis do not correspond to the foci of its companion bedroom scene. According to Aristotle, epideictic rhetoric speaks of its subject's past, but its temporal trajectory is actually in the present because it expresses and emphasizes values contemporary to the rhetor's audience. Sir Bertilak's boar hunt is an expression of heroic values which is peculiarly contemporary to the *Gawain*-poet in that in the late middle ages boar hunting reached its height of popularity as a venue for demonstrating knightly valor. Looking at both the history and literary depictions of boar hunts in the late middle ages, I will demonstrate how Aristotle's description of the function of epideictic rhetoric accounts for the *Gawain*-poet's ability to persuade readers, medieval and modern, that his sign systems are coherent and fully developed.

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Title/Titre/Titel/Tiolo:

I luoghi retorici dei *conflictus* medio-latini

Il mio lavoro intende indagare preliminarmente l'influenza che la teorizzazione retorica delle *Artes poetriae*, soprattutto delle opere di Matteo di Vendome e di Geoffroi de Vinsauf, ebbe sui poemi latini medievali appartenenti al genere letterario dei *conflictus*.

Lo studio procede, poi, con l'analisi dei *topoi* presenti in alcuni di questi componimenti (fra i quali un testo ancora inedito), tutti di argomento classico, amoroso e, genericamente, etico-religioso, nell'intento di esaminare, da un lato, la ricezione della precettistica retorica delle *Artes* in questi testi e l'importanza che essa ebbe, insieme ad altre componenti, nella formazione dell'argomentazione conflittuale e, dall'altro, di osservare lo sviluppo degli strumenti retorici nel passaggio dall'antichità al Medioevo, la cui nuova sensibilità essi sono chiamati ad esprimere.

Particolarmente tenterò di esaminare il significato della scelta delle argomentazioni e del loro successo in relazione all'uditorio, di cui rivelano le opinioni ed il codice di valori, ed allo stesso autore, di cui denunciano le intenzioni compositive. In questo senso sarà interessante notare la vicinanza, che è anche ricercata allusività, dei nostri *argumenta* con quelli non meno persuasivi della predicazione e della satira.

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Title/Titre/Title/Titolo:

Dichotomization and Argumentation in the Haarlem *Rederijker* Contest of 1606

Vernacular drama in the 15th and 16th century Low Countries was written by the *rederijkers* ('rhetoricians'), members of dramatic and poetic societies. The relevance of rhetoric for the structure and composition of their plays - especially of their moral plays (*zinnespelen*) - has hardly been examined. An initial impetus was given by Marijke Spies, who pointed out the significance of the scholastic disputation for plays written before 1550. Further research was done by Anneke Fleurkens, who studied the influence of humanist argumentation on the plays of D.V. Coornhert. However, much research into the emergence c.q. the coexistence of scholastic and humanist methods of reasoning remains to be done. The most obvious research object in this respect are the moral plays written for dramatic competitions, which were composed on a fixed theme or question (*questie*). The plays of the Ghent contest of 1539 were studied by Spies, but the contributions to the Antwerp and Rotterdam contests of 1561 and the Haarlem contest of 1606 have yet to be analyzed.

The Haarlem contest of 1606 is especially interesting. We have a very informative source on the event: the *Const-thoonende Iuweel* (Zwolle, Zacharias Heyns, 1607). It not only contains all play texts, but also descriptions and illustrations of the entries (*intredes*) of all thirteen chambers at the opening of the competition. The entries, like the plays, were based on a fixed theme.

Unique to the theme of both the plays and the entries is that it was split in two questions, i.e. dichotomized, which influenced the structure of the plays as well as the entries. How this dichotomization took visual shape in the entries, can be gathered from the large, breadthways folding prints made of each of them. Textual information is provided by the rhymed descriptions (*balladen*), which were read aloud during the reenactment of the entries on a fixed stage. The reader of the *Const-thoonende Iuweel* could find additional information in the captions of each print. In some editions these captions were given the shape of bracketed outlines, like ramist diagrams, which direct the perception and interpretation of the engravings.

In my paper I shall demonstrate how the argumentation of the plays as well as the entries is verbally and visually structured, both during the actual performance and in the printed account. Most attention will be paid to the argumentative structure of the entries, particularly to the consequences of the dichotomized theme which lies at the basis of them.

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Please type the Abstract entirely within the lines of this form.

Title/Titre/Titel/Tiolo:

Valla's Elegantiae and Its Imitators in Renaissance Epistolography

There are a number of ways in which a history of Renaissance epistolography might be written. One possibility, which this paper will test, is to identify phases associated with the liberal arts and inspired by notable leaders of the humanist movement: the literary phase, led by Francesco Petrarca; the grammatical or linguistic phase, led by Lorenzo Valla; the rhetorical phase, led by Desiderius Erasmus; the dialectical phase, led by Philipp Melanchthon, Johann Sturm, and Petrus Ramus; and the political phase, led by Justus Lipsius.

In what I have labelled the grammatical or linguistic phase, a number of manuals of letter-writing show the influence of the Elegantiae linguae latinae of Lorenzo Valla, which circulated in manuscript from the 1440's. These include works by Niccolò Perotti, Agostino Dati, Bernhard Perger, Wenceslaus Brack, Conrad Wimpina, Paulus Lescher, Udalricus Eberhard, Jakob Wimpheling, Heinrich Bebel, Jodocus Badius Ascensius, and several anonymous treatises. The movement culminated in the early sixteenth century with the Syntaxis and Ars epistolandi of Johannes Despauterius, whose collected grammars were standard textbooks for several centuries.

The paper will explore the uses made of Valla's study of the Latin language by teachers of letter-writing and the relationship of this linguistic phase of Renaissance epistolography to the Ciceronian controversy.

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Title/Titre/Title/Tiolo:

The Death of the *Ars Dictaminis* in England: Murder, Suicide, or Willful Neglect?

As discussed in a 1997 ISHR session, one of the unexplained phenomena in the history of epistolary rhetoric is the weakening and then virtual disappearance of the *ars dictaminis* from normal epistolary discourse in England in the last quarter of the fifteenth century. Not only did the English universities lose interest in it after two hundred years (Martin Camargo), but ordinary letter-writers dropped the dictaminal/royal missive style which dominated English vernacular epistolary writing since its beginnings a century before. This presentation therefore seeks to explore possible reasons for this fall into disuse by showing how the dictamen's decline could be at least partly explained by changes in several English professions which traditionally required rhetorical/dictaminal training. Chief among these fifteenth century changes is the decay of the once-sizeable profession of royal clerk, an occupation which absorbed many literate and rhetorically-trained young men from the twelfth to the earlier fifteenth centuries. The rhetorical training of most royal clerks took place in inns around Chancery Lane in London; by the last half of the fourteenth century a large number of inns grew up which nominally trained young men for royal clerkship, but actually served as schools for other professions requiring rhetorical and notarial training. However, after 1417, when the clerks' dwellings were officially separated from those of law students and others, training patterns were altered at the expense of traditional notarial rhetoric. The decline of the royal clerk was matched by the concurrent rise of the common lawyer, a profession which in the fifteenth century required only limited rhetorical competence in producing written documents and often focused on narrow and technical interpretations of writs and replication of form documents. On the other hand, oral pleading became the focus of rhetorical training in the newly invigorated Inns of Court and Inns of Chancery. For its part, the merchant classes, after using the formulaic notarial formats as a springboard to written literacy, found eventually the traditional notarial forms imitated from the court to be too restrictive and feudal for business life. Even the English church, on the eve of the Reformation, found less need for the *ars dictaminis* in its day-to-day correspondence, and in some cases turned to the vernacular for the first time. The paper finally speculates on the narrowness with which the *ars dictaminis* was applied in these and other professions in England, and concludes that the comparative shallowness of the theoretical base for the art of correspondence prohibited its practitioners from being able to expand it to meet the correspondence needs of changing economic times. In conclusion, by the end of the fifteenth century the *ars dictaminis* was either excluded from or failed to penetrate a number of rising English professions because of its own inherent narrowness and the narrowness with which it was taught or transmitted.

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## RHETORIC, DECLAMATION AND LITERATURE IN SENECA'S TRAGEDIES

Lucius Annaeus Seneca's *Tragedies* have been labelled for centuries as 'rhetorical' or 'declamatory', nearly always in a pejorative sense. This paper shows that such labelling was largely justified but, at the same time, tries to explain the reason why such adjectives have been so insistently applied to Seneca's dramatic works. The success of the formula lies mainly on two grounds.

First, there is an issue concerning the history of philology: the medieval and renaissance confusion between the two Senecas, father and son. The idea that it was a one and only author who wrote both the *Suasoriae* and *Controversiae* and the *Tragedies* helped considerably to underline the links between the style the younger Seneca put in the mouth of his characters and the declamations gathered by his father.

Second, we face a question of literary history: as a result of the secular despise for rhetoric shown by many trends of literary history in the last two centuries, this feature of Seneca's dramatic style has been often exaggerated and misunderstood. With the help of a few examples, we try to reassess the role that rhetoric played in the *Tragedies* and to place it in the appropriate context of Roman imperial literature.

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Title/Titre/Titel/Thema:

Stilistica e retorica nei papiri ercolanesi  
Giola Maria Rispoli

I Papiri venuti alla luce durante gli scavi di Ercolano, resti di un'unica biblioteca fortemente tematizzata, rappresentano una delle più straordinarie scoperte filologiche di questi ultimi secoli.

I testi ivi ritrovati rappresentano un *unicum*. Prodotti, nella stragrande maggioranza, nella scuola epicurea, ci forniscono preziose testimonianze sulle posizioni assunte dalla scuola stessa nei campi più disparati, anche in settori del sapere in cui sarebbe stato arduo, in loro assenza, persino ipotizzare l'esistenza di ricerche della scuola. Nel contempo, essi ci tramandano estratti delle dottrine elaborate all'interno di altre cerchie di studiosi che si occuparono delle medesime problematiche, nomi famosi e personaggi dei quali, senza questi fogli carbonizzati, non avremmo mai avuto notizia, dispute raffinate altrimenti perdute per sempre.

Così, ad esempio, l'apporto dei Papiri alla conoscenza delle poetiche antiche, trattandosi di un settore di cui la tradizione poco ci ha conservato, è di valore inestimabile; analogamente, il loro contributo alle nostre conoscenze nel campo della retorica, molto consistente ed articolato, ci consegna, nel vivo del confronto polemico, teorie che in parte conosceamo nella pietrificata ed arida precettistica dei manuali, in parte risultano per noi una novità assoluta.

Tra i volumi conservati abbiamo alcuni frammenti di un trattato di Polieno contro i retori e, soprattutto, molti rotoli provenienti da un ampio trattato *περί ῥητορικῆς* di Filodemo di Gadara; quanto ne rimane - e non è poco -, attraverso le parole di Filodemo ci rivela non solo la posizione di Epicuro e dei *καθηγεμόνες* su quest'arte (valorizzazione della retorica sofistica di contro alla condanna di tutte le altre forme di retorica), ma anche i contrasti che su questo tema si aprirono all'interno della scuola. Ma la trattazione di problematiche retoriche non è confinata nei libri della *Retorica*. Alcuni frammenti del trattato *Sulla Poesia* di Demetrio Lacone e numerose sezioni della *Poetica* di Filodemo hanno preservato estese interessanti trattazioni su problematiche stilistiche, sviluppate dai cosiddetti *κρυπτικοί*, dalla scuola stoica - in particolare da Cratete -, e naturalmente da Filodemo; trovano così spazio la discussione sul valore emozionale delle singole lettere dell'alfabeto, sull'efficacia di alcune figure retoriche, e soprattutto le dottrine della *σύνθεσις*, dell'*ἑδφάνεια* e quella meno nota della *δυσφάνεια*, offrendo impressionanti paralleli con analoghe sezioni contenute nelle opere di Dionigi di Alicarnasso, ma anche con il trattato *Sullo stile* attribuito a Demetrio.

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Name/Titolo/Tuolo:

**The Rhetoric of Thomas Jefferson:  
A Powerful Force in Shaping the American System of Government**

The purpose of this paper is to demonstrate the need for research into eighteenth century rhetorical practices in order to understand democracy in colonial America. Throughout the twentieth century, scholars have identified limitations in research about the discourse of this period. Specifically, James J. Walsh in his 1935 text, *Education of the Founding Fathers of the Republic*, notes that the commencement theses of the colonial period, which consistently relied upon the scholastic method, are "strangely neglected or profoundly misunderstood." Although scholars, including Warren Guthrie and Karl Wallace, have furthered our understanding of colonial discourse and rhetorical theory, recent articles still indicate that eighteenth century research lacks information on how rhetorical theory influenced its practices. As Thomas P. Miller explains: "political texts provide important opportunities for research on how changing rhetorical theories affected the political practices that established the American system of government...an important point of departure for scholars who are interested in moving beyond the history of ideas about rhetoric."

Because Thomas Jefferson was prolific and aware of his rhetorical practices, he is an appropriate statesman to study for information on colonial America. Jefferson recognized that his education "exerted a deep influence on him all through his life" with a range of thinkers to guide his views: "[T]he principles behind the Declaration were to be found in the elementary books on public rights, as Aristotle, Cicero, Locke, Sidney, etc." Analyses of his texts reveal that Jefferson's rhetorical practices were indeed broadly shaped by the Scottish philosophy of Henry Home, Lord Kames; the British philosophy of John Locke; the scholastic approach of the Middle Ages; and the philosophies of Aristotle and Cicero. For Jefferson, the common ground linking these individuals are their thoughts about 1) the intellectual tools needed to examine and present truthful ideas and 2) human nature.

In my paper, I explain how such extensive ideas influenced Jefferson's discourse, including the Declaration of Independence; speeches in Albemarle (1790) and in Danbury (1802); his First Inaugural Address (1801); and his letters to John Adams. For example, Jefferson used classical and scholastic methods in the development and presentation of his ideas, important skills for a new democracy in need of policy. His training in classical oratory also taught Jefferson proper arrangement and style. In addition, I illustrate some similarities among Jefferson, Kames, Locke, and Aristotle, all of whom based their socio-political ideas on theories of human nature. Aristotle tells us in the *Politics* that "[M]an by nature is a political animal...and man alone of all animals has the power of reason...Men become good or virtuous through three things: [good] nature, [good] habits, and [good] reason." And Jefferson "owed his idea of an innate moral sense in man to reading Kames's *Essay on the Principles of Morality*...They [Jefferson and Kames] were basically Lockian in their educational outlook. Kames stressed the power of habit and the need for early discipline in the formation of character...Jefferson agreed with Kames that molding 'the heart and the affections' is as important as molding the understanding (reason), particularly in the very young." Research, such as this, that examines the rhetorical practices of colonial statesmen highlights the important role of rhetoric in shaping the American system of government.

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Please type the Abstract entirely within the lines of this form.

Title/Titre/Titel/Tuolo: "Taming the Tribade: The Rhetorical Strategies of British and French Antilesbian Writing of the Seventeenth and Eighteenth Centuries"

The interpretation of textual silences has become a central practice in the study of lesbian history and culture. Although at times I find this probing of textual silences for lesbian-relevant meanings to be extremely valuable, such interpretation of the unsaid is only possible following an examination of the said. Only against the background of typical representations of lesbianism in a specific time and place can we recognize individual representations as conventional or unconventional.

In seventeenth- and eighteenth-century Britain and France, conventional representations of sex between women were antilesbian. In my paper, I attempt to sketch out some of the characteristic features of this context of antilesbian writing -- what amounts to an antilesbian textual tradition. To do so, I examine texts from a variety of genres, most (although not all) written, published, or (re)translated between 1660 and 1760. In the process, I demonstrate the seven major strategies that antilesbian writers of the period employ when dealing with the subject of sex between women. I finish by briefly examining two texts that demonstrate the unintentional prolesbian affordances of antilesbian discourse.

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Title/Titre/Titel/Tuolo:

Vossius, Francius and Graevius: the importance of 'actio' in the Dutch Republic

Until quite recently the subject of 'actio' or 'pronuntiatio' in early modern Europe was largely neglected in the history of rhetoric and this holds even more for early modern Holland, for the Dutch Republic. This paper will explore the writings of Gerardus Vossius, Petrus Francius and Johannes Graevius on the subject. It will trace the most important influences on their writings and explore the significance of their thinking for Dutch oratory, including the bodily eloquence of actors and ministers, and for Dutch historical painting. Finally, it will look at the importance of 'actio' in Latin school curricula.

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Title/Titre/Titel/Titolo:

Numerical Orders: Evaluating Ancient and Medieval Systems of Tropes

Most studies of ancient and medieval systems of tropes have focused upon subsets of the systems, designated by time period, by language, by appearance in grammatical as opposed to rhetorical manuals, and so on. These specific investigations, considered in their entirety, have begun to produce a history of tropes from Aristotle to Eberhard the German, but this history remains somewhat of a patchwork due to the differing methods and strict boundaries of the studies. A general review of ancient and medieval systems of tropes thus remains to be written, a review that would survey the history of these systems as a single set of approaches to the tropes, and yet do justice to the perhaps incommensurable differences between the multiplicity of individual approaches.

This paper offers several methods by which such a general review of ancient and medieval systems of tropes might be generated. The power of these methods will be demonstrated by applying them across the broad spectrum of ancient and medieval systems; the reliability of these methods will be shown through their confirmation of a variety of hypotheses drawn from recent studies of specific historical subsets (including works by G. Calboli, D.M. Schenkeveld, M. Baratin, and U. Schindel). Having established both the power and the reliability of the analytical methods employed, the paper extends the methods to correct certain misconceptions, also drawn from recent studies, regarding the origin, history, and internal systematicity of ancient and medieval systems of tropes.

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Title: Vernacular Rhetoric Instruction and the "Middle"/Mean Between Labor and Capital

Critique of late twentieth-century knowledge-making has focused considerable attention on the role of instruction. Louis Althusser identifies education as an Ideological State Apparatus within which the "hail" to ideological subjection is accomplished; Pierre Bourdieu interrogates the Reproduction of classed subjects and Discrimination in educational assessment based on classed definitions of taste; Michel Foucault analyzes educational power/knowledge relations in Discipline and Punish. However, these three approaches would seem to posit a simple opposition: between teacher and student, labor and capital. I would like to explore the creation of a discursive mechanism, in the eighteenth century rhetorical tradition, that would enable production of a contradiction: a "simple opposition" between those who have labor for sale and those who buy that labor, that is nevertheless "graded"—a matter of some range of differences on the side of the laborer, determined as a variable kind of human "essence," that serves to commodify "the man himself"—as opposed simply to a person's labor—as the commodity brought to market.

My talk will present a trinitarian rhetoric of subjectivity, through which an ensemble of instructional practices is organized, as a result of which "Style is the man himself," as Buffon argued. This grid establishes the human knower as a kind of commodity—a kind of style—so that variable style functions, analogically, as variable degrees of rational-moral capacity. It is this variable, rational-moral human capacity—and not simply labor—that is brought to market.

A trinitarian rhetoric first appears in Aristotle's Politics, as three kinds of national character produced by differences in climate and government, that results in "Attic" mean, determined by a "barbarian" lack and an "Asiatic" excess. John Locke's Essay articulates a general, Aristotelian-style trinity, but as "animal lack" and "mad excess" around an implicit "mean." Condillac develops Lockian-defined lack and excess around an explicit, temperate mean of "genius," based on differences in language use. Both Condillac and Hume articulate excess and lack in terms of gendered, classed, and national differences in style. With successive articulations, a trinitarian rhetoric of lack and excess around a mean becomes a grid along which to situate every "kind" of subject. By explicitly organizing Aristotle's trinity around degrees of humanity that are then grided in relation to specific kinds of language use, Condillac and Hume made this discourse available for appropriation by teachers of the new languages of knowledge: national vernaculars rather than Latin. Eighteenth-century rhetoric textbooks appropriate these stylistic grids, and instruct students, through practical "corrective" exercises, in the production of temperance. Kant's third Critique also offers a trinity similar to Condillac's and a discourse on "correct" taste. Whether romantic or not, therefore, rhetoric instruction inculcates, through exercise, a trinitarian structure of representation based on a digital logic of "correct" and "incorrect" performance. Late twentieth-century instructional texts reveal traces of this discipline, as they correct the language performance of both ethnically white working class students (understood to lack style) and ethnically black working class students (understood to have excessive, undisciplined style), in relation to a mean of proper middle class performance. This instruction therefore offers a simple oppositional logic—correct or incorrect performance—while it grades/grids many more subject positions than two.

Arguably, instruction in standardized vernacular is a condition of possibility for late capital's becoming a knowledge-culture. By producing subjects whose variable degrees of facility in standard language use serve as an index of variable degrees of rational-moral capacity, instruction in language establishes, in advance, which subjects are "qualified" to sell their labor as knowers. Those for hire do not simply possess cultural capital or linguistic *techne*; they sell their linguistically commodified degrees of "humanity." This discourse establishes, therefore, the proper "difference" between a "middle" class knowledge-worker/manager with labor for sale, the merely manual laboring class, and the class that owns the means of production.

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Title/Titre/Titel/Titolo:

Was alte Lexika über die Geschichte der Rhetorik  
verraten

Das 19. Jahrhundert gilt als der Zeitraum, in dem die Rhetorik in Deutschland an Bedeutung verlor. In dem Vortrag wird die Frage untersucht, ob sich dieser Bedeutungsverlust an den Einträgen zur Rhetorik in Konversationslexika ablesen läßt. Es sollen die Einträge in den bekannten Lexika von Brockhaus und Meyer daraufhin geprüft werden, ob sich die veränderte gesellschaftliche Rolle der Rhetorik auf die Behandlung des Themas Rhetorik in den verschiedenen Ausgaben des neunzehnten Jahrhunderts ausgewirkt hat. Es soll insbesondere untersucht werden, welche Einträge zum Thema Rhetorik vorhanden sind und mit welcher Terminologie dort gearbeitet wird. Dabei wird einerseits nach der Rezeption der antiken Rhetorik zu fragen sein und andererseits nach der Bezugnahme auf zeitgenössische Ansichten der Redekunst. Welches Bild von der Bedeutung der Redekunst zeichnen die Lexika und wie wird auf gesellschaftliche Veränderungen und ihre Auswirkungen auf die Redekunst Bezug genommen. Der Vortrag plädiert dafür, die Einträge der Lexika als ein Hilfsmittel für die Schreibung einer Rhetorikgeschichte in Deutschland zu nutzen.

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Title/Titel/Tiolo:  
Creation, Fall, and the Scapegoat: Kenneth Burke, William Blake, and the Rhetoric of  
Order

The Romantic movement has often been seen as essentially anti-rhetorical. The period of Romantic poetry is, after all, the turning point, when rhetoric and aesthetics come to be seen as entirely separate disciplines. Nevertheless, the Romantic poets often speak of their own vocation in strongly rhetorical terms. Poet and printer William Blake describes himself as a prophet, and many of his illuminated poetic books he called prophecies. In his prophetic poem Jerusalem, Blake explicitly equates the prophet, the poet, and the orator, thus designating his creative work as a kind of rhetoric, an intervention in the public sphere.

Leslie Tannenbaum places Blake's work within the tradition of Hebraic rhetoric, noting the ways in which Blake uses the rhetorical methods of the Biblical prophets as well as adapting Biblical narratives to his own narrative system. The Book of Urizen and Milton both rework the Genesis creation story. As he transforms the creation narrative, he calls into question the moral system which mainstream Christian culture has created in response to the Biblical text.

This paper will place Blake's rhetoric of creation and fall in conversation with another analysis of Genesis, that of twentieth century rhetorician Kenneth Burke. In The Rhetoric of Religion, Burke argues that the Genesis narrative sets up a pattern of order that leads, inevitably, to scapegoating and victimage. For Burke, the language of theology is the prototypical language for the study of logology, the way that language itself works. The scapegoating which results from the principles of order in the Biblical narrative is likely to occur in response to other ordering principles, as well.

A comparison of these two thinkers' responses to a foundational Western text will certainly cast further light on the work of both Blake and Burke. In addition, and perhaps, more importantly, it will offer an opportunity to look again at the ways in which our own principles of order may contribute to, or alleviate, conditions of oppression and violence.

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Title/Titre/Titel/Tiolo: The Cultural Basis of the Religious Rhetoric in Martin Luther King's Writings

Many scholars have noted the cardinal importance of the historical tradition of African-American rhetoric. This intellectual thrust emanated out of a national movement--a cultural and academic movement--designed to address some specific controversial issues. The purpose of my paper is to conduct a study that will contribute to the dialogue surrounding an intellectual framework of Martin Luther King., Jr.'s religious rhetoric that is too often overlooked, misrepresented, and/or misunderstood.

King's first speech, "I've Been to the Mountaintop," became the model for the speeches that he gave throughout his lifetime. His main concern was that his speech attain two goals: an arousal of the people to positive action and an enactment of this action within controllable Christian bounds devoid of hatred and resentment (King, Stride Toward Freedom, 1955).

To understand how King successfully achieved his goals, one needs to look at his use of hermeneutics, for here lies the basis of his rhetoric. There are two basic principles of hermeneutics that any successful minister must incorporate in his sermon: that the sermon is spoken in the vernacular and culture of the people; and that it speaks to the needs of the contemporary person (James Cone, Black Theology and Black Power, 1969). These two principles are crucial for an understanding of Martin Luther King's "I've Been to the Mountaintop," for it is the influence of these principles on his rhetoric that will move his audience to action without violence or hatred. The first principle will be the basis for explicating the instilling of his goal in his audience. The second principle of hermeneutics will be discussed in terms of theme and in the manner that theme dictates the structural composition of King's speech which he delivered in support of the black garbage collectors in Memphis, Tennessee, on April 3, 1968.

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Title/Titre/Titolo:

### Spinoza's Rabbi and the Rhetoric of Rebuke: Jewish Preaching in Early 17th-Century Amsterdam

The central purpose of medieval and early modern Jewish preaching was didactic: to educate, inform, mediate a tradition, expose the listeners to classic texts with the full richness of their problematics and insights, define and defend the boundaries of acceptable doctrine against the challenges raised by spokesmen for the majority religion and by skeptics within the fold. But the preacher was also expected to serve as a moral and religious authority, and the element of rebuke for unbecoming behavior has a venerable pedigree in Jewish homiletical tradition.

Criticism expressed from the pulpit raised special problem for the preacher. His challenge was to communicate condemnation efficaciously. While some might enjoy listening to criticism they believe is directed toward others, no one enjoys being the object of attack, especially not in public, in the framework of a worship service, within an institution that one pays money to support. A preacher who is respected by his congregation for his learning and piety may indeed express condemnation of behavior that he believes to violate the mandates of the tradition and the norms of the community, but optimal effectiveness is lost if this is done at excessive length or on every possible occasion. Constant reiteration of a negative message dulls the barbs of attack. Listeners challenged by exposure to new ideas may "tune out" when they hear the same, familiar denunciations.

In addition to limiting the amount of rebuke to a reasonably small proportion of the pulpit discourse, the preacher must express his criticisms in a manner that will not be counter-productive. The purpose of the rebuke is not only to reaffirm shared values but also to motivate a change in deviant behavior. A call to act in a manner not recognized as inherent in the tradition or as realistic and feasible may simply turn the listeners against the preacher and the values he proclaims. What is needed, therefore, is a rhetorical strategy that will root the criticism in the classical texts whose authority is at least theoretically accepted by all, inspire assent to the principle being articulated, and evoke in the listeners both a recognition that improper behavior exists and a readiness to apply the conclusion to those responsible, even at times to themselves.

These generalizations will exemplified from the sermons of Saul Levi Morteira, leading rabbi in the Portuguese Jewish community of Amsterdam from ca. 1620 until his death in 1660. This community, composed almost entirely of former "New Christians" who had left Portugal to live as Jews, presented special challenges for a leader who had to define the boundaries of acceptable deviance. It was the community in which Spinoza grew up, and probably heard Morteira preach many times. Some of the rhetorical techniques used by Morteira to express his criticism will be illustrated and analyzed in this presentation.

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Title/Title/Titel/Titel:

The Beginning of Rhetorical Theory in Classical Greece

This presentation will summarize the most important findings of a book I have forthcoming with Yale University Press in 1999 titled The Beginnings of Rhetorical Theory in Classical Greece. This book is an effort to revise the traditional accounts of the Older Sophists and early Greek theorizing about rhetorical theory. It begins by identifying and challenging seventeen dominant beliefs and the beginnings of Greek rhetorical theory. Among the claims defended in part one of the book, I contend that the Corax and Pistas origin story is mostly worthless, that the concept of "sophistic rhetoric" is historically problematic, that Plato probably coined the Greek word for "rhetoric," that the tradition of pitting Plato's "philosophical" rhetoric versus the "Sophistic" rhetoric is anachronistic, and that preplatonic texts on persuasive discourse do not show the tension between seeking success and seeking the truth that Plato implies. In part two Gorgias is described as a "prose rhapsode" whose style does not deserve the criticism it has received. The dominant readings of Gorgias's Helen are challenged and I suggest that Gorgias's On Not-Being should be read as logically sophisticated and equally "philosophical" and "rhetorical." Part three contains three studies in the 4th century "disciplinizing" of rhetoric as a discipline. I examine the earliest uses of the terms "oratory" and "to orate." I claim that Isocrates deliberately never uses the Greek word "rhetoric" and that our habit of pitting him versus Plato as "rhetoric versus philosophy" is problematic. I conclude by claiming that Aristotle "disciplined" the genre of epideictic in his original treatment of it in a way that robs the genre of its political importance. In short, the book stands as a challenge not only to many longstanding beliefs about the origins of rhetorical theory, but also to traditional methods and ways of reading early Greek texts.

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## The Role of Rhetoric in Hebrew Linguistic Writings of the Renaissance.

In the diaspora, Hebrew literature was permeated by the influence of neighbouring cultures. For centuries, Hebrew linguistics, metrics and poetics reflected the impact of Arabic thought. In Arabic and medieval Hebrew culture some Aristotelian ideas were present, although Greek poetics and rhetoric were difficult to adapt to Arabic literature. In Renaissance Hebrew poetic works, Greek knowledge was derived also from other sources in addition to translations through Arabic. Still Hebrew learning of the Renaissance seems to remain in many respects within the framework of the Hebrew tradition which originated in eleventh-century Muslim Spain and was based upon the Arabic models. In this light we shall investigate the ideas on language and its tripartition (grammatical, rhetorical, poetical language) in the Hebrews works of Jewish Renaissance scholars and their relation towards those of their Spanish and Provençal predecessors. We will try to determine to what extent they borrowed from Arabic tradition, and eventually from Greek and Latin antiquity and the church fathers. Conclusions will also be drawn about the influence of Italian literature on them. The intertextuality of Abarbanel (1437-1508), Azaria de' Rossi (1511-1578), Samuel Archivolti (1515-1611), Giovanni Alemanno (1435-1504) and others with regard to their Hebrew predecessors such as Ibn Yehudah ha-Levi (1075-1141), Immanuel da Roma (1261-1328), and Profiat Duran (died ca. 1414) will be briefly discussed.

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Title/Titre/Titel/Titolo:

**'Mine own self-love quite contrary':  
The Similaic Erotics of Anti-Identity in Renaissance Rhetoric and Shakespearean Poetics**

This paper problematizes the fascination with "identity" in Renaissance and rhetoric studies through an analysis of the inscription of this concept in treatises on rhetoric and of the inscription of its inversion in Shakespearean poetics. The concept of "identity" informs the most privileged categories in early modern rhetorical texts: those of metaphor (the trope whose copula, "is," is the linguistic mark of identity itself) and of memory (whose mythical invention by the pre-Socratic poet Simonides involves the determination of the identity of the mangled bodies of the dead). Both these categories are symbolically charged with phallic resonances of plenitude, power and possession, and both are conceptualized in relation to their low-Others, the categories of the similaic and of forgetting, categories of anti-identity that are symbolically charged with open-ended desire rather than with possession. Simile is the figure whose shifting copula that both connects and separates and thus inscribes the infinite return of desire Renaissance rhetoricians indeed transcode with the absence of the phallus, with castration, the figure that thus becomes the sign of polymorphic forms of lik-ing, li(n)king, desiring. Forgetting in Renaissance rhetoric is the symbolic domain that is opened up by the digression in the epinician ode sung by Simonides, the inventor of the art of memory, on the homoerotic and incestuous myth of the love between the heavenly twins Castor and Pollux. Within the hyper-rational discourse of Renaissance rhetoric that is invested in the categories of seamless sameness, static identity, the similaic and the Simonidean remain as prohibited, foreclosed objects of nostalgic fascination. Shakespeare, however, recovers them as the basis of an erotic poetics of anti-identity, discernible in both the plays and the poems.

The paper thus suggests that the predominant preoccupation with "identity" in rhetoric and Renaissance studies becomes inevitably entangled with the early modern thinking of identity as the conceptual substrate of the phallic rhetorical categories of metaphor and memory, a thinking that rests on the attempted foreclosure of the categories of the similaic and of Simonidean forgetting where open-ended desire is inscribed in and as an effect of language. If Renaissance and rhetoric studies are not to perpetuate this foreclosure of the thinking of desire, they must go beyond the refusal to engage with language other than as a means to the formulation of statements concerning particular e cultural and political identities and respond to the beckoning of the similaic, Simonidean rhetoric of anti-identity, in the texts of Shakespeare and of others and in the abjected categories of rhetoric.

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Name/Titre/Title/Tuoto:

"The Rhetoric of Reparation"

This talk comes from a project in process: "Staging EUrope: Trans-cultural, trans-national Representations in Theatre Festivals in Europe." While my main interest is in how (and whether) playwrights, festival organizers, directors of revivals of plays are representing the "new Europe" and "new Europeans" in the drama produced for festival stages, this talk would follow upon an article I have written about issues of reparation between nations as they are represented. It is clear to me from having seen several productions in France, Stockholm and Italy last year that the rhetoric of reparation--words like "amends," "admission," "confession," "restitution"-- have become part of the language of "persuasion" in which the several nations of the EU are being encouraged to unify. As Human Rights lawyer Jacqueline Bhaba put it recently, "grandparents who fought wars against the very countries now starting to merge into the EU are watching children identify themselves not as Spanish or Italian or French, but as European."

What intrigues me about the rhetoric of reparation is that it seems to be a necessary rhetorical act to admit some culpability for past injustices or to demand that one's own nation publicly admit culpability before the equally rhetorical act of pledging oneself to be part of the cultural entity of the EU can occur (obviously the economic pledges are more than rhetorical). Though this rhetoric has been deployed most often in discussing relations between East and West and in discussions about which countries will be eligible from the East to join the EU (the vestiges of the rhetoric of the "Cold War"), acts of reparation are just as likely to occur between nations who have maintained "friendly relations." These acts of reparation are not the solid, corporeal acts of financial reparation, but the more public rhetorical acts of spiritual reparation among what Benedict Anderson has termed the "imagined community" of nations accepting such confessions and believing them. As John Borneman writes in *Settling Accounts: Violence, Justice and Accountability in Postsocialist Europe* "the failure to rectify past injuries will undermine the legitimacy of the new states." Borneman insists the necessity for such rectification is not limited to relations between Western and Eastern Europe; he argues that the "performative effect of the state's effort [at making acts of reconciliation] should not be ignored... We are witnessing a world movement for retributive justice."

This talk will highlight the "performative effects" of the rhetoric of reparation noting what the "effects" of such rhetoric are meant to be upon the imagined community of the nation making the act, the nations to whom the amends are being made, and the community of nations around them who must be persuaded both of the sincerity of the act and the potential for forgiveness and beginning again. I will use instances from both the public acts of confession certain state and religious bodies (the Catholic church, Swiss banks, etc.) have made by way of the media as well as the particular way this rhetoric is reproduced in the theater.

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Title/Titre/Titel/Titolo:

Eighteenth-Century Transgressive Writing: University of Edinburgh  
Regius Professors and their Students

The more I read the published and private work composed by students of Regius Professor Hugh Blair's students, the more interested I grow in recovering the collaborative processes that must underlie their production. Not only was the general British notion of what an author is, does, and owns in considerable flux in the latter half of the eighteenth century, but closer examination of the specific educational and homosocial contexts within which Hugh Blair and his colleagues composed shows an environment that encouraged collaboration, conversation, and a working definition of authorship that differed significantly from the conventions and legal definitions established south of the border. The milieu in which Hugh Blair learned and taught was a homosocial, close-knit community in which boys were educated in the same texts and practices from their classes in the Edinburgh High School to those held at University of Edinburgh. Horn's history of the University of Edinburgh describes student clubs and societies which were important to the formation of a common cultural community and shared aesthetic (Horn, 1967). Close study of the minutes of the Aberdeen Philosophical Society (Ulman, 1990) or the University of Edinburgh Belles Lettres Society (Bator, 1996) further demonstrates the extent to which conversation, formal declamation, and informal discussion and debate among students as diverse as the minister William Greenfield, the playwright John Logan, the poets Michael Bruce and James Macpherson, and the dissolute "hack" writer Robert Heron was central to shaping the ideas and writing published by the Edinburgh literati.

I propose that the homosocial communities of clergy, student, and scholar in Edinburgh at the latter half of the eighteenth century comprised a model of a particular type of collaborative authorship, a model ironically exclusive. The Edinburgh literati had a habit of sharing word, trope, insight, and idea that is not plagiarism in its original sense of "kidnaping"; instead, it is the production of knowledge through an arrangement of sharing that was supported by common schooling, a familiarity with classical canonical texts, letters exchanged, and warm conversations in clubs and homes about drafts.

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Titolo/Titre/Title/Titolo:

## DÉFENDRE PINDARE: POUR LA RHÉTORIQUE DE L'ÉDITION

L'étude des liens entre le savoir rhétorique et la pratique de l'imprimerie en France à l'époque classique paraît être une direction des plus fécondes dans la recherche rhétorique à son état présent. Par la *rhétorique de l'édition* on entend l'ensemble des modes divers de diriger la pensée et l'attention du lecteur, dont le choix des textes, les préfaces qui leur précèdent, les illustrations qui les accompagnent (cf. les études des pouvoirs cognitifs des frontispices gravés dans les livres du XVIIème siècle par Louis Marin et Marc Fumaroli). La question de *faire lire comme il faut* devient d'autant plus importante quand il s'agit de la traduction, - autrement dit, de la présentation du texte étranger sous les traits de l'époque contemporaine et de la langue connue.

Depuis toujours Pindare était considéré comme un des plus obscurs poètes lyriques. C'est pourquoi toute traduction visait d'abord à rendre sa poésie plus claire, de trouver et de rendre évidente la "structure intime" de ses odes. On a souvent affaire à une double traduction: d'abord, en langue française, et ensuite en la logique habituelle. Toute traduction de Pindare est en même temps la *défense* de Pindare (on peut, donc, de telle ou telle manière parler ici de la rhétorique judiciaire). Notre exposé sera consacré à une des premières traductions françaises intégrales de Pindare, celle de Pierre de La Gausie, - *Le Pindare Thébain, Traduction de Grec en François meslée de vers & de prose* (Paris, Jean Lacquehay, 1626).

Le mode le plus répandu de la *Défense et Illustration de Pindare* consiste à anticiper le texte par son abrégé - une sorte de *syllabus* à l'instar de ceux qu'on distribue à l'opéra - qui est censé présenter le canevas du récit dans telle ou telle ode de Pindare. La possibilité même d'un tel abrégé justifie déjà le poète. Chez La Gausie on en trouve un exemple parfait. La présentation du texte est tripartite: d'abord vient le *Sommaire*, ensuite le texte même, et finalement un commentaire détaillé. Chacune de ces trois parties est caractérisée par son style à elle.

La plupart des préfaces de La Gausie ne comportent que trois phrases, dont chacune représente une partie de l'ode. On va voir par quels moyens syntactiques il arrive à rendre ces phrases unies et comment la subordination réciproque et infinie donne l'impression de la narration extrêmement dense et continue, dont chaque image se transforme en une autre sans détruire le tableau d'ensemble.

L'autre moyen que La Gausie emploie pour simplifier la compréhension des odes est graphique: son édition est un livre à images. Les odes sont un genre rarement illustré, mais La Gausie veut *faire* son lecteur vraiment *voir* - voir tout, même les sons (par exemple, les *coups de foudre*, qui sortent en trombe des nuées qu'on voit représentées partout sur l'illustration).

L'édition de La Gausie est d'autant plus intéressante que, comme il est annoncé dans son titre, il s'agit d'une traduction *meslée de vers et de prose*. On montrera selon quels principes La Gausie choisit ce qu'il faut rendre en vers et ce qu'il faut reproduire en prose (si c'est de la poésie, il s'agit plutôt d'une poésie légère du point de vue de la forme - mètres courts et rimes exactes, - d'une poésie facile à lire et à retenir).

A la fin on montrera comment l'édition de La Gausie s'inscrit dans l'ensemble de traductions de Pindare et de *Discours sur Pindare* ou *sur la poésie lyrique*, quels sont les rapports entre les moyens verbaux et visuels dans leur capacité de *défendre Pindare*.

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Title/Titre/Titel/Tuolo:

Contemporary Perspectives on Medieval Collaboration

In this paper, we will examine some reasons why Angela of Foligno, a thirteenth-century Italian mystic, could be considered guilty of "crimes of writing." Although Angela was ultimately cleared of suspicions of heresy, a charge punishable by death, she came under attack in later centuries for another transgression: that of writing collaboratively with her confessor, Brother A. While this procedure itself is not unusual—Hildegard of Bingen, Catherine of Siena, and Elisabeth of Schönau all dictated their works to scribes—what sets Angela and Brother A. apart is that they wrote Brother A. into Angela's book, the Memorial, and gave him a prominent place in the text. Thus we read/hear dialogues between Brother A. and Angela, in which the former asks the latter questions about her visions. We also read/hear asides by Brother A., bemoaning his incompetence as a scribe, juxtaposed with Angela's lamentations over her own sinfulness. As a result, the text is quite literally a multivoiced document that attests to the social nature of rhetorical invention. Such a document challenges traditional medieval notions of the mediation of divine truth. Rather than being transmitted from a divine source to an earthly vessel, truth appears to be constructed in a dialogic fashion.

This negotiated truth has proved problematic not only for later medieval readers and writers, but also for modern scholars. Whereas the former literally removed Brother A. from the text, the latter have figuratively erased the scribe from the narrative by minimizing his contributions or ignoring them altogether. In addition, despite increasing scholarly and popular interest in medieval women writers, Angela of Foligno remains a relatively marginalized figure. Unlike Hildegard of Bingen, Julian of Norwich, and Margery Kempe, who inspire numerous critical works and conferences, Angela has received little attention in academic circles. Postmodern interest in multiple voices and the construction of meaning, however, opens up new and productive ways of reading her surprising, provocative text.

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Please type the Abstract entirely within the lines of this form.

Title/Titre/Titel/Titolo:

## The hermeneutical potential of rhetoric in music

As rhetoric and music both aim at effective communication (i.e. the art of getting a message across) on the one hand, and on the other hand at the shaping of content, rhetoric could be utilized as an interpretation aid to disclose the meaning which occurs below the technical surface of the music.

The rehabilitation of meaning in music, which was repressed by formalism, could be facilitated by drawing on rhetoric as an aid to interpretation. If rhetoric could be regarded as a mediating element between the mechanical and the aesthetic, it could make a valuable contribution towards the release of music theory from the constraints of positivism.

The first objective of this paper is to motivate the reliance on rhetoric in the pursuit of the hermeneutical potential of music and to contextualize this motivation by means of a short introductory historic survey of music theory and practice.

Secondly, I intend to demonstrate the hermeneutical potential of rhetoric in music through an analysis of Brahms's *Minnelied* op. 71,5. I shall attempt to interpret musical content by drawing on music-rhetorical figures which were part of the basic vocabulary of the eighteenth century composer. In this process the reconciliation of verbal and musical text on syntactical level will lead to an interpretation of the work as a whole, thereby enhancing the understanding of the work as a whole.

Finally, I shall argue that the reconciliation of specialized rhetorical and music theoretical strategies can play a positive role in promoting the hermeneutical potential of rhetoric in music. Developing the philosophical dimension within the study of music theory could help to free music theory from the general notion that it is a self-reflexive study of technical matters only.

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Bitte tippen sie die Zusammenfassung vollkommen innerhalb des Rahmens dieses Formulars.

Mus

Title/Titre/Titel/Titolo:

Oratoria di Tersite, Retorica di Tersite

Il personaggio omerico di Tersite vive lo spazio di 67 versi (*Iliade* II 211-277), di cui 18 contengono la sua arringa contro Agamennone. La sua sonora oratoria, certificata anche dall'appellativo formulare che gli rivolge Odisseo, aveva dunque tutte le carte in regola per essere studiata ed analizzata anche sul versante argomentativo e persuasivo, come dimostrano i numerosi saggi dedicati al personaggio ed al suo discorso.

Accanto all'oratoria di Tersite, però, si può indagare con profitto **SU** quella che chiamerei la Retorica di Tersite. Intendo con tale formulazione l'uso che di tale *figura*, divenuta ben presto *paradigma*, con i connessi *topoi* della bruttezza, dell'oratoria sguaiata e demagogica ecc., è stato fatto, potremmo dire da Omero ai giorni nostri, in campo *retorico* (ad esempio, l'*Encomio di Tersite* di Libanio), *letterario* (le numerosissime citazioni nelle letterature greca e latina; la presenza sulle scene inglesi del '500; le presenze narrative nell'Europa di questo secolo); *politico* (un recente dibattito in Italia intorno al cosiddetto "tersitismo culturale").

I testi che delineano il percorso che va dall'oratoria di Tersite alla retorica modellata su Tersite mostrano la "produttività" di un personaggio caratterizzato già all'origine da una presenza, anche se sfortunata, nello spazio retorico.

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Title/Titre/Titolo:

## ***Social Rank and Gender in Eighteenth-Century British Elocution***

Compared to other aspects of eighteenth-century British rhetoric, such as the epistemological and belletristic currents, the elocutionary movement of this period has received scant critical attention. Yet this episode in rhetorical history was characterized by the publication of numerous treatises and handbooks on the fifth canon of delivery and it clearly played a significant role within the social and cultural context of late eighteenth-century Britain. The purpose of my presentation is to reconsider the social and cultural dimensions of some of the most popular elocutionary texts, specifically in terms of the issues of social rank and gender. Drawing on James Burgh's *The Art of Speaking*, Thomas Sheridan's *Lectures on Elocution*, William Enfield's *The Speaker*, John Herries' *Elements of Speech*, John Walker's *Elements of Elocution*, and Gilbert Austin's *Chironomia*, I plan to address each of these issues from two perspectives.

First, I will discuss contextual features of social rank and gender which may have motivated or otherwise informed the extensive publication of elocutionary manuals during the last half of the eighteenth-century. These features include the general structure of social aspiration at work in this historical moment as well as the specific backgrounds and stated intentions of the elocutionary writers and the audiences and occasions to whom their works were addressed. Principally, this analysis reveals the middling social and educational backgrounds of both the elocutionary writers and their intended audiences; thus, for both (male) writers and (male) readers the study of elocution potentially provides an avenue for improved cultural or social status, though in diverse realms ranging from the scholarly to the mercantile and from the public to the private.

This discussion of context provides a framework for a closer analysis of the structures and meanings of social rank and gender within the texts themselves. Here, tensions prevail, for example between the implicit promise that the study of elocution will provide access to the desirable community of "polite" society and the pedagogical regulation of bodily practices to the less prestigious rank of the competent speaker whose actions do not offend decorum. The tension in some elocutionary texts between the characterization of the accomplished speaker and that of the competent speaker can also be understood in gendered terms. In particular, the issue of gender surfaces in these texts' ambivalent treatments of the role of *pathos* in delivery: on the one hand, *pathos* is validated as the most powerful source of persuasion in the accomplished (male) orator's delivery; on the other hand, *pathos* is feared as an improper and dangerously feminine aspect of delivery that can undermine, rather than enhance, the competent speaker's manliness. As a whole, my analysis suggests how the issues of social rank and gender interplay within both the contextual and textual dimensions of the elocutionary movement to create a complex and sometimes paradoxical episode in rhetorical history.

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Title/Titre/Titel/Tuoto: **Same-Sex Desire and the Holocaust: The Rhetoric of Homophobia in the Third Reich and in Contemporary Culture**

While Holocaust scholarship has documented the oppression, segregation, incarceration, and extermination of Jews and the many other victims of Nazi persecution, its research on the fate of lesbians and gay men under the Nazi regime remains woefully undertheorized. This paper will examine the ways in which the narratives and symbolic systems used to read and interpret the Holocaust can be re-read and reformulated in potentially broader terms when one interrogates same-sex desire and homophobia as significant axes of theoretical, rhetorical, and historical inquiry. Reading the Holocaust with attention to same-sex desire does not amount to reducing all forms of Nazi oppression to congruency; nor does it trivialize its Judaic significance. Rather, the overall study from which this paper is derived acknowledges that these oppressions were differentially structured, and that homophobia, in specific instances and contexts, may operate in collaboration with other vectors of domination (racism, anti-Semitism, misogyny, fascism) while shedding light on distinctive nodes of social, rhetorical, and cultural organization both in the Nazi era and in the present.

Through analyzing historical documents, such as Section 175 of the Reich Penal Code and its revision in 1935, transcripts of the debates among Nazi jurists concerning the inclusion of same-sex relations among women in the Penal Code, and Himmler's directives to the Reichszentrale zur Bekämpfung der Homosexualität und der Abtreibung, the paper will theorize homophobia as imbricated not only in juridical practices, but in broader signifying practices under National Socialism that produced the queer subject as "Other." Rather than being reduced to specific erotic acts alone, lesbian and gay identities in Holocaust research ought to be interpreted and understood through historically specific codes, symbols, and meanings, and the ways in which these identities operated socially and rhetorically as sites of resistance to heteronormative notions of intergender relations, the family, reproductive and population politics, intimate life and social display, and racial and national fantasy. How did the rhetoric of homophobia under National Socialism intertwine with that of gender oppression? Acknowledging that the Holocaust is not an isolated event in history, the paper will conclude by comparatively examining the rhetorical strategies of contemporary homophobic arguments that operate through similar, though not reducible, discursive trajectories. Examples include not only arguments used to incite or influence legislation that denies civil protections for lesbians and gay men against discrimination and violence, but the confluence of gender oppression and homophobia evident in the psychiatric community's defense of "Gender Identity Disorder in Childhood" as a medically viable diagnostic category in the DSM. GID still pathologizes atypical gender identification in children and is explicitly tied to the prevention of gay outcome and to a concomitant desire endemic in culture that gay people simply not exist.

*Per piacere, si prega di inserire un riassunto (dattilo a macchina) entro lo spazio indicato.*

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Title/Titolo/Tuokki:

Eloquent Spirits: 'New Thought' and the American Expressionist Movement.

In recent years historians have done much to expand our understanding of rhetorical theory in the nineteenth century. We know now that nineteenth century rhetorical theories varied greatly. Rhetorics founded on neo-classical, psychological and elocutionary principles are well described in the scholarly literature. This paper describes a strain of rhetorical theory, Expressionism, which flourished in the United States in the late nineteenth and early twentieth century, which has received far less attention than its importance should warrant. The central participants in the Expressionist Movement were prolific and popular writers and educators. Charles Wesley Emerson (Physical Culture, Psycho-Vox, Evolution of Expression, Philosophy of Gesture) founded Emerson College, Silas Curry (The Province of Expression, Imagination and the Dramatic Instinct) founded Curry College, and Leland Powers established the Leland Powers School of Expression. What little scholarship has focussed on these men and their programs has generally described them as being Delsartian elocutionists. This position is greatly in need of revision. This paper describes the extent to which the central figures of American Expressionism were deeply involved in, indeed proselytizers of, the 'New Thought' Movement. New Thought was a synthesis of transcendentalist Christianity, social Darwinism, spiritualism, and American optimism. This creedless, unorganized faith was enormously popular in the post-Civil War era, and is perhaps best remembered for its belief in 'mind cure', the ability to cure bodily illness by mental action. New Thought permuted itself into religious organizations, such as the Christian Science Church and the Theosophy Society, as well as into secular and cultural phenomena as various as the health and wealth philosophy of Horatio Alger and the New Age Movement of our era. This paper argues that New Thought principles are the philosophical basis of the American Expressionist rhetorics. In their published works and in their archival remains these men show themselves to have been self-conscious propagandists for New Thought. Instruction in oral eloquence was, for Emerson and Powers at least, primarily a means for making the soul of the speaker consonant with a transcendent Over-Soul, and by this achieving health and good fortune. The task of expression, and speech pedagogy, was less one of literary interpretation than of spiritual evolution. A close examination of these texts reveals them to be far more than elocutionary manuals, they are New Thought rhetorics.

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Elegia e bucolica nella critica del secolo XVI

Francesco Tateo

*Elegia e bucolica nella critica del secolo XVI*

I due generi letterari dell'elegia e della bucolica, che figurano volta a volta al terzo posto nella teoria degli stili poetici, hanno avuto tra Quattro e Cinquecento, in Italia, pur nella loro diversità, un destino simile, sia perché hanno alimentato rispettivamente i generi volgari della lirica e della rappresentazione estinguendosi progressivamente come tali, sia perché si sono talvolta scambiati i ruoli dando luogo ad un genere misto, che sembra talora far rinascere l'idillio pastorale di Teocrito. Intendo affrontare questa problematica nel contesto della riflessione critica del secolo XVI, impegnata nella definizione dei generi e talora sensibile alla considerazione dei loro confini, quando non propensa alla segnalazione o al divieto della loro mescolanza. Ma ha una necessaria incidenza in questo discorso l'analisi della struttura, della metrica, dell'*inventio* e dell'*elocutio* di alcuni testi che potranno portarsi ad esempio. Né potrà mancare, per definire questa trasformazione sul piano storico, il rilevamento delle dichiarazioni programmatiche, esplicite o implicite, che fanno nei loro componimenti alcuni autori fra gli ultimi decenni del secolo XV e la prima metà del secolo XVI.

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Title/Titre/Titel/Tiolo:

## RETORIC VS LAW IN THE CAUSA CURIANA

In Roman legal science today it is assumed that rhetoric differed fundamentally from law. The Roman *iurisprudentes* wanted to solve thorny legal problems in a theoretical way. The *oratores* on the other hand, who were trained in Greek rhetoric, only and wanted to serve the interests of their clients. This view, which is based on the theories of Friedrich Karl von Savigny, the founder of the Historical School, has caused many misconceptions not only for romanists but also for classicists when interpreting literary sources of Roman law like the works of Cicero, Quintilian and Pliny the Younger who have a reputation of being orators.

A classic example of such a misconception is the explanation commonly given of the "*Causa Curiana*", a sensational lawsuit which took place in 92 BC and which turned on the Roman law of succession. It has become known to us mainly through some (passages) sections from Cicero's *De Oratore* and from his *Brutus*. A considerable number of modern romanist authors has - though in different ways - argued that in this lawsuit rhetoric triumphed over law. It was only last year when U. Manthe (in *Grosze Prozesse der römischen Antike*, München 1997, 81) qualified this lawsuit as a "Sieg der Rhetorik über die Jurisprudenz, der Psychologie über die Logik".

I submit that the *Causa Curiana* did not at all have the fundamental meaning bestowed upon it by modern science. Scaevola's plea for the plaintiff as well as Crassus' plea for the defendant were determined by the respective legal positions of their clients and not by their personal view on law and rhetoric. From the sources it only becomes clear that Curius, the substitute heir designated in his will by Coponius, won the lawsuit and that Coponius' heir upon intestacy lost it because Curius' position was strongest and because he had the best lawyer. Modern romanist authors will only be able to understand the *Causa Curiana* properly when they are willing to give up their preconceived ideas on rhetoric.

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Title/Titre/Titel/Titolo:

## Rhetoric and Civil Procedure in the Later Roman Republic

In the later Roman Republic, civil litigation underwent a major change when a new way of procedure was introduced in addition to the traditional one. The importance of the change lay in the fact that it became possible to create new legal remedies for relationships that were not recognised by the *ius civile*: now Roman law could start to develop.

We have very little factual information about how or when this new so-called formulary procedure was introduced. Consequently, in romanist literature, all sorts of explanations have been put forward, e.g. the changes in economic life and the increasing number of people who did not have Roman citizenship and were therefore excluded from engaging in civil litigation in Rome. However, none of these explanations is completely satisfactory.

I will argue that there is a close connection between the introduction of the formulary procedure and the arrival of Hellenistic rhetoric in Rome. In about 150 BC, Greece was conquered by the Romans. This led to a large influx of Greek intellectuals into Rome. They started to teach the rules of Greek rhetoric to young Romans who wanted to make a career in politics. The best way to do so was by acting as advocate in civil or criminal lawsuits.

Knowledge of rhetoric was vital in determining the *status* to be applied in a lawsuit and in choosing the arguments to be put forward. This knowledge was not very useful in the old procedure *per legis actiones* where there was hardly any room for interpretation. However, it was essential in the formulary procedure where the praetor created new *formulae* which had to be tested before the *iudex* and which sometimes had to be reworded by the praetor. Therefore it was not only the *peregrini* or the demands of a changing economy which made the magistrates introduce a new way of procedure, but the arrival of rhetoric in Rome.

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Title/Titel/Titolo:

## African Americans and the Rhetoric of Academic Argument in Education

Composition and rhetoric specialist Ametha Ball (1992) identifies three patterns in the language of African American adolescents: circumlocution, narrative interspersion, and recursion. She explains:

1. The circumlocution pattern is characterized by a series of implicitly associated topics with shifts that are lexically marked only by the use of "and." Thematic development typically [is] accomplished through anecdotal association.
2. Narrative interspersion is a pattern, or subpattern embedded within other patterns in which the speaker or writer intersperses a narrative within expository text.
3. The recursion pattern is one in which the speaker discusses a topic then restates it using different words or images. (qtd. in Gee, *Orality And Literacy* 509-511)

These traditions of African American orality couple with contemporary features identified by scholars such as Geneva Smitherman, Henry Louis Gates, and Evelyn Dandy. Dandy, for example, in *Black Communications, Breaking Down The Barriers* (1991), in analyzing verbal strategies such as "woofin'," "rappin'," and "playing the dozens," includes a summary of the origins of these strategies in the African oral tradition--call and response, and indigenous structural, phonetic, and vocabulary features.

In more than twenty years of working in the educational system of South Carolina (about 12 years in public high schools and 13 in the university system) I, as an African American teacher/professor have had many opportunities to analyze how African American traditions of rhetoric intersect with what I see as one of the most privileged forms of discourse in the history of rhetoric: academic argument.

The priorities and paradigms of what I refer to as EAD (Eurocentric Academic Discourse) are, indeed, different from those fixed priorities and paradigms that some African Americans bring with them to the academic world from their cultural tradition. (Note the qualifier "some" in the last sentence.) In my research, which I have been conducting for about four years, I have identified what I term the AWV operant: the African World View speaker and writer whose linguistic history, traditions, beliefs, etc. "collide" with the characteristics and traditions of EAD, especially in that mode we term "argumentation."

The characteristics that Ball describes in the discourse of young African Americans do not disappear, miraculously, as they mature. (These are just a few characteristics. I intend to include more in my presentation.) The AWV operant "operates" in circles that validate his own linguistic habits--at church, in social situations, etc. Though he may be bidialectal, schooled appropriately in the conventions of Edited American Discourse (EAD), he seems to have the most trouble when he endeavors to construct, whether orally or on paper, the academic argument.

I intend to look at in my presentation, not only the problems of African American students, but also, African American teachers and professors (colleagues) whose systems of communication, cultural traditions and belief systems (the African concept of Nommo, for example) make it difficult for them to re-prioritize to "fit" conventions such as moving from abstract idea (thesis) to detailed examples, then back to thesis. I will include close analysis of historical academic argument and of African American discourse traditions.

Per piacere, si prega di inserire un riassunto (battuto a macchina) entro lo spazio indicato.

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Please type the Abstract entirely within the lines of this form.

Title/Titel Linguistique interactionniste et Rhétorique dans l'Enseignement universitaire/ Interactional Linguistics, Rhetoric and Teaching at University level

L'analyse critique des discours oraux et écrits contemporains, l'observation empirique et la description des mécanismes de production de ces discours, l'apprentissage d'une maîtrise du discours, en langue maternelle ou langue seconde, constituent la base de toute formation académique, au-delà même des frontières de la Faculté des lettres. Toute interaction verbale, qu'elle prenne la forme d'un échange en face-à-face ou d'une publication journalistique, met en jeu des démarches de persuasion de l'autre, au plan des opinions avancées (évidentialité, force argumentative) ou à celui, plus primaire, des rapports de force et de *face*. La compréhension de telles démarches passe en premier lieu par une saisie du matériau linguistique, dans une double dimension: explicite au plan par exemple des structures grammaticales et des choix lexicaux, implicite au plan des présupposés et des implications.

Cette saisie ne peut pas (plus?) être considérée comme un acquis, même pour l'étudiant-locuteur natif. A une époque marquée par le gigantisme et la rapidité des modes de communication, l'importance de la réflexion sur les discours, sur leur forme et leur impact, est inversement proportionnelle à la place qu'elle occupe encore dans maints cursus, et à la position des Facultés de lettres dans la plupart des pays. La mondialisation des voies de l'information fait de tout discours, même le plus anonyme, un facteur potentiel de déséquilibre, de bouleversement. Cette situation, que l'actualité mondiale illustre régulièrement dans le drame ou la dérision, plaide pour une sensibilisation aux phénomènes linguistiques et rhétoriques pour tout étudiant.

Cette thèse sera illustrée par le résultat d'analyses linguistiques et rhétoriques du *discours rapporté* dans les médias. Matière première des médias, le discours rapporté est un domaine d'investigation complexe et fascinant. Son analyse, linguistique (formes du discours rapporté, paradigmes de désignation du locuteur et de son activité verbale) et rhétorique (valeur argumentative de la citation), incite également à réfléchir sur la fonction de médiateur du journaliste, entre l'événement et le public, à l'heure où cette fonction est remise en question par les possibilités du court-circuitage technologique.

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Please type the Abstract entirely within the lines of this form.

Title/Titel/Tuolo: The Town and the Convent: Bourgeois Discourse and the Language of Soul

This paper tests the interaction of the communal ethos of a town and another communal ethos, a society of women who move into an abandoned convent, in Toni Morrison's novel, Paradise. Morrison constructs a situs of conflict at the borders of the town, which are crossed repeatedly by the convent women, who keep interrupting the town's ethos, thus setting in motion the actions that bring about the transformation of the town's moral character in its perspectives on class, race, and gender. Yet most of all, this novel as her previous novels sets up a situation of language best described as catachresis.

Two key sermons, one by each of the ministers in the two communities, are analyzed to show how the means of appeal become exhausted in the face of crisis, which exposes ethos as constructed. Both sermons search the limits of language as dependent on the writer's ethos as one falls back on sheer emotional power and the other on signifying silence and visual icon. The sermons stand as examples of how the discourse of race, class and gender becomes exposed as divisive and exclusionary when opposed to the discourse of love.

The paper builds on the speaker's previous work, especially her identification and naming of the emancipatory narrative and analysis of it as pedagogical turn toward "broad sympathy," W.E.B. DuBois's term for the language of soul, which emerges from a deep and complex knowledge of the way things were, are, and ought to be. Hence, the genre is deeply rhetorical, for it reponds creatively to previous texts, highlights the turn in ethos from passive sufferer to an agent who liberates oneself and one's community through learning the language of soul.

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Title/Titre/Titel/Titolo:

## "The Whole Works of Nature": Rhetoric and Eighteenth-Century Natural History

Much recent work on early modern science—such as Londa Schiebinger's *Nature's Body: Gender in the Making of Modern Science* (1993)—highlights the work of Linnæus and the effects of his *Systema Naturae* on our conceptions of nature, race, and gender. My presentation will discuss the unpublished papers of David Skene, an eighteenth-century Scottish physician and natural historian whose discourses on "the extent and division of natural history" and on botanical taxonomy are significant not only for what they reveal about the reciprocal relationship between natural history and concepts of gender and race but also for their contribution to our understanding of the discourse of the international community that fashioned those concepts, a discourse characterized by organized debate, discussion, correspondence, and cooperative inquiry.

Students of the rhetoric of science are particularly interested in the conduct of scientific inquiry and argument "behind the scenes" of published work, and Skene's letters and manuscripts provide a detailed view of scientific argument in an eighteenth-century philosophical society and in correspondence among practicing naturalists. In his attempts to analyze "the extent and division of natural history," Skene investigates the rationale behind taxonomy in general, in the process grappling with the project of assigning racial divisions to human variation and the role of gender and reproduction in taxonomies of plants and animals.

David Skene (1731–1770) was one of the founding members of the Aberdeen Philosophical Society. Ample evidence suggests that he was a well-respected and assiduous field biologist. He was a member of the Philosophical Society of Edinburgh from 1765 until his death, and he regularly corresponded with leading naturalists of the day, including John Ellis, John Hope, Linnæus, Thomas Pennant, and John Walker. The philosopher Thomas Reid, another member of the Philosophical Society until he left Aberdeen for Glasgow, regularly sent scientific instruments to Skene from Glasgow, including thermometers, a "perspective machine," and a "chymical furnace." Reid thought enough of Skene's potential to urge him to apply for a university post at Edinburgh in order to advance his scientific work, and in 1767 John Hope offered to resign his Chair of Materia Medica at Edinburgh in favor of Skene, but Skene declined the terms.

Shortly before Skene's death, Reid urged Skene to publish his work. Though he did not live to do so, Skene's unpublished discourses and letters provide a rich example of how the rhetoric of formal debate and scientific correspondence shaped the ways that Scottish *literati* and the European scientific community understood and applied the new paradigm in Linnæus's work.

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Abstract / Résumé / Zusammenfassung / Riassunto

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Title/Titel/Tiolo:

RECONSTRUCTING AUDIENCE FROM TEXT:  
THE CASE OF HUME AND LOCKE

The character of an author's intended audience is revealed by the rhetorical strategies employed in the text, as these serve the end of persuasion. It is not ultimately our knowledge of historical context that provides the terrain (or topoi) from which the text should be read, but instead our attention to the rhetorical structure of the text that reveals the topoi (or context) that united an author with his or her audience. Rereading Hume's An Enquiry concerning Human Understanding, I find that Hume belonged to an audience that read Locke in the context of a debate that the scholarship of our own day usually overlooks: namely, the debate between Locke and Malebranche. Hume receives Locke as the proponent of a probabilistic epistemology at odds with Malebranche's Occasionalism.

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Per piacere, si prega di inserire un riassunto (battuto a macchina) entro lo spazio indicato.

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Please type the Abstract entirely within the lines of this form.

Titre/Tiure/Titel/Tuoto: L'ars dictaminis, survivances et déclin, dans la moitié nord de l'espace français dans le Moyen Age tardif (mil. XIIIe-mil. XVe siècles)

notre propos est ici l'étude de l'ars dictaminis et de son déclin dans l'espace géographique correspondant à la moitié septentrionale de la France pendant les deux derniers siècles du Moyen Age. Pour cette période, l'étude de l'ars français et de ses foyers reste fort mal connue. Aussi il nous semble qu'une première démarche doit consister à dresser un bilan, à travers les témoins manuscrits encore existants, des survivances de cet ars dans les cadres chronologique et géographique considérés, de manière à identifier les foyers encore productifs dans ce domaine. Cette première approche effectuée, une analyse des productions elles-mêmes devrait permettre de discriminer les créations réelles et ce qui n'est que l'adaptation d'oeuvres antérieures encore utilisées. Enfin, une troisième et dernière démarche tentera, à travers ces différentes manifestations d'activité de cette discipline, de mesurer dans la diversité de ces dernières, la réalité de son déclin, éventuellement d'en nuancer les aspects, aussi de formuler des hypothèses sur les facteurs et les raisons de ce déclin, raisons liées à l'évolution générale des études intellectuelles mais aussi, dans la mesure où la ténuité de la documentation permet de l'appréhender, raisons spécifiques à l'évolution de la discipline elle-même.

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Title/Titre/Titel/Tiolo:

"Female Speech - Rhetoric of Femininity"  
A Research Project

This paper intends to introduce a research project, which combines rhetorical and gender studies in a fundamental and systematic way. On the one hand it traces the history and the conditions of women's public speech and -- more often -- their silence ('Female Speech'), on the other hand it examines the rhetorical formations of the concepts of femininity in Western culture ('Rhetoric of Femininity'). It supposes that both aspects are closely intertwined, i.e. that the cultural discourse of femininity is mainly responsible for the actual rhetorical performance - - or rather non-performance -- of women. Thus the project ties together an aesthetical and a political perspective. 'Representation' in it's political sense, as well as in it's logical understanding, therefore is one of the project's central categories of analysis. Another basic notion for the work of the project group is 'the female voice', 'voice' being a category which after Derrida's preference of 'writing' has recently found new theoretical attention. Of course, the voice can no longer be conceptualized as pure logos but is to be thought of as a codified representation of bodily presence. Historically the project focuses on the conceptualization of masculinity and femininity in classical rhetorics, on the so-called 'end of rhetoric' in the 18th century and it's effect upon the formation of the modern bourgeois concept of gender difference (see the paper of Doerte Bischoff), and on the role of rhetoric within the women's liberation movement from the beginning of the 20th century up to current gender performances. Since its methodological approach is derived from discourse analysis the project uses sources of different origins: from literature, art, philosophy, rhetoric and the political sphere. The subject of the actual paper will be, starting from a close reading of a passage of Cicero's *De inventione*, the constitution of the discipline of rhetoric as a masculine one by means of iconizing and silencing the feminine. Thus Rhetorica -- as well as the other Arts and Sciences -- could be installed as a female allegory while real women whose imperfect nature is emphasized have actually been excluded from the realm of public speech, occupying only its margins as a chatting and a-logical deviation and ornament.

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Please type the Abstract entirely within the lines of this form.

Title/Titolo: Prophetic Voices/Prophetic Vision: The Post-Apocalyptic Rhetoric of James Baldwin and Cornel West

This paper will limn a direct line of intellectual influence from the discernibly prophetic, even apocalyptic writings of race and culture in the nonfiction oeuvre of James Baldwin (The Fire Next Time, "Notes of a Native Son") to the visionary, post-Baldwinian, "post-apocalyptic" philosophies and oratorical performativity of Harvard philosopher Cornel West (Prophetic Fragments, Race Matters). I want to argue that Baldwin's preacherly prose, the aestheticization of an ethnotheological vision rooted in the sacred traditions of Afro-Christian expressivity, bears a prefiguring relationship to West's conceptualization of "radical democratic Christianity." Both Baldwin and West, I will further argue, belong to a prophetic tradition of black intellectualism, dating from the Masonic oratory of eighteenth-century race man Prince Hall, which, according to Theophus Smith, in his book Conjuring Culture, follows a scriptural typology of jeremiadic rhetoric placing both intellectuals, ineluctably, in an alternately loving and antagonistic relationship with black mass culture. I will argue, finally, that where Baldwin's elegant prose, fashioned out of a long, King Jamesian tradition of black ethnotheological expressivity, earned him the conferred-upon authority of a race man in 1962 with the publication of The Fire Next Time (and this despite his unpopular, if still yet brilliant, positions on sex), this is precisely what risks West's authority as our postmodern race man. It is within what Harlon Dalton has called "the culture of distrust" that the ethnotheological voice comes under the suspicion of pedantic performativity, much to the political and cultural disadvantage of those (black people, particularly) who dismiss--sometimes knowingly, sometimes intuitively--the Foucauldian equation of speech, discourse, and power. What is at stake here, then, is not only the future of the organic intellectual in black America, but the rhetorical strategies such figures will come to have to depend upon in the post-millennial age. I aim to outline the imperatives of post-apocalyptic black rhetoric in light of those exercised at the turn of the last century by representative race men DuBois, Washington, and James Weldon Johnson.

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Panel: RHETORIC AS ARCHITECTONIC THROUGH THE AGES

Riccobono on Cause and Effect in Rhetorical Demonstration

In reassessing the prospect of rhetoric as an architectonic art the status within that art of causality (in the sense of causal efficacy or productivity) becomes an important issue. Some rhetoric textbooks mention cause and effect, but usually they endorse Hume's view of causation, unaware of Thomas Reid's having called attention to Hume's impoverishment of the concepts required for classical rhetoric to work. Yet there is a problem with Aristotle's apparent omission of *aitia* when treating *topoi* in his *Rhetoric*, despite his stress on causality elsewhere in his work. So it was left for Cicero and Boethius to become the conduits through which cause-effect became known as *topoi* in the Latin West. In 1987 Jean Dietz Moss called attention to Aristotle's four causes "as forgotten *topoi*" in the Renaissance, and pointed to Ludovico Carbone's *De oratoria et dialectica inventione* of 1589 as a valuable source for recovering them in the present day.

Of no less significance is the work of Antonio Riccobono, a contemporary of Carbone and a translator of, and commentator on, Aristotle's *Rhetoric* whom Giancarlo Mazzacurati hailed in 1961 as the last and foremost champion of Renaissance rhetoric. Recently interest has been expressed in Riccobono's views on the enthymeme and the nature of rhetoric. In a companion piece to his *De natura rhetoricae* of 1579 Riccobono also composed an essay *De natura demonstrationis oratoriae*, which is of special value for casting light on Aristotle's uses of cause and effect in the *Rhetoric*. The context is his listing of the *loci* to be found in the *Rhetoric*, followed by his listing of the *loci* in Cicero's *Topica*, and then his explanation of how Aristotle's *loci* are reducible to Cicero's. In this reduction the terminal *loci* in many cases are to cause and effect, thus suggesting that many of the particulars treated by Aristotle were implicit in Cicero but grouped under more general designations. The examples Riccobono gives, all keyed to his translation of the *Rhetoric*, are instructive and they will be discussed in the final version of the paper.

Hume's substitution of causation for causal efficacy has long reigned supreme in American and British philosophy, but a consensus is now emerging that causation is inadequate to meet the demands of science in the present day. It is even less adequate to meet the demands of rhetoric, particularly a rhetoric that is called upon to be productive in an architectonic sense and work along with science in furthering the cause of humanity.

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Among the most important sections of Campbell's *Philosophy of Rhetoric (POR)* are sections 5-7 of Book I, chapter VII. In these sections, Campbell argues for the necessity of passionate appeal in persuasion, sets forth the "circumstances" or topics by which the orator can engage the passions, and explains the relationship between passionate and rational appeal. He illustrates these three points by analyzing a famous passage from Cicero's Verrine Oration (II. v. 63-66). In my paper, Campbell's analysis of the passage from Cicero will become both the vehicle for explaining Campbell's theory of the passions and an opportunity to probe a key tension within that theory.

Concerning the *Philosophy of Rhetoric*, my view is that Campbell's theory of the passions is at the heart of his theory of rhetoric, that his analysis of passionate appeal is complex and coherent, and that *POR*'s claim to be regarded as of more than merely historical interest is borne out when the role of the passions in the psychology of persuasion is the object of our attention. Within passionate response Campbell includes response to both moral and aesthetic stimuli. He also distinguishes types of passionate response on experiential grounds: regardless of the nature of the stimuli that prompts it, passionate response can be immediate, involuntary, and occurrent or voluntary, deliberate, and predictable, distinctions that are reflected in *POR* in a taxonomy of the passions that distinguishes among the sentiments, the emotions, and the dispositions.

These distinctions on the nature and the experience of passionate response create a both a challenge to the orator who would persuade and the means for meeting the challenge. The challenge is to subordinate aesthetic appeal to the effort to move the passions because for Campbell aesthetic appeal is inimical to emotional engagement: if an audience is aware of the orator's art the audience is less likely to be moved. The solution to this problem is that, within persuasive discourse, the art must be concealed or, in technical terms, the audience's aesthetic response must be at the level of a sentiment (involuntary, unconscious), while the effort to move must be to the emotions and disposition, that is, voluntary and deliberate.

The section from Cicero's "Against Verres" would appear to be problematic because of the overt artistry in this passage which is obviously intended to move the audience. Campbell's analysis identifies the "circumstances" for raising a passion in each line of Cicero's. But many of Campbell's contemporaries (Hume and Smith, e.g.) faulted Cicero's style because its elevated rhetoric called attention to itself in a way that was inappropriate for the "modern age." The last section of this paper will probe what Campbell's response to this criticism of Cicero might have been.

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Please type the Abstract entirely within the lines of this form.

Title/Titre/Titel/Titolo: **Classical Rhetorical Theory and the Decline of  
Dictamen in the Later Middle Ages and Early Renaissance**

I propose to examine the relationship between the intensive and changing attention given to the teaching of classical rhetorical theory in the period c.1050 - 1500 and the teaching / practise of letter-writing, to ascertain (a) what the links are and (b) whether those links change over time in any way that might help to explain the decline of dictamen as a taught art.

It is no accident that the rise of dictamen coincides exactly with the development of the catena or 'link' commentary (the prime indicator of the development of a public teaching tradition in classical rhetorical theory for the period c.1050 - 1215 A.D. - see Ward *Parergon* 13:2 1996). It is also clear that in Dante's day the study of the *Rhetorica ad Herennium* was seen as an advanced level research for the practice of dictamen (among other things), and the same teacher frequently taught both. It is in this latter period that the appearance and proliferation of the Italian vernacular paraphrases of the *Ad Herennium* (and to a lesser extent the *De inventione*) can be documented, and this has also been linked with the growing interest in taught dictamen. Major shifts in the study of the *Rhetorica ad Herennium* took place under Guarino da Verona (see Ward in J.J.Murphy *Festschrift* ed. Horner and Leff), with further re-orientations at the end of the fifteenth century in the direction of humanist, antiquarian study south of the Alps and legal study north of the Alps (commentaries by Francesco Maturanzio and Ulrich Zasius for example). It is my sense at the moment that these shifts / reorientations were also shifts away from the practical employment of rhetoric, for example in the trade of letter-writing. Such shifts away from the 'practical' do not seem to be detectable in the Italian vernacular tradition of commentary / paraphrase.

What happened either to the context of study of classical rhetorical theory or to the nature of the theoretical underpinning of the practical trade of letter-writing to explain these changes? It will be the purpose of this proposal to provide some answers to / perspectives on this topic.

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Title/Titre/Titel/Titolo: Persuasive Lecturing: the *Politica* of Justus Lipsius.

The Netherlands philologist and philosopher Justus Lipsius (1547-1606) wrote a mirror-of-princes, the *Politica*, published in Leiden in 1589. The format of the work is that of a printed commonplace-book: Lipsius uses quotations from classical authors to formulate his political theory, presented in the traditional form of advice to the ruler. Only the definitions, the introducing and connecting parts are by Lipsius himself.

The political theory thus presented is intended to be a morally sound version of the Reason-of-State view of politics. Lipsius wanted to create a mode of governing which combined the realism and effectiveness of Machiavellianism with the Stoic system of virtues, in order thus to protect the prince's subjects from both tyranny and chaos. Although Lipsius claims to write a general account of monarchy as a form of government, and although the work indeed received most of its audience as a 'textbook' of absolutism in the seventeenth century, the *Politica* is closely connected to the contemporary historical and political context of the northern Netherlands, which, after the deposition of the Habsburg monarchy in 1581, had been looking for a new monarch or a new form of government. After a number of failed attempts to appoint a new monarch from abroad, the support for a republic was growing. The rhetorical force of the *Politica* is seen best if the work is placed against this background. Apart from helping to prevent a next appointment of a prince from failing as well (by describing clearly and precisely what a new prince should be like), Lipsius also wanted to defend the monarchy as a form of government against the supporters of the republic. To do this, he used a number of rhetorical devices.

First, he claims objectivity and general validity for his work by asserting that he wrote it 'as if from another place'. The *Politica* indeed contains no explicit references to contemporary circumstances. Secondly, Lipsius gives his work the appearances of scientific truth and objectivity: by retreating into the background himself, and letting the ancients speak for themselves, he aims at giving the *Politica* the same truth-status that classical antiquity enjoyed. He also consistently gives all the source-references with the citations, and elaborately separates quotations from his own words and citations from each other. In combination with the very large number of quotations, all this should lead the reader to believe that the *Politica* gives him the best of ancient political thought in the ancients' very own words. In fact, however, the *Politica* is a highly manipulative 'system' of persuasion. Most classical political thought supports some form of republicanism rather than the monarchy: though not the words, the structure of the *Politica* is entirely Lipsius' own. Many citations are taken out of their context, but as a result of the large number of them, the reader cannot systematically verify Lipsius' sources. The work gives the reader the deceptive, but pleasant, feeling that he controls this immense body of ancient literature: Lipsius thus uses his great reputation as a scholar to cover the extent to which the material, and the audience, are manipulated. The purpose is to lead the reader to conclude that monarchy is the most desirable form of government, while he thinks that this is his own, and not in the first place Lipsius', conclusion. Thus, Lipsius' role in the *Politica* exactly mirrors that of his ideal prince, who is also given permission silently to use deception and even deceit if this serves the interests of his subjects as a whole.

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Title/Titre/Titel/Titolo:

The Rhetoric of Adages and Vernacular Proverbs in Erasmus

Erasmus, in his introduction to the Adagia, discusses the nature and usefulness of classical proverbs. His definition ('A proverb is a saying in popular use, remarkable for shrewd and novel turn') did not always meet with approval. It was justly criticized by Nic. Zegerus, a schoolmaster of Brussels, and, less justly, by the formidable J.C. Scaliger in his Poetica.

Erasmus never discussed the nature and value of vernacular proverbs. Yet he used Dutch proverbs occasionally in letters, in the Praise of Folly, the Colloquies and other works. I argue that he employed them in much the same way as adages, namely, as evidence of truth. I will also attempt to elucidate the meaning and origin of the ironical expression 'Batavus hippeus' (a Batavian horseman), which puzzled Allen and Zingales. (Erasmus uses it to warn his assistant Nic. Cannegieter, a native of Amsterdam, who was about to visit England; Epistola to Allen).

The Adagia prompted a variety of adaptations in the Low Countries, all for the use of students. Most prominent among them is the work of Joh. Sartorius, who took it upon himself to find a Dutch equivalent for each adage in Erasmus' collection. Attention will be drawn to a peculiar ~~aspect~~, namely, preference for scatological equivalents. ~~feature~~,

(For this talk, it is not necessary to have a familiarity with Erasmus' native language.)

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Title/Titre/Titel

Nineteenth century chambers of rhetoric in the Netherlands, 1845-1885

As a member of the Netherlands Organisation for Scientific Research (NWO) I am doing research at the University of Amsterdam on the subject of nineteenth century chambers of rhetoric. In these societies the members trained themselves in outward eloquence (*Latin Actio*), that is gesture, mimic and pronunciation, by way of reading loud prose and poetry.

Lots of theoretical and practical books have been written on this outward aspect of eloquence in the eighteenth and nineteenth centuries, containing all kinds of tips and suggestions to become a good orator. An important target group of these handbooks was formed by the chambers of rhetoric, of which the Netherlands counted over one thousand societies in the second half of the nineteenth century.

In my reading I wish to pay attention to the practice of outward eloquence in different chambers of rhetoric, especially at the countryside, where the societies peaked quantitatively. It's fascinating how suddenly and how fast citizens and farmers were attracted to the art of oratory. This sudden and massive development raises serious questions. How were the handbooks and other advisings on outward eloquence practised? Did they reach the far away countryside anyway? What public did they reach in the chambers? And did the rhetorics help to spread the unity in pronunciation or did they defend regional language and dialect?

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Title/Titre/Tizel/Tuolo:

DELEUZE AND GUATTARI'S PHILOSOPHICAL RHETORIC

In their Anti-Oedipus (1972), Gilles Deleuze and Felix Gaattari posit a dichotomy between the chaotic spontaneity of what they term the "schizophrenic" and the despotic orderliness of the "paranoiac," affirming utopically the former to the exclusion of the latter. But in A Thousand Plateaus (1980), they issue a caution to the effect that a schizophrenic "line of flight" may lead merely to a "black hole." Despite their earlier endorsement of the unorganized vitality of the Artaudian "body without organs," they now say "you have to keep enough of the organism for it to reform each dawn." They therefore posit an ultimately unnameable "middle" for which a variety of tropes are offered. Thus, instead of randomized desiring intensities, they imagine the paradoxical unity of a "rhizome," the unity, that is, of a "multiplicity that necessarily changes in nature as it expands its connections." Or again, they refer to "permutating, stationary whirlwinds" swirling temporarily in patterns of vortical coherence that vary according to the energy of the flows infusing them from without. Deleuze and Guattari thus present in their magnum opus an array of ideally circumstantial forms of inventive ingenuity.

A Thousand Plateaus can in fact be read as a manual of rhetorical ethos, of identity as artifact and rhetorical strategy. Here I want to trade upon the double significance of "ethos" as both persona and worldview, or subject-position and discursive economy. A Thousand Plateaus equips its reader with a reserve of interpretive standpoints, each a genre of discourse enabling a particular comportment toward the world. That is, each "plateau" constitutes a specific form of rhetorical ethos, a readymade albeit provisional condensation of meaning that, when put into variation in relation to the situation at hand, would facilitate anyone's capacity for copious improvisation. In this sense, Deleuze and Guattari deliver on the promise of their Anti-Oedipus. Rather than an unimaginable, ecstatic beyond, schizotopia is here instantiated in a practice of circumstantial discursive production.

In their final collaborative effort, What Is Philosophy? (1991), they develop an explicit theoretical formulation of the main assumptions underpinning their fundamentally rhetorical approach to doing philosophy in A Thousand Plateaus. In response to the chaotically limitless multiplicity of the world, each philosophy articulates a unique "plane of immanence," a historically contingent, only perspectively valid approach to making sense of experience, precisely, an ethos in the sense of a worldview or cultural habitus. Such planes of immanence are populated by "concepts," understood as so many "modes of existence or possibilities" that resonate together without combining to form a systematic totality. The concepts characteristic of a particular style of thinking are to be understood, that is, not as transtemporal asituational propositions about the nature of reality but as topoi or rhetorical commonplaces, points of departure for rhetorical invention whose precise import will always depend upon the circumstances in which they are deployed. They may also be described, Deleuze and Guattari say, as the qualities or traits specific to the "conceptual persona" or ethos in the properly sense by means of which every philosophy must attempt finally to establish its value; the proof, in other words, provided in the person of the one who incarnates the philosophy as a way of becoming in the world. The question posed in the title of this last work-- "What is philosophy?"-- can thus be answered: "Philosophy is rhetoric."

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Title/Titre/Titel/Titolo:

The Rhetorical Theory of Insolence: Its Nature and Limits

Insolence has always held a significant meaning in western civilization. Aristotle first speculated on its discursive functions in Rhetoric 2. 2. 1379a-b 12-17 when he analyzed human emotions. He classified insolence among slights that excite anger, that causes shame for the receiver and pleasure for the sender. Particularly in a relationship of unbalanced power or status, people discursively gain the upper hand over other people by treating them insolently: "A man expects to be specially respected by his inferiors . . . the ruler demands the respect of the ruled, and the man who thinks he ought to be a ruler demands the respect of the man whom he thinks he ought to be ruling." Insolence is felt most intensely in a longstanding relationship: "We are angry with those who have usually treated us with honour or regard, if change comes and they behave to us otherwise; for we think that they feel contempt for us or they would still be behaving as they did before." This theory was revisited by George Campbell in his Philosophy of Rhetoric 1. 2. 3 when he analyzed the relationship between wit, humor, and ridicule. He delimited ridicule as appropriate for "refuting error" and for "restraining from wrong conduct." Ridicule is most effective when the object of discourse is so absurd that it confounds "cool reasoning."

The focus of my paper is the reconstruction of related theories on insolence, and particularly the guidelines by which rhetors may avoid the personal risks associated with insolent speech. As a case study, I refer to insolent speech by slaves in the American South during the seventeenth, eighteenth, and nineteenth centuries.

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Title/Titre/Titel/Titolo: Speaking with a Double Tongue: The Violence of Language  
in Andreas Gryphius' "Leo Armenius"

In his seminal essay "Gryphius und die Macht der Rede. Zum ersten Reyen des Trauerspiels *Leo Armenius*" Wilfried Barner identifies the "Macht der menschlichen Rede" as the thematic core of the first Reyen. Through a careful rhetorical analysis and an historical contextualization within the history of rhetoric, Barner reads the "Zunge", the main focus of this Reyen, as a figure for the "fundamentale Fähigkeit des Menschen, sich sprachlich zu verständigen". Thus the tongue, as "Werkzeug des Verstandes", is subordinated in Barner's account to the cognitive faculties of the rational mind.

Taking Barner's 'rhetorical' reading as a point of departure my paper complicates this understanding of man as a speaking animal by investigating the peculiar dual resonance of the word "Zunge", or Latin "lingua", or even the English "tongue" as simultaneously designating the corporeal organ of speech and the speech itself.

The tongue as matter is inseparable from language and yet cannot be reduced to it entirely. This unruly and excessive force of the tongue, as tongue and language, which is both explicitly thematized in the first Reyen of *Leo Armenius* and shapes the drama, is, I argue, rooted in what Shoshana Felman terms the "scandal of the speaking body", "the scandal of the incongruous but indissoluble relation between language and the body".

In order to highlight this side of man as a speaking animal, or more appropriately a "speaking body", my paper situates the Reyen within a slightly different historical lineage or genealogy of the human linguistic faculty than Barner does. This textual history specifically locates the faculty of speech in its organic foundation, the tongue, starting with medical and biological accounts of the tongue; from Aristotle's *De partibus animalium* and Galen's *De usu partium* to Albertus Magnus' *De animalibus*; But more importantly, I also draw on the long tradition of texts treating the sins of the tongue, the *vitiae linguae*: Isodor of Sevilla in his *Etymologiae*, St. Thomas Aquinas in the *Summa Theologica*, and particularly Erasmus' *Lingua*.

In all these texts, with Andreas Gryphius as my arbitrary endpoint, the tongue exhibits its profoundly ambiguous role, wavering between instrument and agent, transgressing the border between inside and outside, existing simultaneously as singular and double. Because the tongue allows for communication and at the same time exposes that communication to the possibility of perversion and failure (for example in *Leo Armenius* through slander and misunderstanding), it appears to be at one and the same time the foundation and disruption of the social community. Thus, the discursive instability is located at the origin of discourse, precisely at the fleshly origin, the organ of the tongue. This instability of discourse, which my paper explores, lies in the inevitable embodiment of speech. The tongue is the place where matter and spirit, flesh and word, the material and the immaterial come together by virtue of being apart. The violence within language, the "Macht der Rede", therefore resides in the excessive force of the linguistic act that this 'instrument' of reasoning unleashes.

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Title/Titre/Titel/Titolo:

### Africanisms in African American Eulogy

Citing such scholars as Melville Herskovits, Nye Akinnaso, Pierre Bourdieu, Janheinz Jahn and Paul Carter Harrison, this paper contends that part of the power in African American eulogies is directly linked to African retentions that have been preserved in the oral expressions of Blacks across the diaspora, including the importance of rhythm, cadence, intonation and call-and-response. Cross-culturally, the funeral rite or ceremony speaks to the importance of "public space" within any given society, as well to how language and symbolism informs the construction of knowledge and the preservation of culture in that community. To that regard, in the African American tradition, the eulogy serves as a way to "shout" the ancestors on; and the most adept Black preachers use "the eulogy" both, as a communicative tool and as a way to facilitate a ritualized collective energy transference (not unlike that which invokes collective trance, in other cultures) and, I contend, so much of that is tied to cadence, tone and call-and-response.

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Title/Tiure/Titel/Tiolo:

John Quincy Adams' *Lectures on Rhetoric and Oratory*  
and the Uses of Rhetoric in Federalist America

John Quincy Adams' *Lectures on Rhetoric and Oratory*, published in 1810, presents something of an enigma to historians of early American rhetoric. As several historians have pointed out, the failure of Adams' *Lectures* in the public market of print registers the decline of neo-classical rhetorics in first decades of the nineteenth century, particularly in the wake of the rhetorics of George Campbell and Hugh Blair. But few historians have examined Adams' *Lectures* in light of the cultural changes occurring in the early nineteenth century. My paper focuses on the composition and reception of Adams' *Lectures* in cultural context: specifically, his loose affiliation with the Boston-based Anthology Society, a conservative literary club influential in New England politics and culture in the early nineteenth century. I argue that Adams and members of the Society use the discourses of both neo-classical rhetoric and the Scottish rhetoric of taste to fashion a new *orator perfectus* in response to social and ideological changes occurring at the time.

Through its publication, the *Monthly Anthology and Boston Review* (1803-1811), the Anthology Society had an influence far beyond its size and location. Members were motivated both by their own political misfortunes at the hands of the Jeffersonian Republicans and by what they considered the social and political pretensions of the middle classes. These pretensions were evident both at the polls and in the multiplication of reading materials and print genres, which they derisively characterized as a "democracy of letters." The Anthologists recognized that the struggle over the proper forms of rhetorical address, style, and education was also a struggle for the social and cultural control of the new American Republic. The time has come, they believed, "to control the revolutionary phrenzy which has pervaded the republic of letters." Members used the classical figure of Cicero as a model for a new type of orator. Not only does Cicero figure prominently in Adams' *Lectures*, similarly, Anthologists saw in Cicero a prototype for an American "Man of Letters." In an oration delivered at Harvard in 1809, Joseph Stevens Buckminster argued that the "man of letters" should serve very much like Cicero in the Roman republic, taking an active rather than a passive role in the cultural (and moral) formation of the new nation.

John Quincy Adams and the Anthologists also used the rationales for taste, particularly those articulated by Lord Kames, who wrote that "a just taste in the fine arts, by sweetening and harmonizing the temper, is a strong antidote to the turbulence of passion." They sought to reinforce cultural and political order in America through the critical rationales of taste and Scottish Common Sense philosophy. The civic humanist ideal of the *orator perfectus* was appropriated in the Federalist project of self-fashioning, while the entire cultural agenda of the Federalist "men of letters" was warranted by the Common Sense principles of taste conveyed in Kames and Blair. If they could not control the political institutions of the United States, Federalists could perhaps control its cultural life through literary institutions such as literary magazines and reviews. Thus, Federalist periodicals like the *Monthly Anthology* constitute an important response to the political and cultural changes occurring in the first decades of the nineteenth century, and an important context in which to understand Adams' *Lectures*.

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Title/Titre/Titel/Titolo:

Racial Difference and Rhetorical Imitation: Mimesis and the Practice of African American Political Oratory

Race and ethnicity, culture and identity are important considerations for many academic fields across national boundaries. In European and United States cultural studies programs these concepts possess particular significance. Likewise, mass communication scholars and linguistic social scientists have begun to investigate whether and how race influences modes of communication. Strangely, rhetorical scholars in the United States have not pursued these issues. Although they have studied the rhetoric of prominent minorities, they have failed to generate many rich descriptions that generalize across particular cases. In Bizzell and Herzberg's important survey, The Rhetorical Tradition, only Henry Louis Gates Jr. articulates a theoretical ground for discourse marked by racial difference. This essay represents an effort to rectify this situation where the rhetoric of African Americans is concerned.

At the end of the nineteenth and into the early twentieth-century, African Americans occupied a unique position. Constitutionally included in the public sphere, they struggled against various forces that pushed them back to the margins of America's rhetorical culture. Responding to these forces, black leaders expanded an established tradition of rhetorical agitation. Mimesis, I contend, was at the center of these performances. John D. Boyd's The Function of Mimesis and Its Decline affirms that by the nineteenth-century the mimetic critical tradition had deteriorated. I posit that the African American community continued to value the principles of mimesis. Indeed, the discursive practice of black orators from 1850 to 1930 illustrate a sophisticated pre-modern appreciation of imitation's potential to create identity, community, and power. In this essay I demonstrate that the critical tradition of imitation illumines not only the rhetorical interplay between African and European Americans, it reveals mimesis's potential as a means to create social and political inclusion.

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Title/Titre/Titel/Titolo:

### Narrative Examples in Three Communities' Long-Term Deliberation about Homelessness

The first speaker considers how individuals writing personal narratives use frames for mythos (plot) and ethos, drawn from poetic materials, as examples in on-going community deliberation about possible courses of action for responding to a situation that directly affects them—homelessness. The narratives are selected as representative from the newsletters of three communities—a church, a neighborhood association, and a shelter for homeless women—in a single location in Washington, D.C., over a period of ten years. They are offered by community members as arguments for continuing or modifying present courses of action but at the same time they both work within frames of action and character roles and reinvent the frames, thereby either adapting a previous view of the world or transforming it. The research shows that there is a feedback loop in which literary materials and processes are used by group members in rhetorical discourse, decisions are acted on, which then become added to the mythos and ethos, and the altered forms then may appear in subsequent writings as shared ethos. In this way, community members gradually build up a community ethos, but the general frame chosen early on determines whether each community would encourage or restrict personal ethos expression and development.

The study considers how Aristotle's discussion of ethos in *The Rhetoric* relates to ethos put into action in the *Poetics*, specifically how ethos in a poetic mythos is used and developed in communities' reflective thought (rhetoric) via examples, which Aristotle regarded as the chief kinds of arguments for political/ethical (deliberative) speaking.

This paper is part of a book-length study, of which parts have been recently published and others are forthcoming.

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Title/Titre/Titel/Tiolo:

The complexity of rhetoric in 1st century BC Rome:  
the case of Atticism

First century BC Rome saw a number of important developments in rhetoric, especially after 60 BC. The rise of Atticism and that of declamation are perhaps the best known among them. I will argue that the complexity of these developments is often underestimated, not only in terms of the issues involved, but also in terms of the historical context. In this short paper, this will primarily be illustrated by the development of Atticism.

As to the historical aspect, a number of elements could be mentioned, such as the rise in social status of teachers of grammar and rhetoric, and the changing focus of the activities of the philosophers. To Atticism, some other factors are especially relevant. The increasing influx of Greek intellectuals into Rome (as I have argued elsewhere) enabled Atticism to find its way from Romans to Greeks. The decreasing political significance of practical oratory may have fostered the use of literary criteria for good oratory ("Attic simplicity") instead of criteria of effectiveness in persuasion. And the participation of others besides rhetoricians in discussions about rhetorical issues was at the basis of Atticism, since this was probably initially propounded by a group of young Roman aristocrats, who were of course not teachers of rhetoric but practising orators. By the 30's, rhetorical concepts derived from Atticism could even be used in political propaganda.

As to the issues, it will be emphasized that the many developments should not be reduced to simple patterns. This is true, e.g., for the quarrel between philosophy and rhetoric, but also for Atticism. Roman Atticism should not, as is often done, be tightly linked with the "movement" that favoured grammatical analogy; there were, moreover, several people who espoused ideas akin to, but still different from those of the Atticists.

The period, then, witnessed a complex interplay of rhetorical issues and historical factors, which will still repay further scrutiny.

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# ARISTOTELIAN RHETORIC AND THE JUDICIAL FUNCTION

Willem J. Witteveen

## Abstract

Among practitioners of today's (western) legal systems there is a vague notion that the traditions and vocabularies of rhetoric are in some way relevant to very fundamental concerns of law. But the relationship between classical rhetoric and modern law is, to say the least, confused. Important works such as the rhetorical writings of Aristotle, Cicero and Quintilian concerning among much else legal discourse are rarely read by lawyers and legal scholars. It is often assumed without further investigation that the ancient categories, maxims, interpretations, and examples have been superseded by more sophisticated insights into the law's rhetorical functioning.

In my paper I will argue the relevance of Aristotelian rhetoric for the modern practices of judging disputes. A contemporary hermeneutic understanding of what judges are doing and are supposed to be doing ('the judicial function') would profit greatly from reconsiderations of some of the Aristotelian categories developed in his *Rhetoric*.

On the one hand, there are important but implicit continuities. The Aristotelian approach aims at allowing strategies of persuasion while at the same time striving to make speeches ethical; the rationale for this orientation is that of facilitating independent judgment on the issues at stake in a trial. The whole notion of a *rhetorical situation*, constituted by opposing counsels confronting an independent judge, which structures the modern trial, can be discovered in Aristotelian rhetoric. Especially when it comes to the art of interpreting legal rules and to the practices of narration concerning the facts of the dispute, the Aristotelian approach, which has been greatly extended and refined later by the Roman rhetoricians, is continuous with the practices and concepts employed in judicial practice, be it more clearly in common law than in civil law systems.

On the other hand, there are also interesting and important discontinuities. The basic Aristotelian division of kinds of proof into *logos*, *pathos* and *ethos* has been lost from view (*Rhetoric*, II.1.1377b 20-24). Officially, judges (at least in civil law systems) are supposed to banish all appeals to the emotions from their reasoning. The rules of legal procedure have been constructed with this aim in mind. Considerations about a persons character occupy a very limited place in legal thinking. I will argue that the judicial function can be better understood as one of achieving the kind of balance between the three kinds of 'proof' that Aristotle projected. Referring to work done in the field of law and literature (Martha Nussbaum and James Boyd White) and in political and ethical theory (Eugene Garver), I will show that where law involves judgments about persons and their actions, *pathos* and *ethos* serve to complement well-founded reasoning (*logos*). But perhaps this is what good judges in actual cases already are trying to accomplish, as some case materials from the Netherlands suggest. In that case, it will be even more useful to underpin such practices with the knowledge conveyed by the rhetorical tradition.

Willem J. Witteveen is professor of jurisprudence at the Law School of Tilburg University, the Netherlands.

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Title/Titre/Titel/Titolo:

"TOWARDS A HISTORY OF CLASSICAL JAPANESE RHETORICS"

"... some 1350 years of recorded history up to and roughly including World War II evidence no [Japanese] rhetorical tradition" (Morrison 89).

"Japan has been rhetorically barren, with no development of an indigenous rhetorical theory" (Okabe 1).

If one were to take to heart most of the scholarship I have read concerning Japan's native rhetorics, one would believe that Japan was a rhetorical void before at least the late nineteenth century, the beginning of the nation's most consistent and enduring contact with the West. Even George Kennedy's new text, Comparative Rhetoric, while it discusses the rhetoric of China, does not include Japan. However, the reading I have done concerning the activities of the Shinto, Buddhist, and Neo-Confucian scholars of premodern Japan reveals a history of oral debate and a strong written tradition concerning philosophical/religious communication, from which can be extracted not only rhetorical practices but theories as well.

The lack of a separately delineated rhetorical theory in Japan--the need to look for rhetorical theory within philosophy and religion instead--does not mean that no Japanese rhetorical theory exists. Japanese philosophical and religious texts necessarily combine rhetoric with spiritual, political, and sociological concerns, as in the East rhetoric was considered so crucial that it was "intertwined with, inseparable from" these other disciplines (Jensen 219). But the individuals who propagated the Shinto, Buddhist, and Neo-Confucian systems of thought both communicated through language and talked about how they felt language ought to be used. Both primary and secondary texts contain information about how these philosophies could be best disseminated, the character of those wishing to follow and promulgate those ideas, techniques of writing, speaking and argument, manipulation of audiences, and other aspects of uniquely Japanese communication processes. As Clyde Moneyhun has stated, rhetorical patterns, "if they can be said to exist at all, are quite specific to certain groups and certain settings" (10).

This paper will briefly explore the rhetorical techniques and theories espoused by individuals devoted to the Neo-Shinto, various Buddhist, and Neo-Confucianist schools of thought. Specific philosophers discussed may include: Kamo Mabuchi, Motoori Norinaga, and Hirata Atsutane (Neo-Shinto); Kukai (Shingon Buddhism), Shinran (Jodo-Shin Buddhism), Dogen (Soto Zen Buddhism), and Nichiren (Nichiren Buddhism); and Kaibara Ekken (Shushi Confucianism), Nakae Toju (Oyomei Confucianism), Ito Jinsai and Ogyu Sorai (Classical Confucianism). The paper will also briefly mention the necessary connections of Buddhism and Neo-Confucianism to Shinto (a question of ethos) to ensure the formers' success with Japanese audiences.

Though my delineation of early Japanese rhetorics will be colored by the "screens" of Graeco-Roman (Western) rhetoric, translation, time, and cultural separation, I prefer these difficulties to the relative ignoring of historical Japanese rhetorical theories and practices that has generally prevailed.

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## A MEDIEVAL RHETORIC IN HUMANIST ITALY

Renaissance humanists seem to have adopted enthusiastically the classical emphasis on civic oratory. But the great number of fourteenth- and especially fifteenth-century Italian copies of and commentaries on the most popular medieval rhetorical treatise, the *Poetria nova* of Geoffrey of Vinsauf (fl. 1200), indicates an important continuity of rhetorical focus between the Middle Ages and the Renaissance.

In this paper I will try to answer some of the following questions: what was the nature of the humanists' surprising interest in and attention to this medieval work? Why did Gasparino Barzizza, a professor of rhetoric who was famous for deciphering the newly-discovered manuscript of Cicero's *De oratore* (so closely associated with the revival of classical rhetoric in Italy in the early fifteenth century), extensively cite from the *Poetria nova* in a commentary on another classical rhetorical text? Why did the lengthy and appreciative commentary on the *Poetria nova* by the well-known pre-humanist Pace of Ferrara continue to be copied throughout the fourteenth and fifteenth centuries? Why do so many fourteenth- and fifteenth-century copies of the *Poetria nova*, whether accompanied by marginal commentaries or not, also contain works of specifically humanist interest and/or authorship?

Humanists all over Europe were appreciative of what the *Poetria nova* could teach: Erasmus wrote to a young friend in 1489, "You know your Cicero, your Quintilian, your Horace, your Geoffrey of Vinsauf, and you are certainly not unaware of the abundance of excellent advice on the art of poetry which they contain; whoever keeps their advice faithfully is bound to fulfil to perfection his function as a poet" (letter 27.44-47). The commentaries on the *Poetria nova* by Pace of Ferrara and Guizzardo of Bologna are more complimentary than some medieval university commentaries on the text. Yet most studies of Renaissance rhetoric have focussed on what the humanists did that was new—or that they said was new. This approach yields a picture of the humanists as almost priggish in their self-congratulatory imitation of the linguistic and oratorical practices of classical rhetoricians. But, in fact, Renaissance teachers of rhetoric shared with their medieval as well as classical predecessors specific pedagogical practices: adjusting teaching methods to the age and ability of the student, applying rhetorical principles to both prose and verse, and evaluating a text according to aesthetic as well as rhetorical criteria. I argue for a history of rhetoric in the West that centers around this continuity in the teaching tradition. Such an approach emphasizes what the humanists found congenial in a popular medieval rhetorical text like the *Poetria nova* while recognizing what they felt needed changing.

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Title/Titre/Titel/Tiolo:

On the origins of the rhetorical system  
Rhetoric and Democracy

The birth of an elaborate system of speech (*téchne rhetoriké, ars oratoria*) is by no means a natural or obvious process.

Such a system took root in Athens during the second half of the 5th century BC. During this period four lines of development were operative:

1. Democratic reforms ever since the fall of the tyrannies of Pisistratus' sons, 509 BC, helped to push the spread of popular law-courts, in which argumentation prevailed over pre-rationalistic procedure (see next point).

2. At the very heart of this development was the fading confidence in the gods to guarantee justice and it was felt that oath and ordeal were no longer sufficient to find out the truth about a criminal act or to distinguish the culprit from the innocent. People were forced to adopt more rational procedures, for instance to confront arguments from opposing positions. To be successful under the new law-procedure arguments had to be propounded as effectively as possible.

3. Within a fraction of a century the demand for rhetorical skills grew dramatically. It did no longer suffice to learn these skills by example in a master-to-apprentice relationship. Instead patterns and rules of good speech became systematised and were taught by sophists and rhetoricians to large groups of citizens.

4. The 5th century BC formed a decisive stage in Greece when the erstwhile oral culture moved towards a more literate one. It is my opinion that the newly acquired methods of analysing speech played a key role in the mediation between the oral and the written form of texts. So the rhetorical system, born from this transition, worked at the same time to accelerate its move.

Testimony exists to show that the Ancients were not unaware of these fundamental developments.

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Title/Titre/Titolo:

Rhetoric and Education Reform Debates at Oxford in the Early Nineteenth Century

The first decade of the nineteenth century was a time of curriculum reform at the University of Oxford. Men from powerful colleges within the university advanced structural changes such as rethinking the *viva voce* examinations and creating an examination class system. When outsiders such as Sydney Smith, editor of the *Edinburgh Review*, called for additional reforms, Oxonians united around their tradition of classical education. Using college archival materials from Christ Church, Corpus Christi, Oriel, and Trinity, this paper will examine a decade of curriculum reform at Oxford and assert two claims about rhetoric education: first, that as a result of both types of reforms, the scope of rhetoric education shifted. Although the number of works read by students narrowed, there was a corresponding expansion in how those works were taught. Second, that by studying these changes, established assumptions about the place and nature of rhetoric in Oxford's curriculum can be called into question, thereby providing a more textured understanding about the relationship among Scottish universities, Dissenting academies, and the established English universities.

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Title/Titre/Titel/Titolo:

**The Shaping Power of Discursive Practices: Traditional Rhetorical Topics and Chinese Society**

In this proposed presentation, I plan to outline the history of traditional rhetorical topics shaping and constructing the social fabric of China up till the present transformation of Chinese society towards a civil society in the modern sense--with an emphasis upon the operations of rhetorical topics in the current social construction. The topics will be situated in what Foucault calls "discursive practices": "a body of anonymous, historical rules, always determined in the time and space that have defined a given period, and for a given social, economic, geographical, or linguistic area, the conditions of operation of the enunciative function" (*The Archeology of Knowledge*, 1972, p. 117). The preferment and deployment of the topics will be interpreted with reference to the historical contexts, the prevailing rules and conditions of the given time and space as well as the cultural accumulations and sedimentations--rhetorical topics being simultaneously circumscribed and circumscribing. Especially in dealing with the current function of rhetorical topics in constructing the social relations in China, I will examine both their continuity with the past beliefs and values and the changes--deviations from and reversions to the past--in their significations. My presentation will draw on a corpus of historical documents and current publications in China, so as to elucidate the crucial role of traditional rhetorical topics in producing a civic discourse and civil society parallel to yet distinguishable from Western civilized societies.

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Title/Titre/Titel/Titolo:

Politics as Literature: Demosthenes and the Burden of the Athenian Past

The aim of this paper is to reexamine Demosthenes' argument in *On the crown*, his most famous and most influential speech. A brief review of the long history and current state of the interpretation of the speech will make clear that understanding of the speech has reached an impasse. Two factors are chiefly responsible: the decline of the canons of classical rhetoric and the rise of modern critical history, led in this instance by George Cawkwell. The rest of the paper presents an outline of a new approach to the speech, which explains the artistry and substance of Demosthenes' argument as a reaction to both the historical situation in which it was delivered and the literary background that shaped contemporary Athenian views of heroic values.

Aeschines' prosecution rested on "the success-oriented model of political discourse" that prevailed in Athenian democracy, "in which incompetence is criminal" (Stephen Todd). Thus Demosthenes was blamed for the ruin of Athenian power and the rise of Macedon. How does Demosthenes defend himself while embracing even in retrospect the failed policy that led to Chaeronea? First (as is well known), he distinguishes between incompetence, which he denies, and the unfortunate outcome, which he perforce accepts. Second (less well understood), Demosthenes rejects the success-oriented model and insists on his intentions as the proper measure of his record. This rhetorical move presents those intentions as his lasting, successful contribution to Athens. Thus Demosthenes does not argue for exoneration on the basis of law or justice. Rather, in typical Athenian fashion he argues that it is the very superior interests of the community that should encourage the judges to exonerate him, as a public statement that in Athens questions of self-interest are still subordinated to questions of honor, as they always have been in the Athenian tradition. Third (hardly understood today at all), he develops a tragic mode of evaluating action that allows him to assert the superiority of intentions over outcome. This manner of evaluating action, which was foreign to Athenian political discourse, was derived from its main exemplars, Homer and Athenian tragedy.

Finally, I consider what may have led Demosthenes to discover the efficacy of this argument. This discussion concerns the Athenian response to Alexander's destruction of Thebes in 335, the progress of Macedonian hegemony by 330 (the date of *On the crown*), and Demosthenes' influence over public opinion after Chaeronea. In spite of the undeniable advances of modern critical history, it is the now defunct ancient rhetorical tradition that retained an appreciation of Demosthenes' rhetorical use of the tragic mode in the realm of practical politics.

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## SPEECH AS RITUAL : THE OFFICES OF ORATORY

Ceremonial speeches are best viewed as oratorical events, highlights of institutional calendars. Though it is true that different institutions may inspire various styles, ceremonial eloquence cannot be adequately defined in terms of style, or, even, of topic. Some historically determined subject-matters may, at any given moment in time, appear as quasi universal (as is the case in late seventeenth-century France with Louis XIV), but the successful speech is part and parcel of a whole set of semiotic acts, all highly ritualized, and combined to serve the overall purpose of the ceremony. Deliberative as well as demonstrative speeches may fulfill the ceremonial purpose, depending on the institution, the audience, the circumstances. Given the readiness of an audience to acknowledge the competence of the speaker, as a principle, even non canonical speeches may be hailed as ceremonially successful. The fact that a speech is indeed delivered—and, in some cases, the codified succession of orators, as in the reception given a bishop taking possession of his see—and the ability of the orator to create a network of reciprocal references between the visual (portraits, devices) and the linguistic codes are some of the components of the ritual defining ceremonial eloquence.

Though most of my examples will be taken from the corpus of French seventeenth-century *éloquence d'apparat*, I hope to provide a characterization of ceremonial eloquence in general, one, too, that should shed light on the paradoxical nature of ritual. For, codified and fixed as it may seem, ceremonial eloquence is the one most sensitive to current events. It must, therefore, integrate an indefinite capacity to change within its rigid framework. Similarly, rituals (and oratorical rituals in particular) are layered in a sort of ever-evolving jurisprudence that combines fixedness of the archived record and adaptability to individualized occasions, always similar, yet ever changing. Ceremonial eloquence can thus serve, both as an example of a ritualized practice, and as a model for thinking rituals.

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Titre/Titel/Tiolo:

Joseph ibn Shem Tov's 'En ha-Qore :  
the concept of rhetoric and its sources

Around the middle of the fifteenth century, a Castilian Jew named Joseph ben Shem Tov ibn Shem Tov, the son of a kabbalist but himself a staunch admirer of Aristotle, completed a theoretical exposition on the art of homiletics, known as 'En ha-Qore. A succession of modern scholars from Steinschneider to Saperstein have acknowledged its importance as a source for the historiography of Jewish preaching, yet in spite of this apparent significance no systematic study of the treatise, extant today in only two manuscripts, seems to have been attempted.

Given this lack of scholarly attention, my paper has two rather modest and preliminary aims. First of all it intends to reconstruct Ibn Shem Tov's concept of rhetoric and to determine its status and role within his overall theory of preaching. Secondly, it attempts to identify some of the scholarly sources and intellectual forces that shaped the author's rhetorical concepts. Special attention will be paid to the often repeated claim (presumably based on a misrepresentation of Steinschneider in Schloessinger's lemma on Ibn Shem Tov in the Jewish Encyclopedia of 1904), that 'En ha-Qore abounds in citations of Muslim and Christian authors.

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**INFORMATION  
ON SOME OF THE  
SESSIONS**

Please type the Abstract entirely within the lines of this form.

Title/Titel/Tiolo:

African American Rhetoric: Session #1

Politics, Public Speaking, and Power in Black America

- 1) African-American Politics and "Social Equality" in the Jim Crow Era.  
Daniel Letwin, Penn State University
- 2) "Why Am I Called Upon to Speak Here To-day?": The Jeremiad in the Speeches and Writings of Frederick Douglass and Malcolm X.  
Darryl Dickson-Carr, Florida State University
- 3) Prophetic Voices/Prophetic Vision: The Post-Apocalyptic Rhetoric of James Baldwin and Cornel West.  
Maurice Wallace, Yale University
- 4) Scary Black Guys with Scary Ideas and Scary Guns: The Rhetoric of the Black Panthers.  
Richard Marback, Wayne State University

The papers in this session all address issues of black rhetoric and political power. Daniel Letwin investigates the dilemma of the phrase "social equality" in the Jim Crow era, particularly in black responses to this tainted term, and the double-bind it invoked, which haunted the public discourse on equality between the races in America. Darryl Dickson-Carr traces continuities between master orators Frederick Douglass and Malcolm X, noting how each revised the jeremiad to address the social and political evils of their times in a primarily Christian form of suasion. Maurice Wallace performs a comparative study of James Baldwin and Cornel West, placing them in a prophetic tradition of black intellectualism, also dependent on jeremiadic rhetoric with its alternately loving and antagonistic relationship to black mass culture. West outlines what the imperatives of post-apocalyptic black rhetoric, and its influence through rhetorical strategies, regarding the future of intellectual black America might be. Richard Marback's paper argues that receptions of the rhetoric of Black Power demonstrate to what extent whites and blacks still have not learned to talk about race. Focusing on Huey P. Newton, Marback acknowledges the violence of the rhetoric of Black Power, but also shows how it is conflicted in its struggle for equality, dignity, and justice, and how investigation provides resources for learning to talk about the violence of race relations.

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Title/Titre/Titel/Tiolo:

African American Rhetoric: Session #2  
Toward a Theory of Black Feminist Rhetoric

- 1) A Case of Mistaken Identity Politics: Patricia Hill Collins and Criticisms of the Combahee River Collective.  
Crista Lebens, Michigan State University
- 2) "Teaching and Testifying": A Critical Analysis of Afrocentric Feminist Rhetoric.  
Janice D. Hamlet, Shippensburg University
- 3) Womanist Rhetoric in the Film Waiting to Exhale: Voices Speaking from the Vortex.  
Meta G. Carstarphen, University of North Texas
- 4) A Black Woman as Rhetorical Critic: Validating Self and Violating the Space of Otherness.  
Olga Idriss Davis, Kansas State University

The papers in this session all address the issue of the self-articulation of African American women within the larger community, in an attempt to theorize a new rhetoric of Black feminism. Crista Lebens considers two already existing conceptual frameworks developed by the Combahee River Collective and Patricia Hill Collins, arguing that Collins' critique of the CRC's position is unfounded, and that on the contrary the CRC and Collins agree on important points of theory. Janice D. Hamlet's paper argues that African American women's activism and consciousness is founded upon their oratory and rhetorical behavior, and that the framework within which this rhetorical tradition should be analyzed is Afrocentric Feminist Thought (equating this term with Black feminist thought, womanism, and afrofeminism), with the goal of seeing race, gender, and class as forming one consciousness that unites all African American women. Meta G. Carstarphen's paper argues that the film Waiting to Exhale successfully offered African American women a "participatory experience," and a chance to articulate their own needs for racial equality and gender equality in a collective but not anti-individualist context. The film displayed concretely and for a popular audience the "womanist" sensibility first described by Alice Walker in her essays. Olga Idriss Davis' paper focuses again on the problems caused for African American women's positive self-definition by, on the one hand, the racism of the white feminist agenda and, on the other, the sexism of some Black nationalist perspectives. Davis argues strongly for a rhetorical theory that informs us about the ways Black women and other oppressed groups symbolically create and negotiate the "ordinariness of everyday life," and sees an African American women's tradition of rhetoric as endorsing an ethic of care, a dialogue for meaning-making partnership, and a vision for unity in humanity, once again offering a solution to the problem of identity that involves placing the self within the context of the larger community.

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Title/Titre/Titel/Titolo:

African American Rhetoric.

Session 3

The Religious Basis of African American Rhetoric

1) Biblical Rhetoric and the 19th Century African-American Cultural Tradition.

Chester J. Fontenot, Jr., University of Illinois

3) The Cultural Basis of the Religious Rhetoric in Martin Luther King's Writings.

Joanna Sanders Mann, Mississippi Valley State University

4) The Language of Mestizaje in a Renewed Rhetoric of Black Theology.

Zipporah G. Glass, Vanderbilt University

This session diagrams the very important contribution of religious rhetoric to the tradition. Chester J. Fontenot looks at how a language of empowerment was appropriated from the very discourse which emphasized the inferiority and inhumanity of slaves: biblical discourse. A rhetoric generated within this system provided a mechanism to "deconstruct" oppressive structures. Dolan Hubbard analyzes the role of the black preacher who used call and response rhetoric to "build a world" which confronted those who would challenge black humanness. Joanna Sanders Mann examines the religious rhetoric which informed Martin Luther King's speeches, specifically in its aim to move his audience to action without violence or hatred. And Zipporah Glass asks what a renewed rhetoric of Black Theology might be which moves beyond reflective action to become an effective political discourse for the pluralization of black identity in late 20th century.

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Title/Titre/Titel/Titolo:

African American Rhetoric:  
Oratory in the African Diaspora

Session *4a*

- 1) Oratory: Techniques and Histrionics of the Performance in Africa and the Black Diaspora.  
Olutoyin Bimpe Jegede, Obafemi Awolowo University
- 2) Africanisms in African American Eulogy.  
Kimmika Williams, Temple University

These three papers all shed light on the connections that exist between the oratory of Africa and the oratory of the Diaspora. Olutoyin Bimpe Jegede treats the topic of the Diaspora, arguing that elegant oratory, which places a premium on elegance of composition and delivery, appropriateness of expression, figures of speech, and interpolation of stories and proverbs, is a form of rhetoric common in the speech style of Africa and Blacks in the Diaspora. Jegede argues that, among both Africans and African Americans, oratorical ability has been regarded as an art and even a necessity for survival. Kimmika Williams argues that part of the acknowledged power of African American eulogies is directly linked to African retentions common to the oral expressions of Blacks across the Diaspora, including rhythm, cadence, intonation and call-and-response expectation. The eulogy in the African American tradition is closely linked in style and purpose to African funeral ceremony. Kermit Campbell critiques current constructions of rhetorical history, arguing that accounts of American rhetoric have ignored African American orality and oratory as a result of racist constructs of rhetoric originating in the eighteenth and nineteenth centuries. He also calls for an examination of the proto-rhetoric of African slaves as the beginning of a solution to the shortcomings of current rhetorical histories.

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Title/Titre/Titel/Tiolo:

**African American Rhetoric:  
Rhythm and Music of African American Rhetoric**

Session 46

- 3) Rap/Hip-Hop/Hip-Hope Music and Culture and the Legacy of Tupac Shakur.  
Cecil Gray, Gettysburg College
- 4) The Rap of Frederick Douglass.  
Carlotta Abrams

These innovative papers all discuss African American rhetoric in terms of its rhythm and musicality, and music in terms of its rhetoric. Charla A. Henry seeks the reason for the demonstrably enthusiastic adoption of African American vernacular or slang (the language of "Aunt Hagar's folks") by youth all over the world. She uses a recently published collection of African American stories and poems to demonstrate the rhythmic characteristics of the African American lexicon. Henry argues that the purpose of language is not only to communicate honestly but also to entertain, and that one of the primary reasons that African American language has been so successful in infiltrating the mainstream is that African American vernacular transforms plain speech into works of art. The second paper, by Lena Ahlin, discusses the influence of jazz intonation, phrasing and rhythm on the prose of Toni Morrison in her novel, Paradise. Morrison herself has said publicly that she imitates jazz rhythms and the ethos of jazz performance in her prose; Ahlin points out how the rhythm of Morrison's prose can be better heard and enjoyed by taking jazz into account. Cecil Gray sets forth a historical view of the development of Rap music within the U.S. and in the African past; he then moves on to explain Hip-Hop culture, using as a touchstone the career of Tupac Shakur, whom he sees as a "Contemporary Poetic Prophet from the Concrete." Carlotta Abrams' paper moves backward in time, pointing out that the African influences on Frederick Douglass' speech "What To A Slave Is the Fourth of July?" have resulted in his strategies of "repetition and revision" and speaking with a "double voice." Abrams therefore sees Douglass as an "early rapper," who brought together Africa and America in his speech. Detine Bowers and Barry Brummett offer a paper demonstrating the centrality of experiential and therapeutic strategies to the rhetoric of work songs from the period of slavery and Reconstruction, the music of Bessie Smith, and rap music.

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Title/Titre/Titel/Titolo:

African American Rhetoric:  
Black Women Orators

Session 5

- 1) Publicity, Alterity, and African American Women: Maria Stewart and the Rhetoric of Difference.  
Lindon Barrett, University of California/Irvine
- 2) Jordan the Rhetor: A Good Woman Speaking Well.  
Phyllis Pearson Elmore, North Lake Community College
- 3) Respondent: Dorothy P. Thompson, Winthrop University

These two papers analyze the oratory of Maria Stewart (19<sup>th</sup>-Century orator and abolitionist) and Barbara Jordan (late U.S. Congresswoman), show how traditional rhetorical analysis fails to do justice to these Black women's public speaking, and offer new criteria and understandings of the public oratory of African American women. Lindon Barrett uses Maria Stewart's "Lecture Delivered at Franklin Hall" (September 21, 1832) as an example of a speech that has been seen as "flawed" when analyzed with a traditional rhetorical approach. He argues that the speech, when seen from a vantage point informed by the modern work of feminists of color, actually proves innovative and incisive. Phyllis Pearson Elmore argues that Barbara Jordan's famous declamatory style owed twin debts to the tradition of southern Black preachers and to southern courthouse and statehouse oratory. Using the example of Jordan's impeachment statement on Nixon (given July 25, 1974), Elmore shows that Jordan used her "personal," "intracommunal" and "intercommunal" voices to bring a morally distinctive message to the nation, and to fashion her unique vision of womanhood, in the face of societal restrictions on public speaking roles for women.

The respondent, Dorothy P. Thompson, will engage the authors of the papers on the topic of the particularity of Black women's oratory and its points of contact and contrast with the prevailing (white, masculine) rhetorical norms.

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Title/Titre/Titolo: Crimes of Writing: Contesting Definitions of Textual Practices in the History of Rhetoric

Despite its rich tradition of attending to *all* of the components of the rhetorical situation, rhetorical histories have nevertheless generally figured writing as a solitary act driven by a theory of the subject as autonomous and individual. This view of the subject has come under strong critique by poststructuralist and postmodernist scholars such as Foucault, Derrida, Barthes, Irigaray, and Kristeva. Like others in the humanities, many scholars in the history of rhetoric have felt compelled to respond to the issues raised by poststructuralist and postmodern critiques. Thomas Conley, for example, continues to privilege the Enlightenment subject, while Victor Vitanza rejects it out of hand, arguing for polymorphous, heterogenous non-subjectivities.

One positive result of the many critiques and counter critiques of the subject has been the invitation to reread rhetorical history from new and often multiple perspectives. In *Rereading the Sophists*, for instance, Susan Jarratt argues that despite their fragmented nature the texts associated with sophistic rhetoric can be argued to have the kind of authority usually reserved for the ostensibly more coherent and complete corpus of such figures as Aristotle and Plato. Similarly, Cheryl Glenn in *Rhetoric Retold: Regendering the Rhetorical Tradition* argues that Margery Kempe's autobiography is a site of authority and agency, in spite of its troubled authorship.

As Glenn's and Jarratt's work suggests, rereading the history of subjects of discourse can lead to a revaluing—and in some cases even a radical reseeing—of writing practices. As long as the scene of writing requires an individual writer, Margery Kempe's collaboration with the scribes to whom she told her story excludes her from the rhetorical tradition and labels her writing practices as transgressive. Changes in assumptions about the nature of subjectivity and authorship enable us to see and value her autobiography and the material practices that produced it in new ways.

This panel will revisit rhetorical history, with a view to re-seeing other instances of transgressive writing practices. In order to be as provocative or suggestive as possible, we focus here on three different time periods—the middle ages, eighteenth century, and late twentieth century. In each instance, presenters will suggest that revisiting authorship calls also for revisiting writing practices: as a result, practices long labeled "crimes" of writing are open to refiguration.

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Title/Titolo/Titel/Tiolo:

### Emblematics and Rhetoric

This session deals with the rhetorical aspects and functions of emblems and emblem books. Our focus will be on the use of emblems in specific situations of communication. The papers will show and explore a variety of emblematic displays which employ the emblem as a peculiar form of the allegory as a rhetoric tool.

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## Huizinga Institute

The Huizinga Institute was formally established as a Research and Graduate School in February 1995. It provides postgraduate tuition and encourages research in the field of cultural history. The institute is named after a figure who can be regarded in many respects as the founder of Dutch cultural history: Johan Huizinga.

Within the broad field of cultural history, the Institute's programme has its specific focal points. These emerge from the research traditions within the various faculties and are determined by recent developments in the discipline both in the Netherlands and abroad. The main premises are historicity and interdisciplinarity: culture is studied in its historical manifestations and dynamics, and from a variety of perspectives. The programme covers the period from the end of the Middle Ages.

*Conceptions and forms in literature and arts (Rhetoric, Poetics, Music and Illustration)* is one of the main research fields within the programme of the Huizinga Institute. With regard to pre-modern literature, the rediscovery of classical humanist rhetoric since the 1960s has strongly encouraged research on literary conceptions and principles of composition. Within other disciplines as well, a knowledge of the 'rules of the art' and the description and terminology of structures and forms based on those rules proved to be necessary for a historically adequate analysis of individual artefacts. Moreover, with regard to nineteenth- and twentieth-century literature, a similar historical approach has likewise led to fruitful results. This type of research gains considerably in interest when linked with the history of ideas. In this way, new life was given to the study of poetics and artistic theory, which was less formalistic and discipline-bound than in the past. The historical study of poetics and artistic theory addresses both discipline-specific and general 'statements', whether they are explicit (formulated in discourses) or implicit (capable of being reconstructed from the artefacts). This throws fresh light on the changes which literature and the arts have undergone in their historical development.

### *Coordinators 'Conceptions and forms in literature and arts'*

prof.dr. P.M. Op de Coul (Professor of Musicology, University of Utrecht)

prof.dr. C.G. Meerhoff (Professor of French Literature, University of Amsterdam)

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Title/Titre/Titel/Tuolo:

What Killed the Ars dictaminis? and When?

(session: four papers)

Between the early twelfth century and the mid-fifteenth century, the *ars dictaminis* served the communication needs of a broad range of professionals throughout Europe. Adaptable to almost any institutional setting, aligned with key disciplines such as grammar and the law, and highly teachable, it was the most widely diffused and influential variety of practical rhetoric during the later Middle Ages. The papers in this session address the causes and circumstances of the art's decline and demise, whether focused on a single region or based on a comparison of several regions. What caused this highly successful art of letter writing to lose its relevance? Were the causes internal or external to the art itself? Why was the process of its decline different from one place to another--relatively sudden in fifteenth-century England, for example, but elsewhere much more gradual, extending well into the early modern period?

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