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ABSTRACTS

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THE HISTORY OF RHETORIC

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Luis de Granada: Old World Rhetoric, New World Rhetoric

The Spanish preacher and theologian Luis de Granada (1504-1588) is best known to historians of rhetoric for his Ecclesiasticae rhetoricae (1576), a monumental post-Tridentine rhetoric and exemplar of Christian Ciceronianism. Less well-known is his Breve tratado en que se declara de la manera que se podrá proponer la doctrina de nuestra santa fe y religion cristiana á los nuevos fieles (A Brief Treatise which declares the Manner by which the Doctrine of our Holy Faith and Christian Religion can be Propounded to New Believers). As the title suggests, this is a book about how one might best preach to people neither Christian nor European. The Breve tratado was prompted by Granada's desire to expand Christianity in "the lands of the Orient and Occident, and in the new worlds that in our days have been discovered." The Breve tratado was one of the first missionary rhetorics produced in Europe and possibly the only such work by an author who had also written a traditional rhetorical treatise. The Ecclesiasticae rhetoricae and the Breve tratado differ significantly in conception, scope, and detail. Thus a comparison between the two treatises can reveal much about the initial inquiry into cross-cultural communication. The contrasts between these Grenadine rhetorics brings into relief the difficulties and complexities facing those Europeans who would attempt to adapt the ancient art of rhetoric to the unprecedented exigencies of the New World.

Plato's Allegory of the Soul as an Account of the Persuasion Process:
An Unexamined Implication of *Phaedrus*

While a significant body of rhetorical scholarship has focused on the closing sections of Plato's *Phaedrus* and on Socrates' three speeches concerning love, little has been done by way of analyzing the relationship between the allegory of the soul's progress to virtue and Plato's concept of rhetoric. To be sure, the allegory has been viewed as an instance of rhetoric, and in the context of *Phaedrus*, as an example of the kind of rhetoric Plato advocates in the closing sections, and practices through Socrates' third speech. This essay extends earlier interpretations of the allegory of the soul by looking at it as having dual significance: (1) as a rhetorically effective story of how the soul may become virtuous *and* (2) as a Platonic account of the persuasion process. I focus my analysis on the passage where the charioteer is struck with awe by the visage of his beloved, and falls over backward (254). Still clutching the reins as he falls, he discovers the power he has to rein in the horses--to steer the chariot on a potentially virtuous course. Thus, his passionate recognition of the idea of beauty coupled with his awestruck fall, bring about an unwilling turn of his soul which affects what he subsequently wills. I argue in the essay that (1) the beloved is a metaphor for a rhetorical artifact, and (2) the horses/chariot/charioteer is a metaphoric vehicle for illuminating how the rhetorical artifact communicates a complex of eros and logos which "enchants" an auditor's soul and brings it "falling back" to a reawakening of virtue. Further, I develop the implications of my reading of the allegory for better understanding how Puritans' sermon rhetoric and accounts of the conversion experience (*metanoia*) are connected to a "Phaedrean" concept of the persuasion process.

Rhetoric in Huarte de San Juan's Examen de Ingenios para las Ciencias: Truth, Eloquence and the Perfect Orator.

This paper deals with the place of rhetoric in Huarte de San Juan's system of arts and sciences as explained in his Examen de Ingenios para las Ciencias (1575). As a consequence of the situation and characteristics of rhetoric, he presents the features of the perfect orator in accordance with the partes artis. A great interest is found in the important opposition between truth and eloquence, that Huarte de San Juan solves with the ideal and rare combination of understanding, imagination and memory.

Puesto que la mayoría de los estudios sobre los símiles de la literatura griega y romana se dedica a los de la épica y dado que en ninguno de ellos se examina si estos símiles pueden encuadrarse dentro de los tipos que la retórica clasifica, es nuestro propósito recordar en primer lugar la preceptiva sobre el símil en la Antigüedad partiendo de la *Rhet. ad Herennium*, donde por primera vez se tipifican los símiles, pasando por Cicerón, Demetrio y Quintiliano, que son los únicos autores que de modo más o menos detallado nos han legado una sistematización de este recurso literario.

Tras esta primera parte teórica pasamos a estudiar los símiles de los *Epos* de Horacio para ver la importancia que tienen en una obra tan alejada del género épico, que es el que creó este tipo de figura.

El estudio consiste en un inventario, frecuencia, análisis dentro del contexto, fórmulas introductorias, temas preferidos y adecuación a la tipificación de la teoría retórica, concluyendo que Horacio muestra gran variedad de tipos de símiles, fórmulas, temas, tanto dentro del conjunto de los *Epos* como en un mismo poema, que no utiliza mecánicamente el recurso sino que lo busca, que muestra su maestría en adaptar símiles de otros géneros, que se convierte en modelo de autores posteriores y que se sirve de los considerados símiles épicos largos, esto es los que tienen correspondencia entre parte real y comparativa, pese a tratarse en la mayoría de los casos de poemas que no tienen un gran número de versos y que por su longitud en modo alguno se pueden comparar a la poesía épica.

STEFANO ARDUINI

Costruire mondi: intellectio e struttura del campo retorico

Il mio intervento intende affrontare l'operazione retorica della INTELLECTIO come operazione che costruisce il mondo a cui fanno riferimento oratore ed uditorio.

La intellectio dunque, operazione non costitutiva del testo, serve ad orientare entro quello che chiamo CAMPO RETORICO, ovvero la vasta area di esperienze e conoscenze trasformata in comportamento retorico-comunicativo, acquisita dall'individuo, dalla società e dalla cultura, nel corso della propria storia.

Nel rapporto fra intellectio e campo retorico assume un ruolo fondamentale il problema del referente che si costituisce a partire dal tipo di mondo ottenuto. Accanto ad un referente narrativo, di cui ha parlato recentemente Tomás Albaladejo e che propongo di chiamare referente testuale, si tratta di vedere, riprendendo concetti aristotelici come quelli di mythos e mimêsis, altri referenti.

ESTRUCTURA RETORICO-ARGUMENTATIVA DE LA PROSA DOCTRINAL DEL
SIGLO XVI ESPAÑOL: UN PROYECTO EDUCATIVO COMO ANTESALA DEL ENSAYO

Frente al escolasticismo medieval, vigente en las universidades hasta bien entrado el siglo XVI, y que reducía todas las artes, ciencias y filosofías a la lógica dialéctica, el movimiento cultural humanista se configuró como un gran proyecto de renovación educativa, necesitado de nuevos cauces de expresión. Las formas literarias que servirán a los humanistas para divulgar conocimientos morales e intelectuales de todo tipo su ponen una voluntaria renuncia a la sistematización del método escolástico y un interés por influir o afectar de manera más directa en el ánimo del lector. Se recuperan formas literarias como el diálogo, la epístola o la miscelánea, caracterizadas por una estructura global predominantemente argumentativa que encauza la intención persuasiva del emisor. Esta actitud implica los tres fines tradicionales de la Retórica: el *docere*, el *delectare* y el *movere*, lo que supone no sólo una forma más personalizada de la enseñanza, sino una reivindicación de la individualidad y singularidad del humanista. Las formas argumentativas de la prosa doctrinal se convierten así en la antesala del ensayo moderno, en el cual, aun manteniéndose la fundamental estructura argumentativa, el yo deja de estar supeditado a la intención didáctica para hablar libremente de sí mismo y de lo que le rodea.

Reception of the Classical Rhetoric in the Renaissance.
Models of Teaching /Selected problems/.

The classical rhetorical canon took its full shape in the Renaissance. Its adaptation evoked debates concerning educational programs and didactic methods. The paper will examine two models of teaching put into practice and discussed in the Cracow Academy in the 16th century - the one that was based on the principle of imitatio and the other which relied on teaching general rules for constructing various types of discourse.

Oratorical Training as a Component of Civic
Education in the Republican System. The Polish Case.

The popular scheme of the history of Ciceronianism, according to which in the Renaissance Cicero is received, first of all, as a philosopher and an epistolographer and the time of Cicero - the orator does not come before the Enlightenment does not apply to the situation in Poland. From the 15th to the 18th century the oratory in Poland developed in the system of the republic of the gentry. Its conditions caused natural revival of the ideal of Cicero - the orator. Cicero was attractive, in the first place, as the master of the spoken word, which was the most important weapon in the parliamentary system. The attractiveness of this model was further increased by the autointerpretation of the Polish political system as the new incarnation of the Roman republic. This particular feature of Polish Ciceronianism proved, in this case, the invalidity of the main argument of European anti-Ciceronianists that the oratorical art is an anachronic, redundant and elitary entertainment. The case of Poland is a particularly clear proof of relations between democracy and oratory. In addition local rhetorical tradition evidences an early form of the political language of democracy preceding the idiom of the French Revolution.

RENATO BARILLI

G.B. Vico: ultimo difensore della retorica, o primo dei suoi detrattori?

La tesi della comunicazione è che, da un lato, il Vico, nel corso di tutta la sua opera, si batte per reintrodurre la retorica in una specie di "Organon" riveduto e corretto secondo le esigenze dell'età moderna. Sotto questo aspetto, egli sviluppa la sua azione contro l'impostazione cartesiana, che aveva portato gravi colpi contro la dimensione del probabile, del verosimile, a tutto vantaggio del vero, delle evidenze intuitive chiare e distinte. Nell'edificio cartesiano, e del razionalismo in genere, c'è posto solo per la ragione analitica e per le sue dimostrazioni condotte "more geometrico". Invece il Vico, contro queste tesi estreme e radicali, difende i buoni diritti di una ragione appoggiata alla forza sensibile dell'esempio, come di uno strumento che Dio ha dato agli uomini, e di cui egli stesso si è valso per "persuaderli" nel corso della loro educazione. Ma si tratta di uno strumento razionale che Vico, da un altro lato, accetta di collocare in una determinata fase del curriculum pedagogico, sia dell'individuo che delle nazioni (della *fix* ontogenesi come della filogenesi). Ovvero, la ragione persuasiva, sensibile, corposa della retorica ← ha una sua validità solo nelle fasi primitive sia dei singoli che delle società, mentre è destinata ad essere "superata" quando gli uni e le altre giungono ad uno stadio adulto, e diventano capaci di affidarsi a un discorso razionale rigoroso, privo di puntelli sensibili. Pertanto, la retorica viene confinata nelle fasi aurorali dell'evoluzione dell'umanità; essa si salva, ma a prezzo di una segregazione diacronica che le impedisce di far valere i suoi buoni uffici quando l'uomo e la società raggiungono una maturazione piena. Anche questo è un modo di svalutarla, forse più indidioso di quello seguito da coloro che la negano risolutamente.

A RHETORIC OF IMAGES:

The Enthymematic Structure of Renaissance Emblemata

In Treatato degli emblemi (1670), Tesauro describes the conceited nature of the emblem as "argomenti" and "virtu entimematica." The description has not gone unnoticed by modern scholars of renaissance emblemata (e.g, Reinhold Griss, Peter M. Daly), but we still need to explore the significance of Tesauro's comparison, both for our understanding of "the emblematic attitude of mind" (Daly, 1979) of the renaissance and of the rhetorical function of the enthymeme as more than an imperfect syllogism (Lawrence D. Green, 1992). Through examination of the emblem books available in England during the sixteenth and seventeenth centuries, I hope to show how Erasmus' discussion of the ratio colligendi exempla is borne out in the practice of emblematic interpretation, particularly in the generative conjunction between the icon and the motto, a static opposition (parataxis) that is linguistically rationalized by the apparent logic of the epigram (hypotaxis). Similar to Puttenham's discussion of figures as "auricular" or "sensible," the resolution of the immediate experience of the visual image (a pathetic appeal) with the epigrammatic illustration (a logical appeal that depends upon probable rather than certain explanation for the phenomenon) results in the "sententious" motto (an essentially ethical conclusion). Developing from Victoria Kahn's work on renaissance humanism, my argument sees the dynamic and rhetorical nature of the conceited emblem as illustrating the contingent activity of ethical judgment (or the "faculty," as Aristotle would have it) rather than proving the general principles informing the interpretation (the scholastic "truths" resisted by the renaissance humanist in search of "prudence" or "wisdom"). The experience of the emblem, in short, becomes a demonstration of Green's warning that it is not useful to view the enthymeme as an inferential proceeding, where we begin with the premises (the icon and epigram), but as an ethical activity, where we begin with what we think is the ethical principle (the motto) and then seek rhetorical means to move others to arrive at the same conclusion.

The Importance of Being Beautiful, Isocrates' *Helen* and his *philosophia*

Regarding Isocrates' *Helen*, two fundamental problems have dominated the scholarly work. First, what is the general character of this work: does it have a serious intent, in spite of its paradoxical theme, or is it just a specimen of rhetorical virtuosity? Secondly - and connected with the first problem - , what is the relationship, if any, between the proemium and the main part of this work?

It will be argued in this paper that the *Helen* of Isocrates does indeed have a serious intent and that the work as it stands is a unified whole.

As has been shown by Chr. Eucken (*Isokrates*, Berlin/New York 1983), the proemium constitutes an *epangelma* like the *Against the Sophists*, in which Isocrates polemizes against competitors and provides his own programme. He introduces the theme of the speech, the eulogy of Helen, and announces his own contribution in this field.

The main part consists of a number of pericopes, all treating a different aspect of the *prothesis* of the speech. This technique of literary composition is typical of Isocrates and is described by him in theoretical passages throughout his oeuvre. The pericopes in this speech (Helen's parentage; Theseus; Paris; the Trojan War; the eulogy on beauty; Helen's accomplishments) all contribute to make clear that beauty has a fundamental role in culture and education.

In its content the work does indeed conform to the main stream of thought on the subject of beauty in contemporary Athens. The same views on beauty as an esthetical as well as a moral category can be found in Xenophon and Plato. On the other hand, the view on beauty as expressed in this work concurs fully with the Isocratean educational programme.

"When Virtues Become Vices: On Rhetoricians Teaching Ethics"

This paper begins with one kind of connection between epistemology and ethics; that is, the relationship between assumptions about the ability to discern the true and the probable and the resulting perspective on the moral responsibilities of the rhetor and the audience. This relationship will be explored for Aristotle and Quintilian. Aristotle states that the true and the more probable are naturally easier to argue. Thus, ethical issues are less pressing: it is sufficient that the process of reasoned debate is fair and the debators matched. The audience, however, must actively judge. When there is scepticism about the ability to know the true or the more probable, then there is no built-in safeguard and ethical considerations take on an added urgency. Thus Quintilian was much concerned to shape the moral education of the rhetor, the man who will act in the public realm, and will act on the feelings and sentiments of an audience conceived as somewhat passive and malleable.

I will propose that we, as twentieth-century teachers of rhetoric, find ourselves in a position closer to that of Quintilian than Aristotle. In a postmodern intellectual environment of extreme philosophical scepticism, a crisis of representation, and debates over the very modes of reasoning themselves, there is no assurance that the true or more probable position has a natural advantage.

This discussion will show that we cannot teach rhetoric without addressing and confronting the ethical dimension of rhetoric. I will briefly expand on what "addressing" and "confronting" mean in this context.

I will maintain that the surface similarities between postmodern and Roman scepticism problematize the appropriation of Quintilian's pedagogical program. The Roman virtues espoused by this program, I argue, are vices in a postmodern world. For example, such key notions of Roman virtue as chauvinism, cultural imperialism, and the *vir bonus* himself are based on conceptions of the sovereign state, absolute value, and gender-differentiated lifeworlds that are undermined by a postmodern view. Because societal perceptions of virtues are intimately connected to salient cultural values, this major shift raises questions about the practical wisdom of embracing classical models.

The paper will conclude by discussing the pedagogical limitations and dangers of an uncritical appropriation of any traditional pedagogical program.

Les genres oratoires sous la Révolution française :
querelles de préséance, de Laharpe à M.-J. Chénier.

La renaissance du genre délibératif dans la France de 1789, tout à la fois cause et conséquence des événements révolutionnaires, ne pouvait manquer d'induire, sinon des bouleversements, du moins des modifications notables, non seulement dans la perception des oeuvres oratoires (le canon des orateurs antiques étant relu et réévalué à la lumière des expériences nouvelles), mais aussi dans la théorie des genres oratoires, qu'il s'agit de reprendre la question de leur hiérarchisation, ou de remettre en cause leur division traditionnelle. Trancher dans de telles matières, au demeurant, c'était aussi redéfinir les contenus d'une éducation rhétorique, en établissant, explicitement ou implicitement, les modèles et les priorités de son programme.

A l'orée de la décennie révolutionnaire, la balance penche, à l'évidence, en faveur du délibératif : pour un critique aussi éminent que Laharpe, les débats de la Constituante ont suffi à prouver la supériorité de ce genre sur les deux autres, ce constat gouvernant chez l'Aristarque du Lycée tout un projet d'enseignement de rhétorique supérieure, une "classe d'éloquence française" destinée à former les orateurs dont la nation avait besoin. Une telle conception se trouve encore plus accentuée chez un Chamfort, aux yeux duquel l'Assemblée est, et doit être, l'école de toute éloquence, et même le "foyer" central de la vie littéraire de la nation, la véritable Académie des temps nouveaux.

A ces conceptions, il est un seul opposant d'envergure, l'abbé Morellet, qui réplique nommément à Chamfort par un vigoureux plaidoyer en faveur de l'institution et du genre académiques, seuls maîtres authentiques de l'ars bene dicendi; paradoxalement, cette conservatrice apologie de l'académique débouchera sur la mise en cause la plus radicale qui soit de l'antique division des genres.

Avec le reflux de la vague révolutionnaire, la hiérarchie des genres oratoires connaît de nouveaux remaniements, effectués au détriment du délibératif. Refusant le mouvement de balancier du délibératif au démonstratif, et vice versa, un Marie-Joseph Chénier opte alors pour une réévaluation d'un genre qui, sous les espèces du judiciaire, constitue en réalité un "genre mixte", qu'il nomme "la partie polémique de l'art oratoire", mêlant débats judiciaires et discussions politiques pour permettre à l'orateur-démiurge d'"élever les événements à la hauteur de son talent". En un épilogue inattendu aux fastes de la tribune révolutionnaire, c'est le Pro Ligario - et le Discours sur l'abolition de la Caisse d'Escompte (Mirabeau) - que Chénier proposa, dans un monde imperial refractaire aux "bavards", à la méditation et à l'imitation des apprentis-rhétoriciens.

Axioms From the Ancients: Rhetoric as Epistemology in Technical Communication

The field of scientific and technical communication, which I will call simply "technical communication," is a practical application of rhetoric that comprises textual, graphic, and oral materials communicating science and technology to a variety of audiences. Technical communication includes reports, proposals, instructions, brochures, manuals, and, increasingly, computer documentation. The field is growing and expanding. In the United States, the two major professional societies in this field are the Society for Technical Communication, with more than 15,000 members, and the Professional Communication Society of the Institute for Electrical and Electronics Engineers, with almost 3000 members. The pedagogical organization for technical communication is the Association of Teachers of Technical Writing.

Pedagogy in technical communication has a limited amount of research on which to base answers to the epistemological question "How do we know what we know?" But educators in technical communication can and do answer this question with axioms representing many aspects and ages of rhetoric. Webster's *Third New International Dictionary* defines an axiom as "a proposition, rule, or maxim that has found acceptance or is thought worthy thereof, whether by virtue of a claim to intrinsic merit (the axioms of wisdom) or on an appeal to self-evidence (the axioms of euclidean geometry)." Axioms applicable in technical communication can be traced as far back as Plato's advice, in the *Phaedrus* dialog, that "Any discourse ought to be constructed like a living creature, with its own body, as it were; it must not lack either head or feet; it must have a middle and extremities to composed as to suit each other and the whole work" and Aristotle's statement, in the *Rhetoric*, that "Nobody uses fine language when teaching geometry."

Proceeding through the centuries since the time of Plato and Aristotle, "Axioms From the Ancients" evokes and documents, with viewgraph images, the axioms of rhetorical structure and organization, clear language style, completeness, and accuracy, along with the use of iconic elements, such as tables, graphs, and displayed mathematics, on which technical communication uniquely rests.

These axioms are promulgated by educators in academic institutions and by publications managers in research and development organizations and in industry. The axiom have served us well for hundreds and thousands of years. But today we are experiencing a technological revolution comparable only to the changes resulting from the Gutenberg printing revolution in the mid-1400s. To what extent will our ancient axioms be applicable in the new world of electronic publishing? "Axioms From the Ancients" also addresses that question.

The presentation is illustrated with applicable images from each century from the 1300s on, through the early 1800s. These will be displayed by means of viewgraphs or slides as the presentation is given. The text is in English, but because so much of the content resides in the images, the message should be easily accessible through any potential language barriers.

THE ROLE OF TRANSLATION IN RENAISSANCE *IMITATIO*

In his *Deffence et illustration de la langue Francoyse*, Joachim Du Bellay claimed that through *imitatio*, not translation, French literature could successfully be enriched (as Latin had been by Greek). Like certain other humanists (Viana, Toscanella), he saw translation as a limited procedure that made available only the *sentence*, not the *éloquence*, of its sources.

Not only was this view of translation inconsistent with Renaissance treatises on translation (by Bruni, Vives, Dolet and others) but it ignored the important role translation had played historically in the practice of *imitatio* (as humanists inherited it through Cicero, Quintilian and Pliny). Translation had been employed as much for the training of language and eloquence as it had been in bringing foreign texts to new audiences.

When translation is seen in its history as *genus exercitationis*, a formative method of instruction in language, rather than merely as a means of removing linguistic barriers between a given text and an alien audience, it makes possible the kind of *imitatio* which Du Bellay encouraged, but for which he ends up providing more metaphor than method.

Divorced from the pedagogical efficacy of translation exercises, Du Bellay's *imitatio* is really only literary criticism by another name. In contrast, Renaissance pedagogical treatises by Sturm, Ascham and Vives—based on imitation *through* translation—demonstrated how translation could provide the means for absorbing both the *res* and *verba* of esteemed sources (and actually achieve Du Bellay's goal of "innurition"). In these treatises, the role of translation is not to restrict, but to empower *imitatio*, for it provided the technical method through which not only the subject matter, but also the lexical, syntactic, and rhetorical qualities of a model could be adopted into a new linguistic setting. Absent translation, Renaissance *imitatio* is hollow.

The Printing of Rhetoric

The history of rhetoric has not yet sufficiently addressed the changes that occurred after the invention of printing in the fifteenth century. The historians of rhetoric have tended to neglect the material conditions of its media, at times seeming more interested in the supposed continuity of a rhetorical tradition in Western culture. But the material conditions of language play a crucial part for the language arts. For more recent times, the widespread introduction of personal computers affords a good example for the significance of the instruments which we use when we use our language. In the light of the electronic "transformation" of language we are now better equipped to analyze the changes rhetoric underwent in the course of Gutenberg's invention. My presentation will concentrate on the changes the introduction of print had for rhetoric as a discipline. I assume that rhetoric is never concerned with language as such, but with a specific, material realization of linguistic communication. I will focus on the links that exist between the discipline of rhetoric and the conditions of the language in the age of print.

My presentation will give an outline of some areas for future research, concentration primarily on :

The introduction of graphematic figures

The development of a graphic modes of representation for linguistic relationships, as in the tree-images associated with the name of Ramus

The strengthening of a material topic of florilegia, commonplace books anthologies, and similar collections of linguistic materials

The rise of a new class of rhetorical texts which are being authored by printers and publishers

In this paper it will be considered the development of the scholastic rhetoric as it happened in Rome at the first century B.C. and in particular the birth of the figure of *perfectus orator* as specialist not only in rhetorical rules, but also in law, philosophy and literature.

Therefore the first question we will answer from an historical point of view is whether the idea of *perfectus orator* was influenced by the juridical schools and itself influenced in its turn the character of *artifex* we find in Horace's *Ars Poetica*. The second question which will be investigated will be regarding the possible theoretical link between the classical poetry of Horace and Vergil and the scholastic rhetoric of Quintilian and the Roman rhetoric after Quintilian.

CHARLES CALDER

TESTIMONY IN SHAKESPEARE'S RICHARD II

Tudor logicians recognised two types of argumentation: inartificial and artificial. The first kind consists of testimony: the second derives from the processes of logical investigation.

This paper is concerned with Shakespeare's uses of testimony in selected scenes from Richard II. The scenes which will be examined are II.iv.; III.iv.; IV.i. (with special reference to Carlisle's oration, lines 114-149 - the most grindingly insistent example of testimony in the play). Testimony accommodates oaths: vows: maxims: proverbs: warnings. It encompasses human and divine wisdom: the portents described in II.iv. are signs which "forerun the death or fall of kings" (15). Recollections and predictions are powerfully deployed by Shakespeare in his history plays; here I shall be particularly concerned with such figures as paraenesis, ominatio, and euche.

In analysing speeches I make use of the definitions of tropes and schemes set out in Puttenham's Arte of English Poesie and in the 1577 and 1593 editions of Peacham's Garden of Eloquence.

La operación de inventio en la Poetria nova de Godofredo de Vinsauf.

Esta obra que permanece enmarcada en uno de los grandes géneros retóricos medievales, el ars poetriae, destinada a aconsejar al escritor que desee componer versos, nos proporciona un considerable material en torno a la operación de inventio.

El autor se hace eco de las doctrinas contenidas en las obras de los principales maestros de la retórica, si bien las incorpora con maestría en un corpus teórico dotado de innovaciones.

Enumeramos alguno de los temas que será objeto de nuestro análisis y estudio:

- Primacía del pensamiento sobre la expresión: la belleza del intelecto.
- La inventio como operación de hallazgo del material intelectual.
- Necesidad de un orden en la delimitación del asunto.
- Relación de la inventio con la dualidad res-verba.
- Inventio y dispositio: relación entre ambas operaciones retóricas.
- La intellectio, operación no constituyente del discurso y punto de partida de la producción textual.
- La doctrina de los loci.
- Ampliación del concepto de expresividad elocutiva al dominio macrotextual.
- Estudio del texto retórico, etc.

El estudio de estos aspectos de la obra, preceptiva en esencia, nos permite encontrar en germen la teoría de las macroestructuras textuales, lo que nos permite considerar a la Poetria nova de gran interés para la revisión moderna de la Retórica dentro del programa desarrollado por la Retórica General.

L'elogio della brevità tra retorica e letteratura:
Callimaco, *epigramma* 11 Pfeiffer - *A.P.* VII 447

Si propone la lettura dell'epigramma sepolcrale callimacheo che commemora un uomo il cui tratto distintivo era la brevità. Alla brevità dell'uomo celebrato corrisponde la brevità dell'epigramma che lo ricorda, costituito da un solo distico. Il componimento, con l'immediatezza della *pointe* epigrammatica, è il luogo letterario in cui la brevità, quale aspetto essenziale della poetica callimachea, rispecchia e amplifica la brevità, quale nozione tecnica retorica, con implicazioni di tipo etico e psicologico.

El humanista español Bartolomé Ximénez Patón (1567-1640), amigo de Lope de Vega y de Quevedo, publicó en 1621 una importante retórica titulada Mercurius Trimegistus, sive de triplici eloquentia, sacra, española, romana. Esta obra, que no ha vuelto a editarse, es la más importante de este erudito español del siglo XVII, interesando de la misma especialmente la parte que dedica a la elocución española en arte por incluir un gran número de ejemplificaciones basadas en textos barrocos, lo que viene a ser su mayor originalidad, al renovar, según García Berrio, la tónica esclerotizada de las retóricas de su tiempo y al pensar efectivamente en lo español y no en otros marcos culturales.

Mi comunicación tiene por objeto el estudio descriptivo de esta serie de ejemplificaciones, basándome para ello en la parte de su retórica dedicada a la elocución española, que contrastaré con la edición de Elocución española en arte, de 1604, y a una oportuna valoración de las mismas en relación con las partes sacra y romana.

"EL NEW CRITICISM Y LA ENSEÑANZA DE LA RETÓRICA"

Es nuestro propósito abordar en este trabajo la concepción retórica --o, mejor, neoretórica-- de algunos de los más importantes "new critics" norteamericanos, con el fin de demostrar que si la labor de regeneración de la enseñanza de la literatura emprendida por el "New Criticism" en los años treinta fue enormemente fructífera en las aulas universitarias de los Estados Unidos, su preocupación por la correcta enseñanza de la Retórica en los mismos niveles de instrucción no fue de menor envergadura y relevancia.

Nuestro principal punto de partida lo constituye la Modern Rhetoric de Cleanth Brooks y Robert P. Warren (Harcourt Brace Jovanovich, New York, 1979), que, como sus mismos autores indican en el prefacio a la cuarta edición, ha de ser considerada como un instrumento de enseñanza efectiva para el instructor y como un libro de texto simple y útil para el estudiante.

Tras el análisis de los puntos cardinales de la mencionada obra, y para finalizar, tratamos de determinar el significado esencial que la aportación retórica del "New Criticism" posee en el marco general de la Neoretórica.

Timothy Dwight Writes America
Producing Interpretation in Travels in New England And New York

Historians of rhetoric in America have written about rhetorical theory as it was codified and taught in the 18th and 19th centuries to enable them to turn their attention to a historiography that examines rhetorical practices as they functioned there. Such examinations are projects in the history of culture, exploring ways those practices contributed to individual and collective self-definition. But they are also projects in the history of rhetoric, enabling us to identify not only the effects produced by rhetorics that were theorized and taught, but also alternative rhetorics that while not formalized in theory or pedagogy attempted in practice to reproduce in those they addressed interpretations of considerable cultural importance.

Timothy Dwight is a case in point. For over two decades at the turn of the 19th century, he was teacher and theoretician of rhetoric at Yale, and as president of the college he was a prominent practitioner of the homiletic and civic oratorical rhetorics he taught there. Late in his career, however, as the politics of the new United States took an increasingly secular and democratic shape and its citizens became increasingly hostile to his Puritan vision of its future, Dwight began writing a travel book. This book, Travels in New England and New York (1818), was written as his influence over pulpit and podium declined and was published just after his death. I read it as his attempt assert that political vision through the practice an alternative rhetoric. Dwight turned here from argument to description, from proposition to observation, from what ought to be to what is--or seemingly so. His narrative produces a reading of New England and New York that validates political principles he would otherwise preach by locating them materially as facts of the landscape. This rhetoric, which we can theorize in terms currently applied to narrative and epideictic discourse, produces in readers, almost irresistibly, an interpretation of community that conforms to Dwight's political vision. In doing so, this rhetoric that he never theorized nor taught is as disingenuous as it is powerful, presenting one man's hopes and fears for America as accomplished fact.

In this paper I am going to talk about how Julia Kristeva's work might be used to think about rhetoric and feminism, specifically to address the problem of marginality. Feminism calls attention to what has been excluded from public discourses, exclusions of the woman, but also of elements in discourse with which she is associated: affect, nature, the body. Challenging the usual orders of domination, feminism deconstructs the absolute authority of philosophy by showing how truth has been gendered, and how it depends on those gendered exclusions. Feminism, in other words, has been a practice which demonstrates the contingent and historical determination of traditional reasoning. However, feminism also finds itself defined by the very exclusion-making which it wants to protest. Julia Kristeva warns us that feminism, defined too positively, is in danger of reinforcing the polarized identities of male/female, self/other. Kristeva shows us how a consideration of rhetorical ethos mitigates the way negativity functions in a purifying logic of either/or to create scapegoats and paranoia, relocating feminist issues within a history of rhetoric. As she brings these concerns together, Kristeva emphasizes the ethical dimensions of her analysis.

Julia Kristeva is one of the most important of poststructuralist theorists, but why would we want to call her a rhetorician? Would it not be clearer to call her a philosopher, or a psychoanalyst? In fact, that is precisely what has happened. But it is my contention that these designations have tended to obscure the way that Kristeva's work challenges philosophy from the position of rhetoric, and changes the psychoanalytic alliance with philosophy against rhetoric.

I argue that what Julia Kristeva helps us to see is the doubleness of how what psychoanalysis calls "transference" works—as rhetoric—both formally, as a trope, and to enlist our affect, as persuasion. Kenneth Burke said in *A Rhetoric of Motives* that identification functions persuasively before any argument might be advanced. Kristeva insists on the importance of identification, but also that we keep before us its metaphoricality—to transfer one's affective investment from one identity to another is to make a metaphorical identification between self and other. It is also the way the ego constructs its imaginary identity. Thus the purely rhetorical category of the ethos and its contingent relationship to pathos are not merely formal matters, but the very site of our identity in culture, and the rhetorical situation is where we construct, again and again, the fragile truth of our relationships.

Kristeva is a rhetorician of what John Gage has called the "dialectic" rather than the technical. This is to say that she is interested in a kind of knowledge that can only be rhetorical, the product of an exchange between speaking subjects. The situation of psychoanalysis is a rhetorical situation which produces analytic knowledge in the only form that knowing can take. She does not, then, regard either writing or speech as a product representing some prior knowledge, but as a process, or "work in progress," which produces both the author and the audience in its text. Her special importance to women rhetoricians comes out of this attention to the subjects of rhetorical invention.

JOACHIM CLASSEM

- 1) Melanchthon's use of rhetorical categories in New Testament criticism
 - 2) Literary criticism and rhetoric in Dionysios of Halicarnasso
-

- 1) The paper shows first how Melanchthon differed in his approach to New Testament criticism from L. Valla, Lefèvre d'Étaples and Erasmus in that he introduced rhetorical categories and secondly how he applied these categories in his commentaries on the epistles to the Galatians and the Romans.

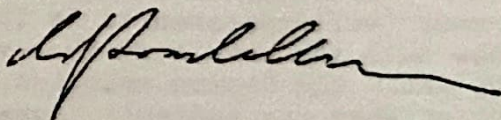
- 2) This paper seeks to explore to what extent the treatises which Dionysius of Halicarnassus devoted to literary criticism use traditional rhetorical categories.

Illustre collega, caro amico -

here are two proposals for a paper to be read at the next conference; I hope one of them will be acceptable.

Cordiali saluti

26 X 98



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Deutschland

RHETORICAL ENGAGEMENT IN MILTON'S A MASQUE

This paper will seek to shed light on both the Congress's major themes, Ethics and Pedagogy in relation to Rhetoric. My text is A Masque (1634) and I intend to show not only how false rhetoric exposes Comus's corruption, but more significantly how Milton uses the children performing the masque to embody a persuasive pedagogy of Virtue, Reason, Valour and Philosophy, furthering a powerful ethical AND emotional engagement with the intended audience.

Recent scholarship argues that the masque was immediately occasioned by a notorious local event ('ill managed merriment' leading to rape), and only the resolution of the courageous female appellants, supported by the male authority of the Earl of Bridgewater, countered a protracted attempt to subvert justice. In Milton's masque, this 'authority' is vested in the Platonic figure of the Daemon, acted by Henry Lawes, the children's tutor, a lifelong Platonist. My paper will show how such an image of logic and philosophy, truly taught, is arrayed by Milton against the 'dazzling fence' of Comus's logical and emotional sophistry. Evidence for his use of topics and dialectical procedures will be taken from Milton's own Art of Logic, and I shall also show how he discriminates between types of emotional engagement within an integrated rhetoric.

I shall argue that not only is A Masque a manifestation of rhetoric in its central debate, but also in the use of persuasive incident and imagery framing that debate. We see Pedagogy teaching how to detect and defeat false rhetoric (which corrupts reason with sensuality, and divinity with false reason), and how to deploy sacred rhetoric (which controls fear and desire with reason, and guides reason with contemplation). Thus virtuous youth is enabled to expose and confound corrupt age, to rebuke corrupt power (well-represented in the original audience!), and to show how much the weak need that vigilant protection and empowering which the Daemon embodies. The ultimate stage of persuasion comes when the audience (moved to reflection by the herb haemony and the immortalised Sabrina) is taught how to unmask A Masque and to decode the political, ethical and Christian significance of the ambiguously personified Comus.

El Accessus a la Gramática de Pastrana

Aunque la Gramática de Pastrana no siempre va precedida de accessus, dos incunables así la transmiten. El interés que despierta dicho accessus es doble: por un lado, sus innovaciones respecto a la norma, lo cual puede ayudar a seguir la evolución de este tipo de presentaciones por relación a sus modelos. En segundo lugar, la información que contiene es de gran valor para fijar el origen y la trayectoria de un texto tan controvertido como é ignorado.

THE DEVELOPMENT OF RHETORICAL THEORY IN THE UNITED STATES 1914-1945

This paper sets out to trace the history of the development of rhetorical theory in the discipline of Speech Communication from its establishment in 1914 to the end of the second World War. The paper discusses the preservation of the rhetorical tradition in the discipline of English in the late nineteenth and early twentieth centuries. It traces the influence of classical and eighteenth century theorists in university texts of the period.

After the establishment of the National Association of Teachers of Public Speaking in 1914, the new discipline turned to rhetoric as one of its early areas of scholarship, especially since English had turned its interest more largely to literary criticism.

The earliest scholarship in rhetoric was devoted to the explication of the work of the classical theorists. Some of the work, particularly that of Bromley Smith, was based on the reading of the original texts. Other writers relied on translations and secondary sources and, thus, were quite derivative.

In the early 1920s the study of rhetoric was prominent enough that James Winans proposed that the name of the discipline be changed from speech to rhetoric. At the same time scientifically directed scholars were arguing against the centrality of rhetoric.

By the mid 1920s some attention was shifted from the classics to later works. Studies were undertaken of such writers as De Quincey, Thomas Wilson, Milton, Campbell, Edmund Burke and Whately.

By the late twenties the work in rhetoric had become less derivative and more analytical. Writers, such as Everret Hunt, began to explore the connections between rhetoric, literature and philosophy. Others, especially Hoyt Hudson, helped to define the rhetorical tradition.

In the 1930s and 40s the profession centered more of its attention on the exploration of rhetorical concepts as in the work of James McBurney and Irving Lee.

RHETORIQUE ET POLITIQUE AU XVII^e SIECLE:
L'IDEAL DE LA BREVITAS CHEZ VIRGILIO MALVEZZI.

Le marquis Virgilio Malvezzi (1595-1654) mérite d'occuper un rang de premier ordre dans le panorama international du XVII^e siècle européen en tant qu'écrivain politique et moraliste, maître de style de toute une génération de prosateurs et d'historiens grâce à la célébrité de son œuvre littéraire entre 1620 et 1650. Avec des opuscules comme Il Romulo (1629), Tarquinio Superbo (1632), Davide Perseguitato (1634) ou les Considerationi delle vite d'Alcibiade e Coriolano (1648) Malvezzi connaît un succès considérable, ses livres ont été rapidement traduits dans les langues européennes les plus importantes, et sa prose admirée pour sa brièveté et sa profondeur.

Personnalité littéraire et mondaine dans sa patrie, il fût reçu en grand écrivain par les milieux cultivés de Madrid et il fit tout naturellement partie du cercle politique et académique que le Comte-Duc d'Olivares créa autour de lui. On le tient pour un modèle de laconisme dans une nation qui se réclamait de Sénèque et de Martial, et qui avait fait du style bref un emblème de l'hispanidad.

Juste Lipse avait rattaché à la fin du XVI^e siècle le nouveau laconisme européen à la pureté des mœurs et à la sobriété, à la vigueur intellectuelle et à la virilité. Malvezzi représentera aux yeux de ses admirateurs la perfection de cette brièveté sententieuse, le modèle du style "politique", adressé aux Rois et aux Princes et le plus approprié à la réflexion sur l'Etat moderne. Les liens entre le choix politique et l'idéal stylistique ressortent avec évidence de l'œuvre du moraliste bolonais, dont le néostoïcisme est à la fois aux sources d'une conception de l'histoire, d'une forme de spiritualité chrétienne, et de son expression sévère et méditative.

ETY FOR THE HISTORY OF RHETORIC
TRACT
NIDAD DE LOS PRINCIPIOS
QUINTILIANO: INSTITUCIONES
OS A LA EDUCACION FISICA

Instituciones Oratorias, se
respecto a la elocuencia, se
inicio, Libro I y II, a la
sobre cómo debe ser ésta
s libros resalta una serie
actualidad, tanto en la
n particular, tanto en la
d para mejorar la
a la naturaleza del
Educación Física
to en la obra de
siendo recogidos
nza en España,
ón del alumno,



SOME RENAISSANCE POLISH COMMENTARIES
ON ARISTOTLE'S RHETORIC AND HERMOGENES' ON IDEAS

This paper will report on the contents and significance of a number of manuscripts in Polish libraries (Biblioteka Narodowa, Biblioteka Jagiellonska) that contain commentaries on Aristotle's Rhetoric and Hermogenes' On Ideas. These commentaries provide an index to measure the cultural reception of Greek rhetorics in Poland, in an intellectual milieu dominated by the Ciceronian tradition, in the 16th and 17th centuries.

INTERNATIONAL SOCIETY FOR THE HISTORY OF RHETORIC

ABSTRACT

TITLE: CLASICISMO Y MODERNIDAD DE LOS PRINCIPIOS EDUCATIVOS EN LA OBRA DE QUINTILIANO: INSTITUCIONES ORATORIAS. LIBRO I Y II, APLICADOS A LA EDUCACION FISICA ACTUAL.

A través de la obra de Quintiliano Instituciones Oratorias, se pretende renovar la educación en la juventud respecto a la elocuencia y oratoria. Se presta especial atención en su inicio, Libro I y II, a la educación primaria, en la que hace un estudio sobre cómo debe ser ésta respecto al maestro y respecto al alumno. En estos libros resalta una serie de máximas educativas de gran importancia en la actualidad, tanto en la educación en general como en la educación física en particular como son: enseñanza individualizada, motivación y variedad para mejorar la predisposición del niño a la enseñanza, adecuación a la naturaleza del niño, etc.. Valores éstos de gran trascendencia en la Educación Física actual, y que pretendo hacer notar por su valor, tanto en la obra de Quintiliano, como en la actualidad, donde incluso están siendo recogidos como objetivos en los proyectos de Reforma de la Enseñanza en España, donde se pretende dar más protagonismo a la personalización del alumno, preocupación ésta que ya compartía Quintiliano en su obra.

JUAN PÉREZ DE PREYO: PEDAGOGIA HUMANISTA EN LA UNIVERSIDAD DE ALCALÁ DE HENARES.

El propósito de este trabajo será presentar dentro de un contexto pedagógico la figura y la obra de Juan Pérez de Preyo, catedrático de Griego en la Universidad de Alcalá de Henares. Toda su obra está encaminada a la enseñanza, entendiéndola como un justo equilibrio entre el estudio de la ars y la práctica de la exercitatio y sirviendo aquella de muestra válida de esa concepción. Así, realiza una traducción a varias obras de L. Ariosto y A. Piccollomini que, junto a su importancia en la dramaturgia renacentista (aún no bien determinada y cuyo estudio realiza actualmente D. Antonio Alvar Ezquerro), suponen un modelo práctico de aprendizaje de la lengua, mezclando los sabidos propósitos de utilidad y deleite.

Del mismo modo, y dentro de esa preocupación pedagógica, escribe en 1.539 sus Progymnasmata, objeto particular de estudio de esta ponencia. En realidad el libro se sale un tanto de los moldes del género; se compone de dos partes definidas:

1. De genere elocutionis et utilitate. Breve manual de Retórica que sirve de introducción al resto del libro en que se define su status y divisio, se estudian colores, schemata y artificii rethorici con profusión y se acaba indicando las líneas maestras de lo que debe ser la labor del praeceptor.

2. Libri declamationum. controversiarum, deliberativarum. Consiste en un comentario profuso y detallado de algunas de las declamationes de Séneca, a las que hace preceder de un prólogo y una declamatio original. En aquél se preocupa por determinar la importancia de este exercitatio, así como la exacta definición que controversia y deliberatio alcanzan en la obra del retórico latino, en ésta no hace sino cumplir metódicamente con el fin pragmático que propugna su método pedagógico.

"Irrefutable Proof" and Ethical Argument in Cicero's Pro Roscio Amerino

This paper will suggest a method for investigating concurrently two important questions that have yet to receive systematic study. First, given that a significant part of Cicero's original audience shares with him an education grounded in rhetoric, how does the orator use this common knowledge of rhetorical techniques in order to manipulate the audience's perceptions? Second, what is the relationship of reasoned argument, Aristotle's logike pistis, to the portrayals of character, roughly Aristotle's ethike pistis, which have received so much recent attention as wellsprings of Cicero's persuasive power?

To relate the two questions, I first establish the expectations that one form treated in the ancient handbooks as reasoned argument will arouse in a rhetorically educated audience. That form, chosen because it is well documented, unambiguous, and common in Cicero's speeches, is the dilemma. In the rhetorical theorists, we find these expectations attached to this form of reasoned argument: 1) It is an emphatic and memorable device offering two choices that are both exhaustive and mutually exclusive. 2) It underscores in a forceful way the inconsistencies in an opponent's narrative, argument, or behavior. 3) It embodies reasoned arguments that are irrefutable ("necessarie demonstrantur," Inv. 1.44).

I then examine the ways in which Cicero brings the expectations that attach to this form of reasoned argument into play to manipulate his audience's perceptions of the characters in Pro Roscio Amerino. Through a very brief discussion of key passages, I identify these four ways in which the rhetorical expectations attached to a reasoned argument form, rather than the content of reasoned arguments themselves, interact with and strengthen Cicero's matrix of ethical proofs. 1) A canonically invincible form of reasoned argument can provide an illusion of rigor that serves, quite extra-rationally, to validate the specious ethical presumptions upon which it is based. (secs. 74 & 79). 2) Similarly, such a reasoned argument form can lend an illusion of argumentative rigor to a passage of virtually incoherent innuendo (sec. 93). 3) Since dilemma is a forceful and ostentatious way to embarrass an opponent, Cicero can claim that the opposition has placed his client in a dilemma, and so vilify his opponents and win sympathy for his own cause (sec. 30). 4) Finally, Cicero can buttress his own ethos by claiming that he himself is confronted by a dilemma. He wins the trust and respect of his audience by explicitly espousing the conflicting feelings that they may share (sec. 124). Thus he gains a license to pursue a delicate argument without giving offense.

This collection of effects constitutes the core of a typology, and suggests one feasible approach for systematic examination of the relationship of ethikai and logikai pisteis in Ciceronian oratory.

Reason as Justice in La Nouvelle Rhétorique

It is fairly well-known that Chaim Perelman's positivist theory of justice was transformed by his study of the history of legal reasoning. He was able to overcome his skepticism about values only through the development of a new theory of rationality. However, it is not as often recognized that La Nouvelle Rhétorique itself finally rests on an ideal of justice. In the end, judgments about the strength and validity of arguments appeal to the rule of justice. Perelman was able to rescue the theory of justice only because his theory of argumentation is implicitly founded on an ideal of justice.

Having shown this circularity in Perelman's reasoning, I make an effort to defend it. In fact, I give Perelman credit for making a radical and profound philosophical move: La Nouvelle Rhétorique makes rhetoric itself a kind of justice.

RETORICA ED ETICA DEL SUBLIME

Il trattato Del Sublime dello Pseudo-Longino costituisce una sorta di "etica poetica" in cui le operazioni retoriche esprimono l'immaginario assiologico di un mondo culturale che attraversa una crisi generale. Nel nostro contributo cercheremo di mostrare come l'ethos non si può distinguere dal pathos che, espresso dalle più diverse strategie inventive, dispositive ed elocutive, risale ad una idealizzazione trascendentale della poetica in rapporto diretto con gli effetti della metafisica platonica. Quindi ci interessa stabilire i contenuti estetici e ideologici derivati dal legame tra le procedure retoriche di configurazione espressiva dell'athos sublime e l'ideologia della trascendenza poetica costituente il pathos metafisico -anche mitico ed eroico- della sublimità.

Rhetoric and Pedagogy: Newton and the Jesuits

Thomas Kuhn noted that the first attempt to propose a scientific theory in a scientific journal was Newton's famous letter on the theory of light and color that appeared in the Philosophical Transactions. This paper argues that the letter was conceived as a "teaching," founded upon traditional methods of scientific inquiry and presentation, and was never intended as a description of experimental proof for a hypothesis. Newton's methodology as conveyed in the letter has often been misjudged by his contemporaries and by modern commentators as well. In Newton's day when modern science was just developing new theories about the nature of scientific proof led to confusion regarding what Newton claimed to have done. Some expected him to follow the tenets ordained by Rene Descartes or those of Francis Bacon, the latter enunciated by Sprat in the History of the Royal Society. Today, some see Newton as inaugurating a radical new rhetorical approach to science.

Newton, however, claimed, and his writings show, that he favored traditional methodology, which proceeded through dialectical reasoning and demonstration to test scientific inquiry and to present it. Rhetoric does play a part in imparting that message but it does not dictate the method nor drive the message. Newton's first letter on the nature of light is couched in the social conventions of epistolography that mold the tone and manner of presentation, but the demands of formal scientific demonstration govern the content of the proof he offers. He infused it with rhetorical color in his description of his reactions, much as Galileo had done in conveying his response to what he saw with the telescope in Sidereus nuncius.

In the exchange of letters between Newton and Jesuit scientists who challenged his theory confusion reigned, and questions raised and answered are often punctuated by rhetoric. Ignatius Pardies, professor of mathematics at Clermont College in Paris, was misled by Newton's use of the term "hypothesis." The English Jesuit Francis Line, teaching at Liege, attempts unsuccessfully to replicate the experimentum crucis, while Line's successor in the chair of physics, Anthony Lucas, follows Baconian methodology in offering contrary experiments to dispute the results. Exasperation at the failure of his correspondents to grasp the nature of his proof prompted rhetorical retorts and eventually reduced Newton to silence. Abandoning correspondence as a means of conveying the theory, he returned to the subject of light and color in the Opticks only after many years. There he considers his opponents arguments, this time not with impatient rhetoric and incomplete dialectic, but with a full dialectical response to potential objections to his thesis, an approach recently misconstrued by Alan Gross as a new use of the rhetorical question-- instead of standard dialectical procedure for dealing with a thesis where objections are outstanding.

From Persuasion to Identification in Medieval and Modern Rhetoric

Although Medieval Rhetoric is often described as an interruption in the study of classical rhetorical theory, it is best understood to be on a continuum with other periods of Rhetoric which strategically adapt Greco-Roman teachings to their own exigencies. In order to undermine the view of Medieval Rhetoric as a "trivial" aberration and establish historical continuity, this paper compares the aim of much Medieval Rhetoric to that of Kenneth Burke's modern rhetorical theory, this aim being to reconceive classical "persuasion" as "identification."

In A Rhetoric of Motives Burke contends that identification is necessary for Aristotelian persuasion: one must identify with a rhetor's ideas, tone, gestures and speech patterns before one is persuaded. However, identification should not be considered merely a means to persuasion as Aristotle argues, continues Burke; identification must be Rhetoric's telos. In a warring world, Rhetoric's end should not be victory in verbal combat, according to Burke, but cooperation.

While Burke promotes a theory of identification in the interest of peace, medieval rhetoricians emphasize it in the interest of Christianity. The artes praedicandi and poetriae highlight each genre's formal properties so that the writer might compel audience identification with the narrative structure and thus with the Christian message. Deriving their formal techniques from the De inventione and the Rhetorica ad Herennium, the artes praedicandi and poetriae redirect these appeals from winning court cases to establishing a community of the faithful. Similarly, the artes dictaminis appropriate formal prescriptions from the same sources in order to promote the reader's identification with the writer's purpose. Such agreement on the significance of personal interaction enables social unity, metonymous for cosmic harmony.

Augustine articulates the linguistic theory by which the prescriptions for the three arts operate in the De doctrina christiana. Adapting Cicero and Quintilian's teaching that the study of Rhetoric inculcates wisdom, Augustine shows how such study leads to righteousness, how interpretation of the charitable meaning of signs effects identification with the ways of God.

L'éthique rhétorique de la réconciliation et la figure du roi de France Henri IV.

Plutôt que de considérer globalement l'Éthique d'une part, la Rhétorique de l'autre, comme deux entités indépendantes dont il conviendrait de décrire ou de régler les rapports chez le *vir bonus dicendi peritus*, j'aimerais, dans une problématique plus institutionnelle, montrer que les changements de statut qui ont affecté, historiquement, la discipline rhétorique (tour à tour encouragée, tolérée, limitée, interdite, etc...) se sont régulièrement accompagnés d'un discours éthique les justifiant et mettant en avant telle ou telle valeur alors dominante dans les instances de décision.

J'en prendrai pour exemple les vicissitudes de l'enseignement rhétorique en France entre 1789 et 1830 : supprimée des programmes sous la Révolution Française, au nom de la Raison, certes, mais aussi de l'Égalité et de la Vertu Républicaines (1792-1802), puis remise à l'honneur dans les lycées napoléoniens comme appareil nécessaire de la Grandeur héroïque et de la Gloire impériale (1802-1815), son renouveau néocicéronien (J.V. LECLERC, J.A. PIERROT-DESEILLIGNY, R. TRÉDOS) s'accompagne à la Restauration (1815-1830) d'un discours justificatif qui prend pour valeurs suprêmes le Pardon et la Réconciliation nationale, identifiant les rois restaurés non pas à Louis XIV, ce monarque de Gloire à qui Napoléon rêvait de ressembler, mais bien à Henri IV, le roi *clément* qui, en renonçant à ses convictions personnelles, avait su mettre un terme aux guerres de Religion, et qui, l'année même de l'édit de Nantes instaurant la liberté de culte (1598), avait introduit la rhétorique latine dans les programmes de l'Université de Paris.

En d'autres termes, à travers cet exemple précis, j'entends travailler le thème Éthique et Rhétorique dans les directions suivantes : au nom de quelles valeurs éthiques justifie-t-on la Rhétorique ? et quelle rhétorique ? dans le cadre de quelles institutions ? avec quelle représentation éthique de ces institutions ? incarnée dans quel personnage ?

An outline for the study of the example

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The literary institution of the middle ages enclosed two literary cycles: one clerical and one popular. The two cycles had their own public and their own genres. A genre which was common for both cycles was *exempla*, or rather the 'autonomous' *exempla* - materials for *exempla* - since *exempla* above all is a functional, rhetorical genre. 'Autonomous' *exempla* could also be collected from the historiographers and their works. Materials for *exempla* could also be collected from the Bible, from the ancient authors and their writings as well as from contemporary events.

Since *exempla* occurs in both 'autonomous' forms as in 'intentional' and functional forms, this opens for a study of *exempla* in relation to literary genres as the renaissance novella. The novella was through its materials intimately connected with the 'autonomous' *exempla* in medieval and renaissance collections of *exempla*.

I want to show that there exists more connections than the one already mentioned, and that the relationship between *exempla* and the collections of *exempla*, and novella and novella collections, are more close than one has up to now believed, since both the *exemplum* as well as the novella basically presupposes and explicit forms the same rhetorical attitude by the narrator as well as by the addressee. This is shown in the novella collections frame-narratives. In these frames it is distinctly expressed that the representative readers - the public inscribed in the frame narrative - takes up the adequate rhetorical attitude of reception as audience of *genus demonstrativum*. The novella collections of the renaissance gives, through its frame-narratives, the context, which makes it possible to comprehend the novella as an 'intentional' *exemplum* in its rhetorical sense.

Rhetorical Imitation and Ethical Indoctrination

Beginning with Anthony Grafton and Lisa Jardine's contention that Renaissance Humanist education was too disordered and detailed to develop students' critical thinking and skills for civic life, I argue that under the influence of a more orderly Erasmian educational method, English Renaissance educators used reading instruction and rhetorical imitation pedagogy to instill in their students conformist political and religious doctrine. I outline and exemplify the method of reading and imitation by which such indoctrination took place, noting the tension between Erasmus's pedagogical prescriptions and his understanding that rhetorical imitation must be a creative process.

Antoine Arnauld in L'Art de Penser (1662, first English edition in 1685) and John Locke in An Essay Concerning Human Understanding (1690) both discuss the passions as hindrances to right reasoning and therefore as encumbrances to communication. However, their subsequent responses to this problem illustrate differences between the French and English understandings of the roles the passions can and should play in discourse. For Arnauld, the passions are unfortunate but unavoidable human foibles that can, if understood by the rhetorician, be used as effective tools of persuasion. With them, the rhetor can attract the attention of the auditor and rivet it to the truth. We can trace the development of this approach in L'Art de Parler (1675, first English edition in 1676) by Bernard Lamy.

John Locke, however, epitomizes an English ambivalence to the use of the passions, an ambivalence that vacillates between total distrust of the power the passions seemingly have to motivate action and begrudging acceptance of the impossibility of keeping or making discourse free of them. Mary Astell in A Serious Proposal to the Ladies, Part II (1697) attempts to obviate this ambivalence by embracing a more Continental position on the function of the passions in discourse. Her work evidences a familiarity not only with her fellow countryman Locke but also with the Port-Royalists Arnauld and Lamy whose work she cites. However, her attempt to integrate their approach to the passions for an English audience fails primarily because of the English view that any blatantly rhetorical persuasive move is suspect.

The crux of the conflict between these two approaches to the passions can be located in the understandings of each tradition on the relationship of reasoning and discourse to truth. For the Cartesian French, reasoning proceeds from established truth. For the English, reasoning does not proceed from truth but rather validates and establishes it.

The Rhetoric and Ethics of Representation in the Ancient Dialogue.

Scholarship on the ancient dialogue form has focussed on its ambiguous generic status, strained between the persuasive function of Protreptic, the veracity of its historical basis, and the verisimilitude required by its fictionality. This paper will give less attention to problems of biography and historical accuracy, than to tendentious characterization and casuistry. How well does the interplay of various dialogues reconcile rhetorical partisanship with the standards of fair debate? Or, seen in other terms, how often does the Socratic or post-Socratic dialogue betray tension between fair representation of opposing points of view and the encomiastic, if not hagiographic tendencies of ancient epideictic? I hope to discuss from this point of view some of the most admired dialogues of antiquity from Plato's Gorgias and Phaedrus to Cicero's De Oratore and the Dialogue on Orators of Cornelius Tacitus.

-Rétorica ed etica della rappresentazione nel dialogo antico.

La critica che ha studiato la forma del dialogo antico, ne ha sottolineato lo statuto ambiguo: si incontrano in esso, e agiscono talvolta in reciproca contraddizione, la funzione protrettica del suadere, il verismo dei fondamenti storici, e la verosimiglianza con cui è costruita la necessaria "fictionality" del discorso. L'intento è di mostrare come agiscono in direzioni opposte le motivazioni retoriche e l'esigenze di un dibattito imparziale, vale a dire quanta tensione esiste tra la rappresentazione dei diversi punti di vista e lo stile encomiastico tipico delle tendenze agiografiche dell'epidittica antica. Spero di poter discutere alcuni dei più ammirati dialoghi dell'antichità, dal Gorgia e dal Fedro di Platone al de Oratore di Cicerone, e al Dialogo de oratoribus di Tacito.

Inuentio, topoi y didáctica da literatura.

El estudio de la tónica literaria desde una perspectiva semiótica puede constituir un medio privilegiado de aprehensión del sistema literario, de su memoria (tradición) e intertextualidad (*imitatio*, parodia, pastiche, etc.). Los *topoi*, macrosignos con invariantes diacrónicas y actualizaciones temporales, permiten una mejor comprensión de los movimientos literarios, de los estilos de época (*v.gr.*: el petrarquismo), de los modos, géneros (*v.gr.*: la égloga) y formas literarios, así como de los escritores en particular. Por otro lado, en el ámbito de la retórica, en conjunción con la *elacutia* y la *dispositio*, es posible articular los *topoi* con mayor rigor, diferenciándolos de otros macrosignos con los cuales se podrían confundir algunas veces, como los motivos y los temas, siendo este un aspecto relevante para la teoría del texto y la semántica intensional. En el plano de la semántica extensional, en articulación con la historia y la hermenéutica literarias, los *topoi*, con su polisemia y polifuncionalidad, ilustran la configuración de una visión del mundo en el texto, o como elementos simbólicos arquetípicos o como valores convencionales e históricos (*v.gr.*: *locus amoenus vs. locus horrendus*). En este marco teórico y práctico, la retórica, como pedagogía de los discursos, proporciona a los estudios literarios una metodología válida y promisoría.

Summa methodice: a Dutch sixteenth century collection of biblical 'loci communes'

The first volume of the collected *Wercken (Works)* of Dirck Volckertszoon Coornhert (1522-1590) was published in 1612. This versatile Dutch humanist and Erasmian is well-known as a fundamental advocate of religious tolerance. However, he did not follow the humanist tradition of writing in the Latin language, preferring the vernacular. In doing so he was one of the first to propagate the use of Dutch and to develop this language into a means of communication with the same facilities as Latin.

The prominent first pages of his *Wercken* are allotted to a selection of the collection of 'loci communes' which Coornhert had built up during the last decennia of his life. In this publication we possess a specimen of a commonplace-book, the didactic and mnemotechnical resource so much propagated by the humanists. It can give us an insight into this humanistic technique and more specifically into the working-method and the views of Coornhert.

What attracts our attention in the first place is the arrangement of these 'loci communes'. It seems to fit in with *Agricola's* instructions, to which Melanchthon in his turn refers. A second, striking feature is that Coornhert's collection is restricted to biblical places. It seems that this is connected with his view that the truth can only be found in the word of God. This opinion is the basis of his many publications on theological and ethical questions. In this connection the question is raised if and to what extent we can find the influence of Coornhert's 'loci communes' in his writings, for example in his *Zedekunst of Hellevenskunste (The art of good manners or of well being, 1596)*, the first vernacular book on ethics ever published. Of course it may also be the other way round: the choice and the arrangement of his 'loci' may also be determined by his epistemological, theological and ethical ideas.

JOHN T. GAGE

Rhetorical Instruction Through Meditation in 19th Century
American Protestant Treatises

Having prescribed the duty of meditation, certain American Protestant traditions faced the need to teach method, and turned to rhetoric and homiletic theory for categories and rules. In this paper, I will describe how several unfamiliar 19th century treatises on meditation borrow from and adapt rhetorical prescriptions. I will trace those prescriptions to handbook traditions, and discuss possible parallels between this merger of rhetoric and religion and earlier Puritan rhetorics of prayer. Finally, I will suggest how the teaching of this audience-less rhetoric reflects and reinforces certain 19th century assumptions about rhetoric.

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Alcune tradizioni del Protestantismo Americano, dopo aver prescritto il dovere della meditazione, si trovarono a far fronte al bisogno di insegnare un metodo, e si rivolsero alla retorica e alla teoria della predicazione nella ricerca di categorie e regole. In questo saggio, descrivo come molti trattati poco conosciuti nel diciannovesimo secolo, presero a prestito e adattarono prescrizioni retoriche. Indago queste prescrizioni nei manuali di retorica, nei testi religiosi e nella precedente retorica Puritana della preghiera. Infine suggerisco che l'inesame di questa retorica della interiorità riflette e conferma certe idee del diciannovesimo secolo sulla retorica.

The Form of Preaching in Alain of Lille's *Summa de arte praedicatoria*

The standard view of Alain of Lille's *Summa de arte praedicatoria* is that the treatise represents a transitional development between the advancements of sermonic practice during the 12th century and the advent of systematic *artes praedicandi* in the early years of the 13th century. At bottom, this view is based on the determination that Alain fails to offer what later became a distinctive feature of preaching manuals, viz. a preceptive theory for the arrangement of sermons (Camargo [1983] 113, Evans [1981] 5-6, Kennedy [1980] 191, Trout [1972] 159-61, Murphy [1972] 309).

This essay challenges the standard view of Alain's *Summa* by demonstrating, first, that the work provides an explicit and fairly detailed theory of sermon arrangement, and second, that the illustration of this theory is one of the chief objectives of the work. Alain's theory of sermon arrangement is expressed in preceptive terms within the first chapter of the *Summa* (PL 210: 111C-14C [Visch]). Having defined preaching, warned against extravagance in its pursuit, and distinguished its species, Alain turns to what ought to be the form of preaching (*forma praedicationis*, 113C-14C). It takes its beginning (*initium*), he says, from theological authority (*ab auctoritate theologica*) and is concerned with a theme (*propositum*, 113C.10-113D.3). Next, the preacher must secure the good will of the audience (*captare benevolentiam auditorum*), this by demonstrating personal humility and usefulness of the subject (113D.4-114B.2). Then, Alain says, the preacher must offer an exposition (*expositio*) of the authority adopted in the beginning (114B.3-C.12). Here the preacher's efforts are entirely devoted to instruction and Alain consequently warns that the initial authority should not be too obscure and that exposition of the authority should not depart too much from the theme (114B.4-9). He adds that the preacher should also support the initial authority with other or supporting authorities (*alias auctoritates*), both Christian and pagan (114B.10-C.1), should apply emotional passages (*verba commotiva*, 114C.2-9), and ought to utilize examples (*exempla*, 114C.10-12).

Alain's theoretical commitment to these precepts for organizing sermons is confirmed by his exemplification and refinement of the scheme within the sample sermons that comprise the majority of the *Summa*. Despite the relative brevity of the examples, a number exhibit all three of the elements mentioned by Alain in his theoretical account—beginning, securing good will, and exposition; the rest include at least the first and last of these elements. Moreover, Alain's practice in the examples regularly exploits supporting authorities and examples, establishes a versatile role for divisions (*divisiones*), and otherwise makes clear how reasons (*rationes*) take an important place alongside supporting authorities in exposition.

Alain's *Summa de arte praedicatoria* clearly provides an articulate theory of sermon arrangement. And it may be added that in some ways this theory is more adapted to practical preaching than accounts of sermon arrangement found in preaching treatises of the early 13th century. Accordingly, our historical understanding of the *Summa* must needs be revised. I propose that the treatise stands, not at the end of a tradition of preaching, but—as its title would suggest—at the head of the tradition of systematic *artes praedicandi*.

FRANCISCO JAVIER GARCIA RODRIGUEZ

Hacia una retórica neoaristotélica: La Escuela de Chicago
(1930-1980)

A través de la bibliografía de los miembros más destacados de la Escuela de Chicago descubrimos un interés no disimulado por la retórica clásica y un intento de recuperar la validez de esta disciplina para incorporarla a un programa general de estudios humanísticos donde comparte su estatus junto con la crítica literaria o la historia de las ideas.

Los nuevos planteamientos establecidos por los críticos de Chicago en la enseñanza de la Literatura y de sus métodos críticos defienden la recuperación de la Retórica no sólo como ciencia clásica del discurso persuasivo, sino como moderna teoría del texto y de la construcción textual. Las novedosas concepciones pedagógicas y didácticas de la Escuela de Chicago hacen de la Retórica una disciplina insustituible dentro del diseño curricular de las nuevas Ciencias Humanas que desde sus posiciones desean propugnar.

PRESENCIA DE LA RETÓRICA EN LOS MANUALES DE ENSEÑANZA
ESPAÑOLES DURANTE EL SIGLO XIX

Un somero repaso a la historia de la Retórica nos muestra que -tanto a nivel práctico como en el ámbito de la enseñanza- fue devaluándose progresivamente. Pero tal decadencia no acabó -como afirman algunos- en desaparición o muerte en el siglo XIX. Con la presente comunicación pretendemos mostrar cuál es el papel que desempeña la Retórica en la enseñanza secundaria y universitaria durante el siglo XIX en España. A partir del análisis de más de un centenar de manuales, hemos tenido ocasión de comprobar, a) las diferentes nociones que se esconden tras la denominación de "Retórica" en muchos de estos manuales; b) la interrelación Retórica / Poética que aparece en los mismos; c) las definiciones, tanto de la Retórica como de cada una de sus partes; d) las conexiones entre Retórica y partes del discurso, y las reducciones de la Retórica a algunas de estas partes.

Así pues, pensamos que el descrédito que sufre la Retórica durante el siglo del que nos ocupamos podría deberse al elevado número de tratados, la diversidad de orientaciones que los inspiran y, como consecuencia de ambos aspectos, a la dificultad de establecer cuál sea el ámbito más adecuado para esta disciplina humanística.

A Classical Chinese Rhetoric:
The Rhetorical Theory of the Lushi qunqiu [Annals of Lu]

The Lushi qunqiu is a compilation of essays produced by a number of scholars working under the auspices of Lu Buwei, the prime minister of the state of Qin. It was completed in the year 239 B.C.E. and the present text is extremely well-preserved.

The Lushi qunqiu is an intentionally encyclopedic work. It sets out to summarize all the knowledge necessary for the ruling elite: in modern categories, such areas as statecraft, human relations, organizational communication, and even the rudiments of agriculture. As part of this grand scheme it includes a theory of language, argumentation, and persuasion. Much of this material is concentrated in one section of essays, but related points are also developed sporadically throughout the rest of the work.

The rhetorical theory presented in the Lushi qunqiu is interesting as an example of a rhetoric based on a cosmology, epistemology, and psychology which in many ways are foreign to contemporary rhetoricians. As a result, certain of the Lushi qunqiu's concepts, and recommendations are curious and quite culture-specific. At the same time the work was meant as a guide to practice; it proffers much advice familiar to students of the Western tradition and it tackles some ethical issues similar to those found in classical Western rhetorics.

In this paper I will first summarize the ontology, theory of knowledge, psychology, theory of language, and axiology which undergird this rhetoric. I will then outline the resulting rhetorical theory, adhering as far as possible to the categories of the work itself and complementing this description with an explanation of the political and rhetorical contexts the work assumes.

I will close by considering to what extent the Lushi qunqiu embodies the rhetorical principles it preaches. I will conclude that seeing the Lushi qunqiu as an exemplar of its rhetorical theory enables us to understand several puzzling features of the work, such as the order of its major sections, the repetition of key points, and the seemingly desultory treatment of many themes.

GRUNDFRAGEN EINER DIALOGISCHEN ETHIK

Der Unterschied zwischen 'Beweisen' und 'Begründen' bezeichnet die unterschiedlichen modi der Gewißheit von 'Wissen' und 'Überzeugung'. Während Wissen aufgrund 'objektiver' Verfahren überprüft und mit approbierten Methoden vermittelt werden kann (didaskalia), gilt Vergleichbares nicht für Überzeugung. Mit Hilfe von Beweisen läßt Wissen sich verifizieren oder falsifizieren, Überzeugung dagegen entzieht sich demonstrativer Beweisbarkeit. Sie ist angewiesen auf das Glaubenerweckende, das $\pi\acute{\iota}\sigma\tau\epsilon\lambda\acute{o}\varsigma$. Die glaubhaften Begründungen, die $\pi\acute{\iota}\sigma\tau\epsilon\lambda\acute{o}\varsigma$ $\acute{\epsilon}\pi\tau\epsilon\lambda\acute{o}\varsigma$ (Arist.Rhet. 1355b 35) sind keine Beweise (s.str.), sondern "Überzeugungsmittel".

Glaubhafte Überzeugungsmittel sind immer dann gefragt, wenn es in Beratungen (g.deliberativum) um Entscheidung geht über "Wege und Ziele künftigen Handelns", um "gerechtes Zusammenleben zwischen den Menschen" (Horkheimer). Das im sozialen Handlungsfeld 'Strittige' läßt sich nicht aufgrund von Beweisen entscheiden, sondern mit 'guten Gründen' (Toulmin), mit topischen Argumenten (Top. 100b8, 105a/b). Dies vermögen allein Dialektik und Rhetorik; "denn beide sind in gleicher Weise mit im Gegensatz stehenden beschäftigt" (Rhet. 1355a, 35, übers. Sieveke).

Es ist zu fragen, ob sich die Begriffe 'Beweisen' und 'Begründen' bei der veränderten Quantität und Qualität symbuleutischer Prozesse auch eignen zu einer Unterscheidung von Rederhetorik und Gesprächsretorik. So wie es ahistorisch wäre, den Demokratiebegriff in der attischen polis einzufrieren, wäre es ahistorisch, die aus den Untergangszeiten jener polis stammende 'Rhetorik' zu dogmatisieren. Wird dagegen die dialogische Wurzel von Dialektik und Rhetorik ernstgenommen, dann stellt sich (erneut) die Frage, worauf sich die im $\delta\iota\lambda\epsilon\kappa\tau\acute{\iota}\kappa\alpha\iota$ getauschten Überzeugungen gründen.

Die Diskussion der Antworten, die Kant (ähnlich später Perelmann) gegeben hat, und neuere diskurs-ethische Ansätze (Apel, Habermas), beruhigen mein sozialpragmatisches Frageinteresse nicht. Weder lassen sich die tatsächlichen Überzeugungshindernisse hinwegidealisieren, noch ist apriorisch gegeben, daß 'in the long run' eine 'ultimate opinion' (Peirce) erreicht wird. Es gilt vielmehr, in (nicht kontrafaktischen Diskursen, sondern) faktischen Gesprächen sich zu verständigen. Im Vollzug dieser dialogischen Verständigungshandlungen, der wechselseitigen Anerkennung der Begründungen wie der wechselseitigen Verantwortung füreinander und für die Konsequenzen gemeinsamen Handelns, liegt der Anspruch einer dialogischen Ethik.

La memoria en la Rhetorica christiana de Fray Diego Valadés.

En este trabajo se estudia el tratamiento de la memoria retórica que en su obra Rhetorica christiana, publicada en Perugia en 1579, hace el franciscano Fray Diego Valadés, nacido en Tlaxcala (México) en 1533. Se examina su explicación de la memoria artificial, en la que merece especial atención la relación que Valadés establece entre dicha memoria y las imágenes gráficas utilizadas por los indios del Nuevo Mundo.

The Earliest Technical Approach to Persuasion

The beginnings of Greek rhetorical theory date back to the last quarter of the 5th century B.C. Because general agreement exists on this point we tend to forget how vague our picture of these beginnings is. It is impossible today to make a clear distinction between what were actually the rhetorical concepts of the Sophists and what is Plato's biased presentation of them. On the basis of remarks found in Plato and Aristotle, it has sometimes been assumed that the rhetorical training of the Sophists might merely have consisted in pupils listening to model speeches given by their teachers and memorizing arguments and topoi in order to insert them in future speeches of their own. On these grounds it has been argued that what is to be found in the fifth century should not be called rhetorical theory but should rather be regarded as a pre-technical stage of rhetoric.

A study of the statements made about peitho and peithein - the Greek words for 'persuasion' - in the works of the authors of the last quarter of the fifth century (i.e. Thucydides, Aristophanes, Sophocles, Euripides, Antiphon, Andocides, Lysias) provides new clues for determining the level of abstraction at which rhetorical issues were considered in the late fifth century. Throughout the texts comments are made on how good (or bad) the chances are of persuading in a given situation, often adding reasons for the assessment. In some cases one comes upon full-blown rhetorical 'meta' discussions weighing the merits of arguments and other rhetorical strategies.

These comments in the investigated texts indicate that at the time persuasion was regarded as a process that can be analyzed, influenced, and discussed. In this sense one may rightfully speak of a 'technical' concept of persuasion in the late fifth century, despite the fact that in the extant contemporary texts no explicit reference is made to 'persuasion' as a 'techne'.

RHETORIC FROM THE HELL: BETWEEN THEOLOGY AND
LITERATURE

RHETORIC FROM THE HELL: BETWEEN THEOLOGY AND LITERATURE

Although the Christian tradition recognizes the linguistic aptitudes of demons, theological commentaries upon the devil's mendacious eloquence are rather scanty, almost completely fading by the 18th century. They can hardly account for elaborate patterns of the infernal discourse created in literature (from Marlowe and Milton to Mann and Bulgakov) and philosophy (Kolakowski, Lewis). This paper attempts to give a general view upon the idea of the satanic discourse and its role in raising complex ethical, psychological, political, artistic and other issues.

La dottrina delle figure retoriche
in Apollodoro di Pergamo e Teodoro di Gadara

Riesame del passo di Quintiliano *Inst.* IX 1, 10-14 (= Apoll. *fr.* 9 e Theod. *fr.* 12 Granatelli) alla luce dei diversi significati che Quintiliano attribuisce al termine *figura* i quali sono sostanzialmente tre: 1) *figura*, intesa in senso lato, cioè grammaticale che sta ad indicare qualunque variazione la parola subisca nell'ambito della frase tramite la flessione; 2) *figura* intesa in senso stretto, cioè retorico, come variazione stilistica per dare un colorito poetico o retorico all'enunciato (significato di *figura* retorica accettato dallo stesso Quintiliano e da Apollodoro di Pergamo); 3) *figura* intesa in senso ancor più restrittivo, come segno distintivo delle cosiddette *controversiae figuratae* (significato di *figura* retorica accettato da Teodoro di Gadara). Per distinguere i primi due significati di *figura* Quintiliano nel passo in questione ricorre ad una similitudine col corpo umano, mentre in *Inst.* II 13, 8-11 il confronto si basa sulla statuaria.

ARISTOTELIAN *LEXIS* AND RENAISSANCE *ELOCUTIO*

Book 3 of Aristotle's *Rhetoric* proved challenging to Renaissance writers, and nearly all the major commentators struggled with it--sometimes in staggering detail. The principal subjects were all of great interest to them: (1) the constituent parts of good diction and grammar, (2) the different kinds of styles, (3) the metaphorical aspects of language, and (4) the psychology and organization of parts of an oration. But the same rhetorical traditions and immediate social needs which made these subjects interesting also made it difficult for Renaissance writers to understand Aristotle's treatment of them.

Some commentators assigned the Roman goals of *docendo*, *movendo*, and *placendo* respectively to Aristotle's three books, and then struggled mightily to make sense of book 3 strictly in terms of "pleasing." Several commentators tried to deal with Aristotle's "virtues" of language by translating them directly into Hermogenean *ideas*, with attendant confusion of hellenic, hellenistic, and Roman perspectives. "Purity of style" was often regarded in terms of immediate Renaissance appropriation, so that the translation of *to hellênizein* as *latinitas* invited immediate confusion with the Renaissance debates about Ciceronianism and good Latin style. Aristotle's relatively imprecise discussion of metaphor and metonymy was elaborated into the reified categories of late Roman figures, schemes, and tropes. No one made much sense of Aristotle's discussions of humor and Greek metrics; most writers reasoned as Averroes had earlier when he dismissed the latter by noting that it had no immediate correlative in Arab practice.

Renaissance commentators approached book 3 with different purposes, and they made progressively better sense of Aristotle as they moved away from the effort to turn book 3 to immediate use in their own society. Some later Renaissance appropriations of the *Rhetoric* entirely abandoned book 3 and instead substituted traditional *elocutio* for Aristotelian *lexis*.

NORBERT GUTENBERG

The 'Eggshells' of Rhetoric: Arguments for Reconstructing Cultural Differences between Aristotelian and Modern Rhetoric

Modern concepts of rhetoric usually relate themselves to ancient rhetoric and are represented as 'reconstructions' of ancient concepts in modern terms. This is justified insofar as even 20th century rhetoric belongs to a historical development visible for the first time with the sophists. It is not justified insofar as it forgets that ancient rhetoric is part and ideological expression not only of an older but above all different culture. Therefore it has to be reconstructed in terms of a historical critique which distinguishes the "ideological eggshells" and the "ideological surplus" (Bloch), explains what overcomes the historical boundaries and what is due to the specific cultural situation of its time.

S. MICHAEL HALLORAN

RHETORICAL POETICS AND THE RHETORICAL TRADITION: ON THE
HISTORICAL SITUATION OF RHETORICAL THEORY

Edward Schiappa's recent article on the coining of the Greek term *rhetorike* argues that disciplines are not possessed of timeless essences, but rather are socially constructed. Contemporary American rhetorical theory is constructed in significant part by a historically situated opposition between "rhetoric" and "poetics". First articulated in this century by S. S. Baldwin, the rhetoric-poetic binary is employed in various ways by scholars such as Friedrich Bolmsen, Wilbur S. Howell, Richard McKeon, and Walter Ong. It underlies the recent publication by St. Martin's Press of twin anthologies. Richter's *The Critical Tradition* and Bizzell and Herzberg's *The Rhetorical Tradition*, in which distinct and parallel canons are developed for the twin disciplines. It shapes the way curricula are organized and scholarly debates conducted in the United States.

I will develop a reading of the history of rhetoric that attempts to deconstruct the rhetoric-poetic binary, first by undermining its foundation in what I take to be a flawed interpretation of the Aristotelian system of arts and sciences. Then by reconstructing a Horatian-Ciceronian tradition of "rhetorical poetics". I will then consider the consequences of regrounding rhetorical theory in a historical narrative that includes the tradition of rhetorical poetics, with particular attention to the ideas of rhetoric as an art of "civic discourse". Do we risk losing touch with the public forum by bringing literary discourse and literary theory into the orbit of rhetoric? Perhaps, though it is a risk we must run if we are to take seriously the idea of the rhetorical tradition.

L'éthos narratif dans les romans de Victor Hugo

<<Le témoignage d'une personne infiniment puissante, infiniment sage, infiniment bonne, & infiniment véritable, doit avoir plus de force pour persuader notre esprit, que les raisons les plus convaincantes.>>

Arnauld et Nicole¹

<<Tout dépend de l'autorité dont bénéficie le locuteur. Les propos d'une personne reconnue seront toujours présumés pertinents alors que ceux d'une personne sans crédit seront facilement disqualifiés.>>

Dominique Maingueneau²

Théories de l'éthos narratif: Pavel, Riffaterre, Aristote

L'étude de l'éthos rend possible l'analyse rhétorique des techniques par lesquelles un narrateur extradiégétique ou un personnage, qui raconte l'histoire de sa participation dans des événements historiques ou inventés, cherchent à imposer sur le lecteur virtuel l'autorité de leurs discours narratifs. Cette méthodologie rhétorique existe à côté, pour ainsi dire, de celle des actes de parole développée par des philosophes comme Austin et Searle, ou de celle des <<mondes possibles>> explorés par des logiciens comme Thomas Pavel. Pourtant, quelques-unes des présuppositions opératoires restent communes à ces trois méthodologies d'application narratologique, on le verra. On se restreindra ici à l'étude des fonctions pragmatiques servies par les figures de l'éthos narratif. La raison en est notre conviction qu'il serait futile de poser, pour le discours narratif hugolien, l'existence de rapports logiques rigoureux.

¹ La Logique ou l'art de penser, p. 394.

² Pragmatique pour le discours littéraire, p. 104.

SENSUALISMO Y RETORICA

En este trabajo se pretende descifrar el significado y la repercusión en la Retórica -considerada como discurso y como disciplina- de las nociones más importantes del sensualismo: una corriente que, de manera patente o latente, influye decisivamente a lo largo de toda la historia de nuestra cultura.

El sensualismo, como teoría del conocimiento y como doctrina ética y estética, se fundamenta en una determinada concepción del origen del lenguaje y del desarrollo de las lenguas. La Retórica, no lo olvidemos, también posee un triple sentido gnoseológico, ético y estético.

Se analiza y se valora hasta qué punto las teorías sensualistas, de manera directa o indirecta, y tanto positiva como negativamente, propician una determinada concepción de la Retórica, y se identifican algunas nociones que, utilizadas por corrientes retóricas muy diversas, poseen un fundamento sensualista.

Examinamos, por lo tanto, los diferentes ámbitos teóricos y normativos en los que de manera más clara se reflejan las concepciones más estrictamente sensualistas, y, también analizamos aquellas teorías y corrientes que, en algunas de sus explicaciones, utilizan, sin proclamarlo, los mismos presupuestos.

PHILIPPE HEUZÉ

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(Abstract)

An utilis?

D'après Quintilien: réflexions sur l'actualité d'un enseignement de la rhétorique; comment penser aujourd'hui le rapport nature/culture - cf. Horace, A.P., 408 sq -, comment assurer le passage d'une rhétorique pratique à une rhétorique critique?

Because of the imbrication of language and rhetoric in discourse and the long disciplinary alliance between grammar and rhetoric, histories of rhetoric should cultivate close relationships with histories of language study. This is particularly true in the eighteenth century, when Cartesian-Lockean philosophy inspired intense inquiry into language. The advent of a systems approach to rhetoric in the United States in the late 1970s furthered the intersection of language study and rhetoric, but the full implications of language study for such areas as Scottish Enlightenment rhetoric have yet to be assessed. European rhetoric under the influence of post-structuralist thinkers has done a better job, yet the importance of early French speculation into language and language origins has not been sufficiently linked with rhetoric.

As well, to date, no one has explored how the rise of language study and linguistics may have correlated with the so-called "death of rhetoric," or the birth of "rhetoricality," as Bender and Wellbery have recently called the shift in rhetoric. I will argue that more attention to eighteenth-century language theory would shed light on this question as well as on the shift to a New Rhetoric in the eighteenth century, generally enriching the history of rhetoric. Rhetorics are often constructed based on assumptions set out in language theories in the texts of such figures as Vico, Condillac, Adam Smith, Blair, and Monboddo. Narratives about language origins become the starting points for narratives about the rise and progress of rhetoric. The Scottish Enlightenment in particular would be better understood in light of French texts on language.

Boncompagno's *Rhetorica novissima* and the Teaching of Legal Rhetoric

In the introduction to his *Rhetorica novissima*, Boncompagno da Signa deplors that law students can derive almost no help from the liberal arts, and notes that in the students' judgment, Cicero's rhetoric is bankrupt, since it is no longer part of the regular curriculum in Bologna. Thus he declares at the outset of this work his intention of providing a book which will be responding to contemporary practical needs, and particularly to the needs of legal education. And Kristeller has noted that the *Rhetorica novissima* is "not a treatise on *dictamen*, as most scholars seem to assume, but a rhetorical instruction for advocates."

Boncompagno's work thus marks an important juncture in the development of rhetoric as it encounters the revival of legal studies in which Bologna plays such a central role. And indeed Boncompagno appears to make an effort to rise to the occasion by repeatedly emphasizing legal subjects in his treatise. But at the same time he does so in a manner which tends to undercut the usefulness of his discussion for its avowed purpose. He focuses on speeches to be delivered in legal settings, but follows the dictaminal tradition in discussing introductions at much greater length than the arguments to be deployed in the body of the speech. While this neglect of the persuasive core of legal cases could be seen as an implicit recognition of the need for specialized expertise and a division of labor in the face of the increasing professionalization of legal personnel, it also marks a withdrawal of rhetoric from its traditional center, the comprehensive study of the available means of persuasion, notably in legal matters. Particularly surprising is the absence of any sustained discussion of arguments focusing on legal interpretation, especially since legal scholars themselves not infrequently refer to rhetorical lore in this context.

Moreover, Boncompagno's treatment of the origin of law, of its place in the scheme of the arts, of the duty of the advocate, and of argumentation implies strong criticisms of lawyers and their chosen field; this becomes particularly apparent in the long invective "Against the Glossators" in the Tenth Book, where he attacks the excessive subtlety of lawyers, successfully taking up and amplifying popular disaffections with the legal process, but hardly contributing to a successful persuasive strategy to be used in professionally staffed courts of law. It seems somewhat astonishing that a rhetorician such as Boncompagno should have been so shocked by the profusion of legal arguments, but this ambivalent attitude towards law is also reflected in other works in which he addresses legal concerns. And it prevented him, in spite of his recognition of the challenge of the adaptation of rhetoric to the needs of an increasingly technical and complex law, from ultimately meeting that challenge, which would have required the development of a fully professionalized legal rhetoric, staying abreast of major field-specific developments.

The rhetorical training of law students in techniques of legal persuasion thus in effect was no longer provided by rhetoric. Insofar as it was not simply obtained as a byproduct of legal study and disputation, this training increasingly became the concern of legal scholars, who developed elements of a specialized intradisciplinary legal rhetoric or crypto-rhetoric.

AMERICAN COMPOSITION AND RHETORIC: ITS RELATION TO NINETEENTH
CENTURY SCOTTISH RHETORIC

The American composition/rhetoric course is the largest course in most North American universities, enrolling thousands of students and employing the largest number of instructors of any course in the curriculum. The Teaching of Composition division of the Modern Language Association is the second largest of its hundreds of divisions and the History of Rhetoric and Composition is a newly established division that promises to attract an equal number of members. Rhetoric and composition are alive and well in the United States and have increasingly become flourishing areas of research, as scholars attempt to explore the history of writing and speech pedagogy and connect their theories with those of modern psychology, critical theory, and literature.

Behind this movement are three nineteenth-century Scottish rhetoricians who are related to the American rhetoric/composition program in vastly different ways. Alexander Bain of King's College, Aberdeen, exerted the most direct influence, though according to modern scholars, not necessarily a beneficial one. Though best known as a psychologist, his *English Composition and Rhetoric* was the most widely used textbook in American colleges in the second half of the nineteenth century. George Jardine, who taught rhetoric at the University of Glasgow from 1787 to 1827 is the least well-known of the three and had little direct influence. A study of his student notes and course descriptions and his testimony before the Royal Commission appointed to examine the Scottish universities, however, demonstrate that his methods were surprisinsly modern. His theories of pedagogy prefigure much of what is being espoused as new today. His influence, however, did not extend much beyond his own institution. A third Scotsman, Edward Edmonstoune Aytoun, following in the footsteps of Hugh Blair at the University of Edinburgh was teaching a course in Rhetoric and Belles Lettres and became the first professor of English Literature in Britain. His influence was minor, but his career more closely paralleled those of American rhetoric professors of the time than it did those of his own country. Through the influence of Hugh Blair we see in Aytoun's course the coupling of rhetoric/composition with literature--an unhappy political and economic relationship that persists today in American colleges.

This paper will review the relation between Bain, Jardine, and Aytoun and the American rhetoric/composition courses by exploring the influences and parallels between them and their American counterparts in the nineteenth century.

ADAPTACION DE SIMILES HOMERICOS EN LAS ODAS DE HORACIO.

Siguiendo la metodología empleada en "Estudio de los símiles en los *Epodos* de Horacio y su adecuación a la teoría retórica", se trata de ver dentro del conjunto de símiles contenidos en las *Odas* de Horacio cuáles son los que tienen su modelo en las obras homéricas, aunque éstos ya hayan dejado su impronta en obras anteriores.

Analizamos cómo se adaptan los símiles de *Ilíada* y *Odisea* en un tipo de composición tan distante de la epopeya, repartiéndose a lo largo de las odas cívicas o romanas, amorosas, morales, himnos o plegarias, elogios, de amistad y báquica, para lo cual los estudiamos dentro de su contexto viendo la función que tienen y si hay intermediarios tanto griegos como romanos, cómo se ^{sust}ten entre los cuatro libros, cuáles son sus temas, sus fórmulas introductorias y su adecuación a la teoría retórica.

Concluimos que no hay coincidencia con los temas más utilizados por Homero ni en las fórmulas introductorias, ya que el poeta romano gusta de una mayor variedad. Sí que hay coincidencia, en cambio, en la predilección por el uso de símiles largos, lo que deja claro que esta figura, utilizada para dar vivacidad a la técnica narrativa de la epopeya, se mantiene y recrea con unos contenidos idénticos en la lírica horaciana.

Φοβος y Θαρσος EN LOS DISCURSOS DELIBERATIVOS DE
LA HISTORIA DE LA GUERRA DEL PELOPONESO DE TUCIDIDES:
RELACION CON LA NORMATIVA ARISTOTELICA.

El análisis retórico de los *καθη* empleados en los discursos deliberativos de la *Historia de la Guerra del Peloponeso* muestra que son dos de ellos. Φοβος y Θαρσος los que desempeñan un papel mas importante en la *πρσις* o argumentación del discurso. El tratamiento que recoge el historiador presenta puntos de contacto muy destacados con respecto a la normativa que Aristoteles expone en su *Retórica*.

This paper explores the rhetorics of pedagogy by comparing two ancient figures, both of whom have been considered powerful, even seductive, teachers as well as consummate crafters of language in their separate spheres. Whether or not Sappho, the sixth-century B.C.E. lyric poet, was also a teacher has been under dispute over the centuries. Nineteenth-century German scholars like Willamovitz may have argued for a teaching situation as a way of neutralizing the erotic references in Sappho's verse, while U.S. feminists in the 1970s discarded the teaching idea as a masculinist assumption directed toward any woman with power and language ability. Fragments of third-century B.C.E. rhetor, Maximus of Tyre, comparing Sappho with Socrates will be used as a basis for examining the pedagogical contexts and strategies of each figure.

These fragments as well as evidence from Sappho's verse and Plato's dialogues characterize both figures as passionately involved with their younger students. The nature of eros in each case will be explored with reference to material from contemporary debates over the history of sexuality (Foucault, Halperin, Winkler). The argument will be made that a Sapphic eros differs from the Socratic "love" not because it avoids a dominance/submission relationship, as asserted by some feminist scholars, but because it operates with an awareness of the poignant temporary association of a group of young women studying poetry, music, and ritual prior to marriage. The language of transience and fragility defining relations between female student and teacher contrasts sharply with the discourse of metaphysics underlying the Socratic pedagogy. Male student and teacher are linked by a timeless, non-material connection as well as a public code of ethics. Because of the social differences in the teaching situation, the pedagogical relationship differs, though for both male and female teachers it is charged with eros and structured on power difference between the student and teacher.

These two pedagogical strategies will be characterized as "rhetorics of pedagogy," with "rhetoric" signifying a complex interplay of emotional identification, aesthetic appeal through language, knowledge transfer, and persuasive power.

Iniciamos nuestro análisis a partir de algunas preguntas simples relativas al acto de referir: 1. ¿Cuáles son los mecanismos lingüísticos utilizados en un acto de referencia y cómo se estructuran sintácticamente en el texto? 2. ¿Cuáles son las relaciones semánticas que se establecen entre las diferentes intensionalizaciones de los referentes? 3. ¿De qué cosas se habla en un acto de referencia? 4. ¿Qué universo se considera en un acto de referencia?

La *intellectio* realiza las operaciones de tipo pragmático-contextual que permitan la identificación del universo de referencia (4ª pregunta). La *inventio* selecciona el referente textual, esto es, las cosas a que se refiere una expresión referencial (3ª pregunta). La *dispositio* ordena tanto los contenidos (2ª pregunta) como las palabras para la formulación de las ideas (1ª pregunta).

A partir de las posibles respuestas a estas preguntas se elaboró un conjunto de reglas de carácter universal que intentan explicar el funcionamiento de los mecanismos identificadores e intensionalizadores del referente textual. Tales reglas no permitirán, probablemente, la descripción de todos los posibles mecanismos de identificación y de intensionalización de la referencia puesto que posteriores análisis nos impondrán modificaciones o incluso nuevas formulaciones. Sin embargo, pensamos que pueden ser un buen punto de partida:

1. La *empathia*, la capacidad de los interlocutores de crear y compartir universos de referencia, es una condición imprescindible para el establecimiento de los mecanismos de identificación del referente.

2. Las cosas para las que envía el acto de referencia no deben ser concebidas como existentes en el mundo real, sino en el universo del discurso entendido como modelo de un universo exterior al sistema. Estas cosas (referentes textuales) serán clasificadas en dos grandes grupos: el de los *actantes* (configurado a partir de los *argumenta a persona*) y el de los *circunstantes* (configurado a partir de los *argumenta a rei*).

3. Las relaciones semánticas establecidas entre los mecanismos de intensionalización y/o selección textual del referente pueden ser: Relaciones de identidad total, relaciones de identidad parcial o relaciones asociativas.

4. Las expresiones lingüísticas con capacidad de intensionalización o de identificación del referente textual pueden ser de tres tipos: expresiones indefinidas, expresiones definidas y predicados.

The Nineteenth-Century Popular Rhetorical Arts as Cultural Phenomena

Most studies in the last decade of nineteenth-century rhetoric in America have focused on the theoretical nature of nineteenth-century rhetoric and the status of rhetoric in the liberal arts curriculum. More recent scholarship is shifting attention away from the study of nineteenth-century academic rhetoric toward a more encompassing examination of nineteenth-century rhetoric as a cultural phenomenon. This paper will provide an overview of the popularization of rhetoric in the nineteenth-century and discuss the major genres of popular rhetoric: letter writing, public speaking, and elocutionary performance. Between 1830 and 1900, a variety of forms of manuals and pamphlets were developed to provide instruction in these skills for the a popular reader, a reader typically designated on manual title pages as "the private learner."

Letter writing, public speaking, and elocutionary reading were promoted in the nineteenth-century as necessary skills for anyone hoping to succeed in everyday life. A close examination of popular rhetoric manuals offering instruction in these arts to the "private learner" provides an insight into both the theoretical foundations of ^{the} popular rhetoric movement and the cultural values that this movement promoted. Theoretical and ideological links between popular pedagogies promoting letter writing, public speaking, and elocution will be explored and a central focus of discussion will be an analysis of the influence which the academic tradition had on how certain arts were popularized and upon the rationale offered to the public for their necessity.

HISTORISCHES WÖRTERBUCH DER RHETORIK

Historical Dictionary of Rhetoric - Dictionnaire Historique de la Rhétorique

Abstract

The *Rhetoric-Lexikon*, a project of the Deutsche Forschungsgemeinschaft, was established in 1983 at the Rhetoric Department (Stroman für Allgemeine Rhetorik) of the University of Tübingen. After a two-year preliminary phase, in which the publishing of the dictionary was being prepared as regards lexicographical, editorial, and organizational matters, the project entered in 1987 its main phase. Therewith also began the allocation of articles for the first volume of the lexicon.

The following exposition concerns itself with the prerequisites of the lexicographical venture, with the principles of procedure, with the collection, treatment, and keeping of lemmata, as well as with the planning of form and content of the volumes. There follows moreover a representation of the planning and structuring of articles and a characterization of the theoretical and practical activity of editing: to which belong, for example, data processing, the examination of lemmata, the evaluation of experience, the collaboration with authors, and the mode of article allocation and redaction. Altogether an insight is intended into the lexicographical problems, solution strategies, and editorial practice.

The absence of a comprehensive historical dictionary has been the most serious single lacuna in international rhetorical studies. The present work sets out to remedy the situation by outlining the theories and the conceptual instrumentarium of rhetoric from Classical Antiquity to the present, in articles ranging from the descriptive and the definitory to research reports and overviews, and combining concern for the history of key concepts with systematic and interdisciplinary perspectives. The result is a work of reference that represents a reliable source of knowledge both for the increasing interest in formal rhetorical studies and for researchers, teachers, practitioners and students working in related fields. The dictionary is planned in an eight-volume format comprising a total of approximately 6400 pages.

The first volume of the lexicon (letters A - Bib) appeared in May, 1992. The second volume (letters Bie - F) will be published in May, 1994.

THE TEACHING OF VIRTUE THROUGH RHETORICIZED EPIC: ASCENSIUS'
COMMENTARY ON VIRGIL'S AENEID

This paper is designed to explore the interaction between rhetoric, ethics, and poetics in Renaissance pedagogical practice. The focus of the discussion will be the Virgil commentary of Iodocus Badius Ascensius, the Flemish teacher, scholar, and printer whose rhetorical analysis of the Aeneid guided several generations of Renaissance teachers toward a vision of Virgil as master teacher of right and wrong action. I shall draw on both the commentary itself and on the handwritten marginalia entered into early editions as records of what went on in the Renaissance classroom.

Reprinted dozens of times throughout sixteenth-century Europe, Ascensius' commentary to the works of Virgil was explicitly designed as a text for elementary classes. As it was used there, this commentary may be considered rhetorical in two senses. First, Ascensius used Virgil's poetry to teach the figures of speech, a common practice in Renaissance commentaries on classical poetry. Second, this commentary approached ancient epic as a genre which shares the aims of epideictic rhetoric, to praise virtue and condemn vice. Thus from the very first line of the poem, Ascensius highlights the virtuous activities of Virgil's hero and the ethical lessons of his story, to the extent that the character traits in Aeneas seen as failings in twentieth-century criticism are turned here to the ever-increasing glory of a model hero. Ascensius' acknowledged source for much of this was the fourth-century commentary of Tiberius Claudius Donatus, which appealed to him because it developed the same epideictic reading sanctioned by the literary theory of the Renaissance. In this way those who taught from Ascensius' commentary carried on the classroom practice of late antiquity, in which the rhetoric of praise and blame turned epic poetry into handbooks for virtuous living.

Signifyin(g): The Training of the Homo Africanus Rhetoricus

In *The Signifying Monkey: A Theory of African-American Literary Criticism*, Henry Louis Gates Jr. alludes to the similarity between the language training black adolescents receive at home and on the streets and the rhetorical paideia taught to Western schoolchildren. Training in persuasion through improvisation, impersonation, quick-wittedness, and verbal play is as common to African American children as it was to schoolchildren during the renaissance. However, *Signifyin(g)*, as language of implication, as indirect argument, is more distinctive of black rhetoric than of traditional Western rhetoric. To a certain extent, *Signifyin(g)* is synonymous with African American cultural identity.

This paper explores further the similarities between instruction in African American rhetoric and in Western rhetoric. In particular, it examines signification as a rhetorical strategy in the training of a man (or woman) of words. Through this examination, I want to suggest that *Signifyin(g)* be included in rhetorical theory and pedagogy.

The Ethical Proof in the Major plays of Aphra Behn (1671-82)

Aphra Behn is an especially challenging and rewarding subject for rhetorical analysis. She is the first professional woman playwright at a time when women had just begun to act on commercial stages in England; she frequently takes sides in Restoration politics; and her mixed audience, clearly divided by class and gender, ranges from the sympathetic to the hostile. Her prologues and epilogues directly address that audience; the texts of some plays insinuate points of view toward contemporary social and political issues. In the latter part of the seventeenth century when political parties were emerging in England and when women's roles were slowly changing, Behn faced an unprecedented challenge to justify her public voice. As a speaker in a time of sharp social and political change, she worked in extraordinarily complex contexts. As a woman, she had to acquire rhetorical expertise from observation and in practice.

Behn's personal voice is filtered through an actor's in her prologues and epilogues, yet her yoking of art and public concerns comes clearly through. She questions prejudice against women: "What has poor Woman done, that she must be/ Debar'd from Sense, and sacred Poetry?" She applies political terms to her audience's literary taste: "The Monarch Wit unjustly you dethrone,/ And a Tyrannick commonwealth prefer." She pretends to blame the political climate for poor audience response:

The Devil take this cursed plotting Age
'T has ruin'd all our Plots upon the Stage.

and:

The Devil's in't if this will please the Nation,
In these our blessed Times of Reformation,
When Conveaticling is so much in Fashion.

Late in her career she uses explicitly moral terms as part of her ethical proof: "Of all the Jestes, none relish like the true./ Let that the value of our Play inhanse." Earlier, she works an ironic inversion on personal ethos: after saying that she has "been a most wicked Tory," she claims to have "converted" to the Whig side after "wisely valuing her dear Interest." To take one final example of her various stances, in one prologue she apparently dismisses part of her audience with a reductive term ("Rabble"), but at the same time, she self-consciously acknowledges its force: "The Rabble 'tis we court, those powerful things,/ Whose Voices can impose even Laws on Kings." In sum: without training in formal rhetoric, Behn displays keen sensitivity to the demands of a rhetorical occasion. My paper would examine how she establishes a credible voice as grounding for her challenges to her audiences.

KAIROS IN ARISTOTLE'S RHETORIC

Aristotelian scholars have generally ignored or demeaned Aristotle's use of the concept of kairos in rhetoric, often contrasting it to Plato's full treatment in the Phaedrus especially. This has been partially due to faulty indexes or concordances, which have recently been corrected both by Wartelle and IBYCUS. Secondly, no one has hitherto attempted to go beyond the root kair- and examine the concept as expressed in other terms.

This paper will attempt to meet both of these concerns. It will first examine carefully the sixteen references to kairos in the Rhetoric and show that the term is an integral element in Aristotle's notion of his own act of writing, in his concept of the pathetic argument, in his treatment of the ethical argument, and in his handling of maxims and interrogation in the logical argument. There are also important passages using kairos in his treatment of style, often in conjunction with his use of the notion of propriety or fitness (to prepon).

Possibly the two most important uses of the concept of kairos without using the term can be seen in his definitions of rhetoric and in his treatment of equity in both the Rhetoric and the Nicomachean Ethics, possibly the two most important treatments of the concept in Antiquity.

Thus, it can be seen that kairos is integral to Aristotle's entire theory of rhetoric. Kairos is quite compatible with the contemporary concepts of situational and cultural contexts.

Heteroglossia and Openness in Plato's *Symposium* and *Phaedrus*

Proponents of reader-response and reception theory stress the subjective role of the *reader* in the interpretation of texts, but certain theorists, notably Mikhail Bakhtin and Umberto Eco, point to instances in which the author seems to build into the work a purposeful absence of closure. This strategy is likely to produce one, or both, of two possible effects: first, insofar as any text functions as a *speculum mundi*, an unresolved multiplicities of subjectivities in a text will reflect the variety and complexity of our being in the world. Second, the role of the reader as an interactive participant in the text will increase in inverse proportion to the degree of notional or material completeness of the text.

Both the *Symposium* and the *Phaedrus* of Plato evince some degree of what Bakhtin calls 'heteroglossia' ('the situation of a subject surrounded by the myriad responses he or she might make at any particular point, but any one of which must be framed in a specific discourse selected from the teeming thousands available'¹) and of 'polyphony' ('a plurality of independent and unmerged voices and consciousnesses'² in which the major characters of a narrative are '*not only objects of authorial discourse but also subjects of their own directly signifying discourse*'³). Moreover, they do so in completely self-conscious terms: both dialogues are conspicuously concerned with the generating of discourse(s) in a more or less formal way, and both give air to a multiplicity of subjectivities. But are both dialogues equally 'open' conceptually? The structures of the two works are so different, their narrative arcs so radically divergent, that while every speech in both dialogues addresses in some fashion the issue of the role of *erôs* in our lives, the two dialogues seem to elicit fundamentally different sorts of responses from the reader. Here we come to Eco's formulation of the 'open work,' which he describes as 'an *open* product on account of its susceptibility to countless different interpretations which do not impinge on its unadulterable specificity.'⁴ On my reading the *Symposium* is not open in the sense that the *Phaedrus* is. While the earlier dialogue is heteroglossic in the multiplicity of its voices and narrative focalizations, the whole text proceeds toward Socrates' presentation of Diotima's doctrines. In the *Phaedrus*, the narrative structure is profoundly different; in fact, it implies a lacuna or space that requires filling. Rather than fill that space himself, Plato equips the reader to do so — by the process of dialectic that is outlined at the end of the dialogue. This simultaneously draws the reader organically into the text, as part of its heteroglossic complexity, and suspends its conceptual closure.

¹ Michael Holquist, *Bakhtin and His World* (London 1990) 69.

² *Problems of Dostoevsky's Poetics*, transl. C. Emerson (Minneapolis 1984) 6.

³ *Ibid.*, 7 (emphasis in text).

⁴ *The Open Work*, transl. A. Cancogni (Cambridge MA 1989) 4 (emphasis in text).

Chinese Rhetoric in Bakhtinian Perspective

Abstract. The claim that rhetorical traditions exist outside of the Graeco-Roman textual arena represented in most of the academic literature seems to state the obvious. Yet even a casual perusal of rhetorical theory suggests that relatively little notice has been paid by Western rhetorical scholarship to the discursive practices of peoples outside the geographic boundaries of Europe, England, and North America. To be sure, the fields of anthropology, linguistics, and comparative literature, for example, have for their own reasons attempted to define and describe the broad features of "cross-cultural communication"; for some reason, the field of rhetoric has more often neglected the rich source of textual material from countries such as China and India.

Studies in Chinese contrastive rhetoric have, since the mid-1960s, sought to examine the extent to which first-language discursive practices influence rhetorical strategies in a second language. A good number of these studies, since they ultimately involve questions of linguistic determinism, have a stated or implied "Whorfian" concern. Robert Kaplan and Alfred Bloom, among others, published research that suggested Chinese "native speakers" were less apt to think counterfactually than their English-speaking peers because of the constraints imposed by traditional Chinese culture and the absence of a subjunctive marker in Chinese, and that this inability was reflected in both first- and second-language discourse. Critics (T.K.F. Au, L.G. Liu) have responded with test materials and replications that suggested the opposite of Kaplan's and Bloom's findings. To one degree or another, all of these studies are based upon a misunderstanding of Whorf, as well as upon a naïve view of how languages are used pragmatically in real-world, multicultural contexts.

"Chinese Rhetoric in Bakhtinian Perspective" charts a new course for Chinese contrastive rhetoric. Taking its cue from Emily Schultz's 1990 book *Dialogue at the Margins*, this paper finds an unusual empathy between Whorf's "Linguistic Relativity Principle" and Bakhtin's notion of heteroglossia. "Chinese Rhetoric in Bakhtinian Perspective" provides a thorough critique of studies in Chinese counterfactuality, based upon a fresh reading of Whorf and Bakhtin, and incorporating insights from Searle, Austin, and Grice. To support the idea that Chinese speakers can and do reason counterfactually, "Chinese Rhetoric in Bakhtinian Perspective" contains a detailed analysis of a debate captured on videotape at a university in the Republic of China in 1992. The far-reaching implications of this analysis for rhetoric and pedagogy are also discussed in the paper.

Speech and Talk (Ethical Tendencies in the History of Czech
Public Speech)

The beginnings of Czech rhetoric and educational prose are characterized by the development of the genre of talks (represented by Tomáš of Štítné, 1333-4 - 1403-4) which relocated ethical problems from a theoretical realm of rhetorical persuasion to a familiar talk reflecting the daily experience. The genre of deeply personal talks influenced the character of public speeches as well as of political prose.

In the present-day public speeches highly personal style of talks is typical of Václav Havel (President of ČSFR after November 89). It becomes possible to look at his texts not just as a receiver-oriented discourse with an appeal function but also as both a political essay and a work of art with an elaborated composition (including devices of discourse development), parallel constructions, allusions, implications, examples of intralingual code-mixing etc.

**"L'EXALTATION DE LA RHETORIQUE DANS LE
DE PHILOGIA DE GUILLAUME BUDE"**

Comment l'éloquence passionnée de G. Budé donne à la fois les preuves des inépuisables ressources de la langue latine et du souverain pouvoir - tant'esthétique qu'éthique - de la rhétorique.

Mon intention est d'expliquer l'un par l'autre les dialogues du Phèdre et des Lois, afin de préciser la définition du discours idéal dans le Phèdre, et la signification, dans l'oeuvre de Platon, du discours de l'Athénien des Lois, qui est désigné comme le modèle du discours éducatif (Lois, VII, 811b-d).

La définition, dans le Phèdre, de l'art oratoire comme "une manière d'attirer les âmes" (ψυχαγωγία), par l'entremise de discours vrais, vers la vertu, a pour corollaires, dans les Lois, la définition de l'éducation comme moyen de "tirer l'âme" de l'enfant vers le désir d'une perfection, ou de l'"attirer" (ἀγωγή) vers le principe que la loi déclare correct, ainsi que la représentation de l'âme telle une marionnette que les fils des passions tirent en des sens contraires, mais dont le seul fil à l'"attraction" (ἀγωγή) duquel il lui faille obéir est celui de la réflexion, les autres fils devant se mettre "en harmonie" avec lui, en vue de "la vertu totale".

En outre, l'affirmation de l'aspect "multiforme" des fils des passions de l'âme, sur lesquels porte, tout au long de la vie, l'éducation (Lois, I, 645a: παντοδαπέδον εἶναι ὁμοίως) renvoie à la fois à la nature "multiforme" de l'âme, dont Socrate exige l'étude (Phèdre, 271a: πελευθερίας), et au caractère "multiforme" de la "démésure" que, dans son premier discours, il dénonce dans l'âme dont les passions et la réflexion ne sont pas "en concorde" (Phèdre, 237d-238a: πελευθερίας). Car, d'après ce discours aussi, l'âme est constituée de deux principes qui la "tirent" en des sens divergents : le désir des plaisirs et la tension intellectuelle vers le meilleur. De sorte que la caractérisation par Socrate de quelques formes de démésure apparaît comme une esquisse de la typologie des formes d'âme dont la connaissance est nécessaire au véritable orateur. Les Lois offrent un exemple d'adaptation des genres de discours actuels à des types d'âmes, selon le plaisir (II, 658a-d).

D'autre part, le discours de l'Athénien des Lois est, comme l'hymne à l'Amour dans le Phèdre, une illustration de cet art oratoire idéal, unique, qu'il traite d'un sujet politique ou privé, par lequel Socrate, ou Platon, rend un hommage non dépourvu d'ironie à l'auteur du Panegyrique. Car le discours de l'Athénien est un "hymne" aux divinités qui, dans les fêtes, favorisent l'éducation de la cité, les Muses, Apollon, Dionysos (Lois, II, 653c-d). Et il constitue, dans son ensemble, un "prélude" législatif analogue aux préludes des compositions musicales. Aussi possède-t-il le pouvoir d'"incantation" propre aux chants éducatifs, c'est-à-dire un pouvoir de persuasion magique semblable à celui que signifie le terme ψυχαγωγία.

Tandis que l'hymne à l'Amour est un discours panegyrique célébrant la vie de bonheur et de concorde des amoureux en qui "a triomphé ce qu'il y a de meilleur dans l'esprit", le prélude que composent les Lois est un discours législatif et politique d'inspiration divine (VII, 811c), par lequel Platon rivalise avec Isocrate sur son domaine d'élection.

Outre que, comme l'auteur du Panegyrique, Platon souligne la nouveauté du genre littéraire des Lois (IV, 722e), Homère est pour l'un et l'autre le modèle à surpasser. De plus, le Panegyrique et les Lois se présentent également comme des paroles de persuasion et de conseil destinées à procurer aux citoyens le bonheur.

Mais si Isocrate loue Athènes d'être l'éducatrice du monde grec, Platon fait prononcer par l'Athénien idéal le discours éducatif modèle. Et aux exploits de la guerre, il substitue les exploits de la paix : "Quand il s'agit du bonheur d'une cité, ... jamais on ne deviendra un politique au sens correct du terme, si l'on a en vue seulement et d'abord la guerre étrangère, ni un législateur scrupuleux, si l'on ne se résout pas à édicter en faveur de la paix les lois qui concernent la guerre plutôt qu'en vue de la guerre celles de la paix !" (Lois, I, 628d-e). C'est donc en vue de la paix, et du bonheur qu'elle apporte, que, dans un esprit de concorde idéale, l'Athénien prononce le prélude législatif à la fondation d'une cité dorienne.

Reformation Artes Praedicandi and the Rhetoric
of Religious Controversy in England

The conduct of religious controversy in late Renaissance England was profoundly influenced by the preaching manual written by Andreas Hyperius of Marburg, De formandis concionibus sacris, published in 1553, and translated into English in 1577. Hyperius categorized divine loci communes into five sermon types, drawing upon the ideas of his master Philip Melanchthon and, ultimately, Rudolph Agricola. These five types were reproduced frequently in the Reformation artes praedicandi which were popular in England. The impact of Hyperius's ideas went well beyond sermon construction; they affected the closely allied field of religious controversy, setting up expectations as to how arguments over points of doctrine should be conducted between Englishmen. Hyperius's "redargutive" sermon was meant to reprove false doctrine, and the preaching manuals called for the "full panoply" of rhetoric, while at the same time they counselled the preacher to conceal his persuasive methods lest he appear "sophistical." These artes praedicandi celebrated the intellectual superiority of the doctrinal sermon in general and the "redargutive" sermon in particular, with the result that many of the most intellectual thinkers in England were further encouraged to participate in religious controversy.

Traduction en français: Les Artes praedicandi réformés et la rhétorique de la polémique religieuse en Angleterre

La conduite de la polémique religieuse en Angleterre au seizième et au dix-septième siècles avait reçu une forte impression du guide-rhétorique d'Andreas Hyperius de Marburg, De formandis concionibus sacris, publié en 1553 et traduit en anglais en 1577. Hyperius a mis des loci communes divins en catégories pour en faire cinq genres du sermon, en tirant la méthodologie de son maître Mélanchthon et, au fin, de Rudolphe Agricola. Ces cinq genres de sermon étaient reproduits fréquemment dans les artes praedicandi réformés qui étaient courants en Angleterre. L'impression des idées d'Hyperius s'est aussi fait sur la polémique religieuse, en engendrant beaucoup des exigences en ce qui concernait la conduite des débats entre les anglais. Le sermon «redargutive» d'Hyperius visait la correction de la mauvaise doctrine, et ces guides ont demandé «la panoplie complète» des armes persuasives, pendant qu'ils ont conseillé le prédicateur de voiler ces armes de peur qu'il ne se présente comme sophiste. Ces artes praedicandi ont célébré la supériorité intellectuelle du sermon doctrinal en général et du sermon redargutive en particulier. Par conséquent bien des savants anglais les plus intellectuels se pressaient davantage à s'engager dans la polémique religieuse.

Historical Scholarship on Written Discourse: Rhetoric and
Composition Studies

During the last thirty years, rhetorical scholarship in the United States has been extended by the emergence of graduate studies in "Rhetoric and Composition" within departments of English. At least half of the doctoral programs in English now have programs in Rhetoric and Composition (R/C). Because these R/C specialists have been motivated by problems of written discourse and its pedagogy, their historical scholarship has taken different turns from work in communication departments and classics. My paper will discuss several directions and emphases in current historical studies of rhetoric that have been influenced by work in R/C. I will focus on:

- 1) Renewed interest in invention (particularly topoi, stasis, and kairos) in the light of studies of heuristics as guides in the writing process and initiation of discourse;
- 2) A reinterpretation of techne in relation to composition pedagogy and cultural critique;
- 3) Research on audiences for written discourse in terms of notions of discourse community and intertextuality;
- 4) Studies of the role of writing in historical developments of disciplinary inquiry;
- 5) Revisionary histories of the notions of rhetor and ethos in terms of problems of agency, subjectivity, presence, gender, and voice.

It will not be possible to discuss these lines of investigation in any depth, but my purpose will be to suggest the scope of R/C's contribution to rhetorical studies in the United States. Those of us who have been active since the sixties in developing rhetorical studies within departments of English are gratified to see the growing reciprocity between our historical work and that of rhetoricians in communication and classical studies.

"SIMPLICITAS VS ARGURIA: EMANUELE TESAURO ET
L'ETHOS DE L'INSCRIPTION MONUMENTALE".

Dans une première partie, adoptant le ton du panégyrique, je retracerai, eu égard au lieu du colloque, les éléments de la biographie, de la personnalité et de l'oeuvre de Tesauro mettant en valeur ses liens avec Turin, Milan et la Maison de Savoie. Et parmi ses nombreuses activités je choisirai de mettre l'accent sur sa production d'épigraphiste, tant dans la livre (les *Duodecim Corsares*) que dans les inscriptions éphémères (Obsèques de Philippe III, naissance de Baltasar Charles Dominique), que dans les inscriptions murales latines du palais de Turin et italiennes de la Vénétie.

Cela m'amènera à présenter dans ma deuxième partie, analytique, l'oeuvre théorique majeure. *Il Cannocchiale aristotelico a sia idea delle arguta et ingeniosa elocutione che serve a tutta l'arte oratoria, lapidaria e simbolica* sous l'angle particulier d'un grand traité sur l'inscription héroïque. J'utiliserai principalement à cet effet l'important chapitre des *Figures harmoniques*, où l'auteur, opposant le style gorgiastique au style périodique, illustre de deuxième par une pénétrante analyse des inscriptions politiques romaines de la fin de la République et du début de l'Empire. Mais c'est pour enchaîner sur la définition d'un troisième style, mixte, qui a sa préférence parce qu'il allie l'*acutezza della concinnità* au *numero della retundità*: idéal réellement plus conforme au goût moderne que l'auteur finit par récrire dans ce style l'inscription d'Auguste dont il admirait tout à l'heure la majestueuse simplicité.

Simplicitas et maiestas vs tuxuria et arguria: la sévérité ou le faste. Ma troisième partie, critique, replacera la pratique et l'analyse de Tesauro dans la perspective du grand débat européen sur l'*ethos* de l'inscription, dont l'enjeu est solidaire du débat général sur le meilleur style, même s'il s'alimente ici à deux conceptions différentes de la convenance à la personne royale. Au grand style épidiétique défendu par Tesauro, le représentant la plus en vue du génie italien, et après lui par Woice (cf. la définition par ce dernier de l'*elogium* comme poésie des politiques, abrégé du panégyrique, milieu entre éloquence et poésie) on opposera la manière française, sévère et grave, celle de Jean Racine ou celle préconisée par la Petite Académie censurant l'inscription parisienne de la Place des Victoires: «Le roi ne veut rien que de grand, mais rien en même temps que de sage et raisonnable».

Did Quintilian understand Cicero?

Quintilian was naturally well acquainted with the rhetorical works of Cicero. He often quotes from *De inventione*, *De oratore*, the *Orator*, the *Brutus* and the *Partitiones oratoriae*. Modern research has shown the great variety in scope and aim of these treatises, particularly the partly opposite tendencies of *De inventione* on the one hand and, say, *De oratore* on the other, which is clearly pointed out by Cicero himself in the first prologue of *De oratore*. The question arises, whether Quintilian was fully aware of these varieties. He seems to quote from them indiscriminately, particularly attributing great authority also to the discarded *De inventione*. It is worthwhile to have a closer look at his quotations and their context, before we should conclude that Quintilian had little understanding for the scope and quality of the various rhetorical works by his venerated predecessor.

A.D. LEEMAN, M. LEFF

J.M. MAY, J. WISSE

PANEL: Towards a New English Translation of *De oratore* [1 hour and 15 min.]

Cicero's *De oratore* is one of the central classical texts about rhetoric and oratory, and is widely read in translation. The only available English translations (Watson, 1878, repr. 1986; Sutton-Rackham, Loeb Classical Library, 1942) are, however, highly inadequate. This has become especially true in view of the important scholarship on Cicero and *De oratore* published during the last 25 years, most notably the new text by K. Kumaniecki (Leipzig 1969), and the Amsterdam commentary by A.D. Leeman, H. Pinkster and others, of which three volumes have appeared (Heidelberg 1981, 1985, 1989) and two more are in preparation.

To remedy this situation, a project has now been undertaken to produce a new, readable and accurate translation, by James M. May (St. Olaf College), Michael Leff (Northwestern University) and Jakob Wisse (University of Amsterdam). The translation will be accompanied by a substantial introduction, which will summarize the most important developments in recent scholarship, more or less along the lines of George A. Kennedy's translation of Aristotle's *Rhetoric* (Oxford UP 1991). This panel aims at illustrating the necessity and usefulness of a new translation of *De oratore*, and at introducing the project as a whole.

Anton D. Leeman (Professor Emeritus, Un. of Amsterdam) will preside over the panel. He will give an introduction about *De oratore*, and sketch some links between the enterprise and the Amsterdam commentary. [10 minutes]

Michael Leff: The new translation in light of new scholarship and current trends in the speech communication field. *De oratore* is one of the few classical texts that discuss the nature and usefulness of many concepts from ancient rhetorical theory, and is, therefore, especially interesting to those working in speech communication. Many of the inaccuracies of the existing translations centre around these concepts. [15 minutes]

Jakob Wisse: The new translation in light of recent classical scholarship. One of the things shown by the work done in the Leeman-Pinkster project is the extreme care with which Cicero has constructed *De oratore*. Many passages and features are interconnected, and the new translation must show these connections. New insights about the cultural background will be incorporated in the introduction and brief annotation. [15 minutes]

James M. May: The challenge of the translation. *De oratore* presents arguments about rhetoric, some of them technical, but is at the same time a literary work. This fact poses specific problems for a translator. Some of these problems will be illustrated by a brief analysis of one passage from the text. [15 minutes]

Griechische Rhetoren im Schulunterricht in Polen
in 16. und 17. Jahrhundert

Der Artikel stellt die Rezeption griechischer Rhetoren im 16. und 17. Jahrhundert in dem polnischen Schulwesen vor. Diese ist mit solchen Zentren verbunden wie: die Jagielloner Universität, die Akademie von Zamość, das Danziger Gymnasium und das Gymnasium von Lewartów.

Des Interesses der polnischen Rhetoriklehrer erfreuten sich hauptsächlich: die Theorie des elocutio (mit Anknüpfung an De compositione verborum von Dionysios von Halikarnassos); die Periodenlehre (nach Aristoteles, Pseudo-Demetrios, Hermogenes - mit Verringerung der Rolle von M.T.Cicero); die Theorie und Praxis der Progymnasmata (der Kommentar zu Aphthonios); Verbindungen zwischen der Historiographie und der Rhetorik (mit Anknüpfung an De Thucididis characterae von Dionysios von Halikarnassos). Es entstanden auch Kommentare zu Aristoteles und Hermogenes. De ideis von Hermogenes und De compositione verborum von Dionysios von Halikarnassos hat in das Unterrichtsprogramm des Gymnasiums in Lewartów Albertus Calissius eingeführt.

Der Autor erwähnt auch das polnische Schulwesen der Jesuiten. Dort beschränkten das Interesse an griechischen und byzantinischen Rhetoren (und auch Autoren): Ratio studiorum, Bibliotheca selecta und Apparatus sacer von A.Possevino.

Das polnische Schulwesen (ausgenommen das jesuitische) versucht, in Anlehnung an griechisch-byzantinische Tradition sich von dem Einfluß von M.T.Cicero und Quintilianus (auch zB. C.Soarez) zu befreien. Diese Initiative mißlang mit dem Wachstum der Stärke des jesuitischen Schulwesen.

The voluminous correspondence of The British East India Company from 1600 to 1800 offers a case study in the ways in which changes in the relations between authors and audiences can interact with changes in culture to produce changes in the rhetoric and style of nonfiction prose.

The earliest correspondence of The British East India Company uses the full range of prose styles extant in 1600 when the Company was chartered. In contradistinction to Sprat's oft-quoted statement that "merchants, countrymen, and artizans" use the plain style, these merchants use not only the plain style but also a full style marked by doublets and images, a florid style imitating the vogue for *Euphuus*, and a colloquial style using the diction and rhythms of informal speech. After 1750, however, the official letters use a much narrower range of the available styles, moving toward the "humdrum" style explicitly favored by the Company's Directors in the early nineteenth century. The florid and colloquial styles disappear; the full style becomes less vivid, less energetic, and less interesting. In the mid-eighteenth century a new bureaucratic style appears which is rhetorically polished but which like twentieth-century bureaucratic writing distances the writer from the reader and from the subject matter.

The causes for the style shift, I argue, are to be found in changing relationships between authors and their audiences. Aspects of organizational culture which were in themselves constant--strict accountability, vituperative criticism for even minor infractions, and the Directors' propensity to fire the men they had earlier appointed--interacted with changes in survival rates, the number of entry-level writers, and the way men made their private fortunes. Together, these cultural and contextual factors made authors far more dependent on the goodwill of their superiors than they had been in the seventeenth century. These changes were exacerbated by the fishbowl in which the Company conducted its business in the second half of the eighteenth century: company documents were printed in the London newspapers and were the subjects of extensive parliamentary debates. I use this historical information to argue that the style shift was a psychological defense mechanism distancing authors from their readers, their subject matter, and the rhetorical situation itself.

Larger cultural issues were also at work. In the literary world as in the business world, authors had less control over the audiences who would interpret their works. In the days of patronage (or in the days when business letters went only to known recipients), authors could identify their audiences, analyze them, and adapt messages to them with some degree of accuracy. Print culture meant that authors could not predict who might read their works and thus were subject to audiences who might bring to the work very different interpretative frameworks. In a print culture, authors have less power to prevent "misreadings" and misunderstandings of their works.

In this presentation, I will present examples from the Company's correspondence to document the changes in rhetorical strategies and style and evidence from the history of the Company and of Great Britain to defend my thesis that shifts in the relation between authors and audiences interacted with cultural changes to create an environment favorable to the development of bureaucratic style.

Thanks to his friendship with Hubert Languet, Sir Philip Sidney became an influential patron of Ramists. In 1576 he received the dedication of de Banos's De Vita Petri Rami and he supported Abraham Fraunce and William Temple.

In this paper I shall show how ideas from rhetoric and dialectic permeate Sidney's two major literary works Astrophil and Stella and Arcadia. I shall argue that the prevailing view of the Apology for Poetry as a strict classical oration, first proposed by K.O. Myrick, depends on a misunderstanding of the nature of Partitio. William Temple's Analysis (c. 1585) shows that as it stands the Apology cannot be regarded as a Ramist work. I shall argue that the work is organised by combination of rhetorical and dialectical interests, in the spirit, and perhaps following the model, of Rudolph Agricola.

Ethics and Rhetorical Pragmatism: Episodes in the Reception History of Sophistic Rhetoric

This paper will work out the relation of epistemology, ethics, and politics within the tradition of rhetorical pragmatism. First, it will describe the ways Anglo-American Pragmatists reread the Older Sophists at the beginning of the twentieth-century. This reception study of Greek Sophistry requires that I document an interpretive chain beginning with Hegel's Lectures on the History of Philosophy (1833-36); Eduard Zeller's History of Greek Philosophy (1844-52); Alfred Benn's The Greek Philosophers (1882); and John Dewey's "The 'Socratic Dialogues' of Plato" (1925). Each of these philosophers rereads the Sophists through the texts of his predecessor. The conceptual opposition of "subjectivism" and "objectivism" organizes the interpretive arguments in this string of readings and becomes an explicit topic taken up directly by Dewey's pragmatism.

After establishing this rhetorical context for the pragmatists' readings of the Sophists, I will focus specifically on the humanist re-interpretation of Protagoras' maxim, "Man is the measure of all things," especially that by the British pragmatist, F. C. S. Schiller. Schiller attempted to mediate the individual "subjectivist" interpretation of the maxim ("man" means individual men) with the social "objectivist" interpretation ("man" means mankind as a whole). In developing his pragmatist solution to this conflict of interpretations, Schiller turns to Sophistic Rhetoric, the persuasive force through which individual, private truths become communally-accepted truth.

Finally, I will examine the ethical and political arguments made by Dewey and Schiller in their rereadings of the Greek Sophists and then conclude by relating these earlier epistemological, ethical, and political views to contemporary debates about the U. S. university. Specifically, I will take up the rhetorical neo-pragmatism of Richard Rorty and Stanley Fish and attacks on their postmodernist sophistry, attacks that explicitly appeal to the ancient quarrel between Platonic philosophy and Sophistic rhetoric: Allan Bloom's The Closing of the American Mind: How Higher Education Has Failed Democracy and Impoverished the Souls of Today's Students (1987); Roger Kimball's Tenured Radicals: How Politics Has Corrupted Our Higher Education (1990); and Dinesh D'Souza's Illiberal Education: The Politics of Race and Sex on Campus (1991).

Les *Orationes familiares* d'Hermann Torrentinus, une réduction pédagogique de la langue des *Métamorphoses* d'Ovide au *sermo quotidianus*.

Sans exagérer l'importance des *Orationes familiares* (1510) de Torrentinus, il convient sans doute d'en préciser la portée et l'influence dans la pédagogie de la Renaissance. Son auteur, Frère de la Vie Commune, comprit qu'il était nécessaire de doter ses élèves d'une méthode pratique de latin oral qui intégrât au prosaïsme d'une conversation des bribes choisies des *Métamorphoses*. Ainsi, l'épopée ovidienne était-elle offerte au lecteur pour ainsi dire dédoublée par un discours qui mettait en scène des comparses d'écriture, Paulus, Ioannes, Petrus, etc. Sans conserver le sujet des *Métamorphoses*, Torrentinus restituait dans une série de phrases plus ou moins courtes des fragments de vers ovidiens, qu'il adaptait à des sujets inventés, mais toujours reliés à l'univers de l'école, de la famille ou de la vie courante. Sans connaître la source exacte des phrases qui leur étaient proposées, les enfants maniaient naïvement le lexique d'Ovide à l'instar du vocabulaire de la prose familière. La réussite de Torrentinus était de mettre à leur portée une langue poétique désormais incapable de se supposer telle.

La structure du livre, masquée par son apparent désordre, obéit en fait à une thématique morale et grammaticale. Ainsi, au-delà de la parataxe, est-il possible d'entrevoir ici une leçon sur les suffixes, là un cours sur le vocabulaire de la tempête, ailleurs, un exposé sur les gérondifs entre les lignes duquel une éthique sententieuse a greffé des préceptes. Réservoir de mots, *corpus* d'expressions poétiques, leçon en acte de syntaxe ou de phraséologie latines, magasin d'*exempla* ou de *flores*, les *Orationes familiares* de Torrentinus relèvent aussi des arts de mémoire et sont un exemple rare, entre pédagogie du langage et exégèse poétique, de l'insertion satirique des vers d'Ovide dans le tissu de la prose quotidienne.

Las contradicciones del sistema: el viaje de ida y vuelta
de la Retórica Medieval de la escritura a la oralidad

Para el saber medieval, la Retórica es un marco teórico de valor inapreciable. Limpia por los Padres de la Iglesia de toda mancha pagana, la Retórica se convierte en el hilo conductor que une a los hombres de letras medievales con la Antigüedad -el Referente por excelencia- y a la vez proporciona el cuace formal que permitirá la evolución y reinterpretación de este saber a lo largo de la Edad Media.

En esta comunicación pretendo explicar el paradójico camino que esta ciencia del discurso recorre en los siglos medievales: la Retórica, que es la codificación platónica del discurso oral, es adoptada por los hombres de letras del medievo como teoría composicional del discurso escrito (mezclada con la gramática y la poética); no me detendré, sin embargo, en las trascendentales consecuencias que este hecho tiene ni en hasta qué punto explica el aspecto de muchas obras de los siglos XIII-XV o aún más. Lo que me interesa ahora es la segunda parte de este recorrido. Es imposible obviar en cualquier estudio actual la presencia de la oralidad como factor decisivo para entender el mundo cultural y de relaciones que se establece en la E.M. El predominio del oído sobre la vista y de la memoria inmediata sobre la reflexión textual, condicionó, sin duda, la composición de obras cultas. Al mismo tiempo, la retórica se fué transformando hasta dar lugar al nacimiento de las ars; pues bien, las ars medievales por un lado y los libros doctrinales, sapienciales, las colecciones de milagros... por otro serán los caminos por los que la Retórica vuelva a ser voz, palabra, discurso oral. En todos estos productos podemos detectar la profunda y casi desentrañable relación que se produce entre / las marcas constantes de oralidad que salpican todas las obras medievales - las enseñanzas de la Retórica aplicadas ahora a la creación literaria y

- el destino de todas ellas hacia su difusión oral que condiciona la estructura y, de forma inconsciente, devuelve su sentido original a la Retórica, completándose un círculo que ya nunca se volverá a abrir.

Las obras de Murphy , Faral, Baldwin, Kennedy por un lado y Ong , Zumthor, Jauss y Gurierich están en la base de esta propuesta. Argumentar e ilustrar este paradójico recorrido es el objetivo de este trabajo.

FRANKLIN'S ACCOUNT OF HIS RHETORIC

Throughout his career, Franklin gave several accounts of himself as a successful writer. In an essay "On Literary Style," when asserting that "writing well" is the essential characteristic of a "man of sense," he discussed three necessary attributes of good writing: one's writing should be "smooth, clear, and short"; one should persuade by a method (or ordering of the parts) that proceeds from "things already allowed to those from which assent is yet withheld," or "advance regularly from things known to things unknown"; and the writer should attempt to persuade a reader even as one hopes "to benefit the reader, either by improving his virtue or his knowledge."

In contrast to this "plain style" lauded by the Royal Society, Franklin in his Autobiography repeatedly insisted that he sought to practice Socratic rhetoric as a means of achieving by persuasion a recognition of a truth. As Franklin presented it, people are bound to their opinions and to contradict them in the name of reason would lead to a confrontation that entrenches those same opinions. Socratic argumentation obviates this possibility by showing one's opponent the insufficiency of his ideas as doubts arise.

Socratic rhetoric for Franklin implied that one has an alternative opinion of truth that should be heard and given some presence. It potentially undermines the "plain style" thinker, just as Socrates's does in the dialogues. Franklin evidently questioned the assumption of the "plain style." For him, as for his contemporaries, the most crucial problem about the "plain style" involved the need for "persuasion" when "improving . . . virtue or . . . knowledge." What, after all, would obstruct the ready acceptance of virtue or knowledge so as to require persuasion?

However, Franklin also acknowledged in The Autobiography that he "continu'd this Method some few Years, but gradually left it, retaining only the Habit of expressing [himself] in Terms of modest Diffidence" (418).

The focus in my paper is to indicate the attributes of this third kind of rhetoric. Studies of Franklin's writing blithely take Franklin at his word--that he was a practitioner of both "the plain style" and the Socratic. In contrast, my paper will argue that Franklin goes beyond both, particularly in The Autobiography, and actually revivifies a version of Sophistic rhetoric. That is, the failures of the "plain style" create ironies for Franklin that neither reform or inform, but yet persuade: as one is persuaded, one discovers "truths" and "beliefs" that cannot otherwise be framed or "invented" prior to the actual discourse.

"EVOLUCION DEL PENSAMIENTO RETORICO" DE
FRANCISCO SANCHEZ DE LAS BROZAS

Análisis de la evolución del pensamiento retórico en las obras de Francisco Sánchez de las Brozas *De arte dicendi liber unus*, de 1556, y *Organum dialecticum et rhetoricum*, de 1579, examinando la significación de la inclusión de los ámbitos de la *inventio* y de la *dispositio* como partes de la Retórica en su obra de 1556 y como partes de la Dialéctica en su obra de 1579.

Polisemia e figure retoriche: linee di un'indagine comparativa.

Se la polisemia è indiscutibilmente connessa con la significazione poetica, più controverso appare il ruolo assegnato dalla trattatistica poetico-retorica occidentale alle tecniche di significazione polisemica basate sull'omonimia e sull'omofonia.

Un raffronto con altre tradizioni consente di riconsiderare sotto prospettive diverse le potenzialità semantiche dell'omonimia: le teorie poetiche dell'India classica, ad esempio, individuano una articolata gamma di figure retoriche "omonimiche", non meno valide della stessa metafora sia sotto il punto di vista della ricchezza semantica sia sul piano dell'efficacia poetica. Si delinea insomma un polo di significazione polisemica alternativo rispetto a quello della significazione metaforica, che gode invece nella tradizione occidentale di un indiscusso primato. L'indagine conduce così ad una riflessione sulle possibili ragioni del diverso trattamento della polisemia omonimica nelle due tradizioni normative prese in esame.

JOHN MC CLELLAND

THE SEMIOTICS OF DISPOSITIO FROM CORAX TO ARISTOTLE
Of the five partes rhetoricæ arrangement has, with the exception

of memory, received the least critical scrutiny. Yet history tells us that dispositio was perhaps the first preoccupation of the early orators and rhetoricians. Part of the goal of this paper will thus be to recount analytically the early history of arrangement, to recall the Socratic criticisms of Sophistic practices, and to elucidate terminological distinctions. More particularly I will attempt to clarify the complex semiotic nature of the argument that is developed by Aristotle in the final chapters of the Rhetoric. The remainder of the paper will be devoted to a general consideration of dispositio and to its place in the composition of texts.

(Section: rhétorique et éthique) Ethique et éloquence royale:
Ronsard et Delbene à l'Académie du Palais (ca. 1570-1580)

Dans une salle du Louvre le roi français Henri III s'entretenait, en pleine période de guerre civile, avec les poètes, parlementaires et dignitaires ecclésiastiques de son royaume.

On étudiera en particulier les interventions de Ronsard, "prince des poètes et poète des princes" et de B. Delbene, savant courtisan d'origine italienne qui a créé un poème allégorique illustré de gravures où Aristote dispense un enseignement moral à une reine de France. Le décor est dressé à Rivoli, près de Turin.

Seront mis en relief à nouveau les liens intimes entre 'humanisme civique' italien et 'humanisme aulique' français.

Los manuales de retórica publicados en la España del siglo XVI responden a diferentes modelos formales, inspirados, en mayor o menor medida, en la retórica antigua (Cicerón, Rhetorica ad Herennium, Quintiliano ...). Esta comunicación pretende examinar la estructura general de las siguientes obras:

- A. de Nebrija, Artis rhetoricae compendiosa coaptatio.
 - P. J. Núñez, Institutiones rhetoricae.
 - M. de Segura, Rhetoricae institutio.
 - A. Llul, De oratione libri septem.
 - A. Sempere, Methodus oratoria.
 - J. L. Palmireno, Rhetorica.
 - B. Arias Montano, Rhetoricorum libri quattuor.
 - J. Costa, De utraque inuentione oratoria et dialectica.
 - C. Suárez, de arte rhetorica.
 - B. Bravo, De arte oratoria.
 - F. Sánchez, De arte dicendi.
- y otros.

Ilatura, ars y exercitatio en las artes rhetoricae hispanas del siglo XVI.

Ilatura, ars y exercitatio son los tres principios básicos de la educación retórica de la Antigüedad greco-romana. Estos tres aspectos constituyen también los principios de la pedagogía humanista (R. AGRICOLA, ERASMO, VIVES, P. DE LA RAMÉE) e influyen notablemente en la estructura y en los contenidos de los manuales de retórica publicados en latín en la España del siglo XVI (FURIÓ, F. SÁNCHEZ DE LAS BROZAS ...)

LES IMAGES DES SAINTS-FRÈRES CYRILLE ET METHODE DANS
LES PANÉGYRIQUES DE LA PROSE RHÉTORIQUE ANCIENNE BULGARE.

Le choix du sujet est conditionné par l'anniversaire de la confirmation de l'écriture slave et la langue ancienne bulgare comme officielle dans le premier état bulgare.

Je vais envisager dans mon rapport les questions suivantes: la paternité de ces panégyriques et l'époque de leur création; les panégyriques comme une source de renseignements historiques pour la cause et l'oeuvre des saints-frères; la composition des discours; les accents; la façon de création des images; les particularités du style etc. . .

La toge ou le talith?

(Composition et genre littéraire de l'Épître aux Galates)

Depuis le fameux article de H.D. BETZ, "The Literary Composition and Function of Paul's Letter to the Galatians", *NTS* 21 (1974-75), les études se sont multipliées sur ce texte – et sur d'autres lettres pauliniennes – qui s'appuient sur les lois de la rhétorique gréco-latine. Les opinions des chercheurs divergent non seulement sur la composition de l'épître mais aussi sur son genre: pour Betz, il s'agit d'une lettre judiciaire de type apologétique; à la suite de G. KENNEDY (1984), on l'a considérée comme une lettre délibérative; pour A. PITTA (1992), ce serait une lettre épideictique ou démonstrative. Malgré leurs désaccords, toutes ces recherches ont en commun de se référer à la seule rhétorique classique (bien qu'il leur faille cependant se tourner aussi du côté du *midrash* pour certains passages de l'épître).

Sans vouloir nier a priori l'influence de l'hellénisme sur le judaïsme et sans oublier que Paul écrit en grec, il semble qu'il ne faille pas oublier non plus qu'il fut élevé à Jérusalem aux pieds de Rabbi Gamaliel et que dans la ville sainte il s'adresse à ses corréligionnaires "en langue hébraïque" (Ac 22).

Pour contrebalancer le caractère unilatéral du *rhetorical criticism*, quitte à le contredire franchement, au moins dans un premier temps, il paraît opportun d'analyser la composition de Galates selon les lois propres de la rhétorique biblique et de sa *dispositio* (le "présupposé" de l'auteur étant qu'une telle rhétorique existe, nettement distincte de la classique). La conséquence majeure de l'analyse sera que ce qui peut être tenu pour l'équivalent de la *propositio* (ou des *propositiones*) occupe des positions très différentes dans l'architecture du texte qui ne correspondent pas forcément à celles que le *rhetorical criticism* prétend identifier. Ce qui n'est pas sans effet sur l'interprétation.

Par ailleurs, il existe dans la littérature biblique des genres, différents de ceux de la rhétorique gréco-latine, parce que les procédures juridiques ne sont pas identiques: la lettre aux Galates appartient au genre du *rîb*, ou controverse bilatérale, dans laquelle il n'y a ni juges ni témoins et dont le but n'est pas de se défendre ou de faire condamner l'accusé, mais de l'amener à changer de conduite, de restaurer des rapports justes entre les deux parties, de renouer la communion. Ce qui rejoint de très près les conclusions auxquelles aboutit l'analyse de la composition de la lettre: la *propositio* majeure en effet n'est pas la justification par la foi, mais l'unité de tous les fils de Dieu dans l'amour du Christ (Ga 3,26-29).

The Ethics of *Kairos*: Cultural Truth as Rhetorically Grounded

Throughout rhetorical history, *kairos* has been associated with a wide range of ethical, aesthetic, and epistemological concerns, including civic education, political acumen, taste, justice, and the formation of knowledge. In ancient Greek, *kairos* denoted "due measure, right proportion, fitness"; more specifically, appropriateness or propriety in time: "the right season, the right time for action, the critical moment," or "the right or proper time." Rooted in Pythagorean theory, the concept was championed by the fifth-century sophist Gorgias, and was appropriated in various ways by ancient philosophers and orators, including Cicero, for whom, James Baumlin has noted, it took on the formal connotation of decorum—a principle of conformity, congruity, and proportion in ethics and in art.

In most scholarship on sophistic, however, the term is defined narrowly as "the right moment" or "the opportune time" and is often restricted to the "occasion" of discourse as a summary term for its "situational context." These truncated definitions have led many commentators to underestimate the ethical dimension of sophistic and to overestimate its psychological and aesthetic dimensions. The result has been a limited focus on the opportunism and manipulation of an audience by a speaker which *kairos* makes possible, and neglect of the attendant ideas of appropriateness and propriety with respect to time and place which *kairos* encompasses as well. Oversimplification of the term has drained the concept of its philosophical as well as rhetorical significance and possibilities and has rendered sophistic rhetoric unethical, radically skeptical, even nihilistic regarding knowledge and action.

On the contrary, however, sophistic rhetoric—ancient and contemporary—is not indifferent to ethics or values but is situated within them because it is informed by the principle of *kairos*. More than a summary term for situation, *kairos* is a principle of adaptability to circumstances that enables judgments to be made and actions to be taken. As such, it is similar to exigence. *Kairos* contextualizes discourse (*logos*) and gives form to its content; *logos* would not have meaning otherwise.

Because of *kairos*, the same entity, thought, or event can be made to appear good or bad, just or unjust, etc., to an audience. It is *kairos* which provides the grounds for agreement that makes communicative exchange possible and successful. *Kairos* emerges in sophistic (and neo-sophistic) doctrines, implicitly or explicitly, as the justification for "rhetorically grounded" philosophic and ethical relativism. Because language and meaning are governed by *kairos*, human beings participate in the development of knowledge and truth and, thus, in the "social construction," we might say, of reality—that about which we argue, debate, and deliberate.

This paper will explore 1) the extent to which contemporary rhetorical theories (including those of Kenneth Burke and Jacques Derrida) that are informed by *kairos* imply the rhetorically grounded nature of ethics within cultures, and 2) what that means for the dissemination of knowledge and for human action and social change in a culturally diverse world.

Structuring Inwardness: Pecock and Melanchthon on
Syllogisms and the Soul.

This paper examines the complex relationship between dialectic and devotion in the late fifteenth and early sixteenth centuries through a discussion of selected passages from the writings of Philipp Melanchthon and the fifteenth-century English bishop, Reginald Pecock, who wrote copiously on theology in the vernacular. Although these thinkers might conventionally be regarded as inhabiting discrete intellectual worlds, the argument of the paper is substantiated by the juxtaposition of a comparatively less well known thinker with one whose significance is self-evident, and by attention to the differences between their writings rather than by forcing arguments for the presence of any speciously linear intellectual continuity.

Pecock and Melanchthon invite comparison in their attempts to assert the vitality of a distinctly ratiocinative element in what was increasingly conceived of as predominantly affective theology, and to maintain the principle of rational structure at its core, so that the moment of inwardness associated with assent to the truths of religion may still be configured in what are essentially rational terms. For example, in Pecock's Book of Faith, Christ's revelation of the Gospel to St. Paul is conceived in terms of St. Paul's having a 'syllogism in his reason'; likewise, in Melanchthon's Definitiones Theologicae, Conscience is defined as 'a practical syllogism' whose 'major proposition' is the law, or word, of God.

The paper attempts to bring together some complex but related issues arising from analysis of these texts: changing conceptions of the nature and function of dialectic and of its relationship with rhetoric during this period; the changing nature of the syllogism itself; and, finally, the question of the proper function of dialectic in general, and of the syllogism in particular, in theological methodologies and in the devotional life.

Grammar and Rhetoric in the
Seventeenth Century

ABSTRACT

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Textbook mavericks in the seventeenth century were responsible for an explosion of the publication of grammar texts. What is worthy of notice in these grammar books is that the contents were not limited to grammar, spelling, pronunciation, and vocabulary. Instead, the subjects covered became blurred with those of other disciplines. Authors of grammar books not only wrote about the rules of grammar, they added logic, rhetoric, and elocutio, items that were traditionally in separate books. In another innovative move, some authors included sections on arithmetic, business skills, medicinal recipes, sign language for the deaf, self-improvement guides, and printing instructions.

Innovations in the content of grammar texts in the seventeenth century indicate that the demands for education were changing to meet the needs of children of the lower classes. Working-class parents wanted to imitate the elite by having their children receive classical training in subjects previously unavailable to them. Portions of rhetoric and logic were presented in an approachable manner in handbooks designed by village schoolmasters. For example, Ralph Johnson's The Scholar's Guide (1665) included imitation, passions, colloquys, essays, fables, themes, epistles, declamations, translation, epitaphs, hymns, and orations. In John Bightland's Grammar of the English Tongue the editions through 1711 were centered on grammar, but the 1712 edition expanded to include extensive sections on logic, rhetoric, and elocutio.

The content of textbooks reflects what society considers necessary and useful. Seventeenth-century publications met those needs with texts teaching Latin in the vernacular, handbooks, books of business skills, and self-improvement texts. In the process of imparting a pseudo-classical education, however, these publications were unable to impart the refinement that is acquired through wide reading and writing. The purpose of mass education was to impart practical skills, not to refine them. And, logic, rhetoric, and elocutio remained for the working class the distant rich relative on the educational family tree.

Which kind of *ars* was rhetoric in Cicero's opinion?

The difficult question, whether rhetoric was an *ars* or not, is discussed in the very famous passage of Quintilian, *inst.* 2,17,1 ff. The positive answer which we could deduce from the titles *Ars rhetorica* or *De arte rhetorica* of many handbooks concerning this matter is nevertheless contrasted by the definition of rhetoric itself which we find widespread since Quintilian, *inst.* 2,15,34, namely that rhetoric is a *bene dicendi scientia*. Alternatively we find rhetoric defined also as a *ratio dicendi* or as a *vis*. Did *ars* have any connection with these others concepts? In this paper I will examine the occurrences of the word *ars* in Cicero's rhetorical works and I will try to recognize not only its different meanings, but also which one of them was for Cicero suitable to indicate the relationship between rhetoric as *scientia*, *ratio* or *vis* and the teaching of its precepts.

Nomos in the Age of Diversity: Notes toward a Cultural Rhetoric

Recently, historians of rhetoric have argued persuasively for the recuperation of "the sophists" (Poulakas; Kerferd; Schiappa; Jarratt) and rhetorical theorists have called for a revival of "sophistic rhetoric" (Crowley; Vitanza). In highlighting what a "sophistic rhetoric" might entail, Kerferd and Jarratt have each focused on *nomos*--Kerferd, to illustrate how sophistic rhetoric resolves the *physis/nomos* split, Jarratt, to illustrate how *nomos* mediates between *mythos* and *logos* in the classical tradition. In *Rereading the Sophists*, Jarratt notes that "[n]omos offers a mode of reading centered on narratives encoded in the text and in times" (75); she offers this sophistic concept as a critical tool for historiography. However, Jarratt stops short of building a theory of communication based on *nomos*.

The *Dissoi Logoi*'s anthropological understanding of *nomos*, or custom-law, offers rhetoricians a cultural framework for theories of communication. The author of the *Dissoi Logoi* argues that if practices and beliefs differ in communities, then knowledge--and by extension, communicative practices--must be socially constructed. Currently, anthropologists of communication (Hymes; Heath), poststructuralists (Derrida), and literary critics in cultural studies (Gates; Williams; Hooks) have begun articulating culturally-based theories of language, theories that put into practice the sophistic notion of *nomos*. However, this interdisciplinary interest has not been articulated in terms of rhetorical theory.

In this paper I build on the work of recent historians of rhetoric who have called for the revival of a "sophistic rhetoric" by arguing for a theory of rhetoric that takes community-based practices and beliefs, or *nomoi*, into consideration. Pointing to the work of anthropologists who attempt to understand cultures "through the eyes of the participants," I argue that rhetoricians should approach their work like anthropologists. I will argue that such a "cultural rhetoric" could ground universal theories of rhetoric--such as Burke's notion of "identification"--by showing how the *nomoi* of a community transforms rhetorical transactions. I illustrate these points by analyzing one woman minister's art of preaching, showing how *nomoi*--what she calls "community"--influence her rhetorical choices.

Some Consequences of Quintilian's View
of Delivery as a Parallel Art

Quintilian, quoting Demosthenes, tells us that delivery is the most important aspect of rhetoric (XI.iii.6), and assigning this primacy to delivery has some important consequences.

In most instances, we would expect delivery to support the linguistic text, i.e., the meaning of a speech would be reinforced by delivery and that is probably the usual intention. Quintilian, however, says that words can affirm, deny, reproach, mock, question, etc. (XI.iii.175-176); we know that this is true because an ironic cast can negate a statement ("Oh, yes, of course you did.") and a gesture can also change meaning, as when the Chinese say "The Gang of Four" and hold up five fingers.

When you consider how delivery can change meaning, or so enhance a presentation that a mediocre speech will be better received than a superior one, then you can see how Quintilian could view delivery as a kind of parallel art in which the rules for delivery are the same as for rhetoric itself (XI.iii.30-31).

Quintilian had acknowledged earlier that things outside the oration could influence the ways in which it was received: at II.iv.61 he lists money, influence, authority, rank, the memory of a speaker's deeds, and his physical beauty, among other things. These things, although they may obviously be exploited for rhetorical purposes, are integral parts of the social and historical context. What Quintilian shows delivery doing is suggesting by the 'correct' gestures, voice, and appearance, the subtle social ethos of the Roman gentleman.

When delivery ceases to be subservient to meaning, however, it loses its mooring. Quintilian is always at pains to differentiate the delivery of the orator from that of the actor. This threatened intrusion of theatrical norms indicates one of the problems: when gesture and the other aspects of delivery are analysed, codified, and taught, their loss of spontaneity may lead to their being judged by aesthetic norms.

Il discepolo cattivo: un problema del dibattito intorno alla *paideia* retorica e sofistica nel sec. IV a.C.

Nel *Gorgia* di Platone Socrate, a conclusione di una lunga argomentazione, afferma: "Quindi non è necessario che chi conosce la retorica sia giusto, e che il giusto desideri compiere cose giuste?" (460c 1-2), e costringe 'Gorgia' ad ammettere che colui che possiede la retorica non vorrà mai compiere ingiustizie. Da tale ammissione consegue il principio che il maestro dovrà portare la responsabilità delle azioni dei propri discepoli, nel caso che costoro si comportino ingiustamente.

Socrate contro 'Gorgia' fa appello ad un punto di vista popolare e molto diffuso al suo tempo, di cui egli stesso subì le conseguenze; l'accusa di corrompere i giovani rivoltagli da Anito e Meleto si basa sullo stesso presupposto.

Questo principio è presente, in forma caricaturale, nelle *Nuvole* di Aristofane, come è ben noto; e pare essere stato sostenuto dal retore Policrate nella sua *Accusa di Socrate* a giudicare da quanto ce ne dicono Isocrate, Senofonte e Libanio: Socrate venne considerato da Policrate come responsabile del cattivo comportamento di Alcibiade e di Crizia. Lo stesso argomento è ripetuto da Eschine. Esso si basa sull'idea arcaica, che troviamo ancora in Erodoto e in altri autori più tardi, come Plutarco e Diogene di Alicamasso, per cui una *paideia* cattiva può distruggere le buone disposizioni naturali di un individuo o di un popolo. Gli Stoici riprenderanno ampiamente quest'idea nelle loro teorie sull'educazione.

A quest'accusa vennero opposte usualmente tre linee di difesa, tra loro alternative e non cumulabili. La prima consiste nel negare il giudizio corrente sul discepolo, e nel sostenere che i discepoli giudicati erroneamente cattivi, in realtà erano buoni cittadini. Questa linea di difesa, riguardo alle accuse contro Socrate, si trova in Libanio, per quanto concerne Alcibiade, e forse in Aristotele, per quanto riguarda Crizia; Isocrate adotta una strategia simile riguardo al suo discepolo Timoteo. La seconda consiste nel negare che i cattivi cittadini siano stati davvero discepoli del maestro. Troviamo questa strategia di difesa, sempre riguardo alle accuse contro Socrate, in Senofonte. Infine la terza linea consiste nel negare che il retore abbia la responsabilità del cattivo comportamento dei propri discepoli: la troviamo in Isocrate e nel *Gorgia* di Platone.

Questa terza argomentazione, tuttavia, configge con un'altra, avanzata da retori e filosofi: a volte costoro usarono come prova della bontà del loro insegnamento il buon comportamento dei discepoli. Quest'argomento fu usato da Isocrate, e da Senofonte in polemica contro Policrate. Ma è un'argomentazione debole: se il maestro merita lodi per aver formato cittadini buoni, quando i suoi discepoli sono buoni, allora merita anche biasimo per aver formato cittadini cattivi, quando i suoi discepoli sono cattivi.

LE TRIOMPHE DE L'IDEE DE LA PEINTURE SUR L'IDEE DE
L'ELOQUENCE

Giovanni Pietro Bellori conclut son Idea del pittore, dello scultore e dell'architetto (1664; 1672) en affirmant la supériorité de l'Idée de la peinture sur l'Idée de l'éloquence.

Nous nous proposons de réexaminer sa doctrine à la lumière de Du pictura veterum de Franciscus Junius, sa source majeure dont ni Panofsky (Idea, 1924) ni Lee (Ut pictura poesis, 1940) ne montrent l'apport.

Nous insisterons sur sa lecture de Cicéron (De inu. ; orat.) pour montrer comment la synthèse néo-platonicienne est à l'origine d'une esthétique qui concilie la transcendance de l'Idée de beauté et l'immanence aristotélicienne.

Nous voudrions enfin envisager à partir de l'étude de quelques passages des Vite les implications de son analyse en nous posant la question des rapports entre le discours et le langage pictural.

PLATÓN: RETÓRICA Y ETICIDAD.

Platón afronta desde una atalaya ética la retórica y la sofística. En consecuencia, he creído oportuno establecer una diferencia entre la sofística en sí, y los métodos persuasivos utilizados por los sofistas. Platón no dirige sus diatribas hacia la sofística, sino hacia el sofista inmoral y los métodos persuasivos por ellos utilizados, y no conducentes a la búsqueda de la verdad y de la justicia. Platón respeta profundamente los conocimientos sofísticos. Platón censura el método sofístico, debido fundamentalmente a que para él existían discursos verdaderos y discursos falsos, "hay una razón y una sinrazón," y el método que auténticamente conduce a la verdad es el diálogo dialéctico, por ser el único que reproduce la forma y la eficacia del discurso hablado.

La razón profunda que motiva que Platón menosprecie al sofista inmoral y el mal uso de la retórica se debe a que la persuasión atente contra la permanencia del ser. Platón no repudia la retórica, y sí su mala utilización. En manos del sofista inmoral la retórica se convertía en una mera técnica persuasiva desestabilizadora del hombre y de la sociedad. A esta retórica persuasiva y aduladora opone Platón la auténtica retórica, que describe Sócrates en Gorgias con estas palabras: "En efecto, si hay dos clases de retórica, la una será adulación y vergonzosa oratoria demagógica, y la bella será la otra, la que trata de mejorar todo lo posible las almas de los ciudadanos y se esfuerza continuamente por comunicar los más bellos pensamientos, tanto si van a agradar a los oyentes como si van a serles molestos." Define al orador ideal diciendo que éste ha de unir la bondad a la habilidad, para que nazca la justicia en las almas de sus conciudadanos y sea desterrada de ellas la injusticia." Como testimonian las referencias ofrecidas, jamás nadie anheló una retórica tan noble como la diseñada por Platón.

Social and political conditions in the ancient world denied to Greek and Roman women the opportunity to engage in oratory. Unlike lyric poetry, which can be composed in private, oratory requires both a formal occasion and an audience, neither of which was available to women. Hence the historical record of women known to have engaged in public speaking is meagre in the extreme. Yet in myth, literature, and even in vase-painting oratory and rhetoric are associated with women in a variety of ways. I propose to examine both the limited historical evidence for women as orators and the much more abundant material related to feminine eloquence apart from the actual courtroom or legislative assembly. Consideration will be given to Athena as patron of eloquence and the ways in which she differs from Hermes, the god of thieves and public speakers, Aspasia, represented as teacher of rhetoric in Plato's Menexenus and other dialogues emerging from the Socratic circle, Diotima, last encomiast of Eros in the Symposium, Medea, Melanippe, and other women who make use of formal oratory in Greek drama, and Peitho in vase-painting. The symbolic value of certain emblems in sculpture, especially grave-reliefs, will also be considered, as will the response of various philosophical schools to the threat of feminine oratory. Such a study will, I hope, contribute to our understanding of the feminine presence which, though silent, had a perceptible effect on the theory and practice of oratory in the ancient world.

THE IMPACT OF WESTERN ELOCUTIONARY RHETORIC ON THE
EAST:
THE CASE OF JAPAN

The flower of rhetorical theory and practice of the West began to bloom in Japanese soil during the enlightenment movement of the Meiji era (1868-1912). The main impetus behind this movement to modernize a feudalistic Japan in this period was practicality. One culmination of this intellectual development during this formative period is to be found in a huge body of books on rhetoric and speechmaking published by rhetorically-motivated aspirants of the day along the line of Western rhetorical theory and practice.

I have discovered in all 145 Japanese books and translated works on rhetorical theory, practice, and criticism, forty eight of which explicated theoretical aspects of Western rhetoric. Ten of these specifically dealt with elocutionary rhetoric of the West. This paper will primarily concern itself with a detailed examination of three representative books out of these ten published along the tradition of Western rhetoric to ascertain the extent with which Western elocutionary rhetoric influenced the Japanese counterpart of the Meiji era. The works to be examined in this study include So Matsumura, *Enzetsu Kinshin* [Golden Guides to Elocution] (Tokyo: Shiseisha, 1881); Eitaro Okano, *Enzetsugaku* [Elocution] (his original English title, *Elocution: Through Art in Nature*) (Tokyo: Sanseido, 1900); and Yutaka Yamada, [*Shisei Zukai*] *Yuben Enzetsu Jizai* [Making Elocution and Speechmaking Easier with Illustrations of Gestures] (Tokyo: Daigakukan, 1904).

This paper will prove that these three books under examination heavily depended on the tenets of such Western elocutionary theorists as James Rush, Gilbert Austin, and Albert Bacon. It will further demonstrate that these works on elocution explicated in detail such topics as gesture, posture, and voice control for emotional evocation. This case study will explicate a one-way convergence of the West and the East in that Western elocutionary rhetoric exerted its impact on Japan, but it will point up a need to conduct a similar research in other cultures of the East to determine the level of interaction between Western and Eastern rhetorics.

SEAN PATRICK O'ROURKE

CLASSICAL RHETORIC IN NINETEENTH CENTURY AMERICAN LAW:
THE ADVOCACY BOOKS

In the last few years, our perceptions of rhetoric's fate in the nineteenth century have undergone significant revisions. This may be most evident in the work on Anglo-American rhetorics of the period. The pioneering efforts of Kitzhaber have been supplemented by the work of Berlin, Johnson, Crowley, and Horner, to name but a few. These studies suggest that rhetoric had a much greater vitality in the English-speaking world than had previously been thought. They do not, however, touch on the corpus of rhetorics that form the focus of this paper, the advocacy treatises written for and read by the legal community. My thesis is that in these treatises may reside the best evidence of the continuing influence of classical rhetoric on nineteenth century ideas and institutions.

A great portion of the history of rhetoric's relation to law remains to be written. What has been written suggests that classical rhetoric, systematized in Rome and applied most fully to forensic oratory, seems to have had a greater influence on the law than any of the "new" rhetorics that came after it. Furthermore, classical rhetoric seems to have survived best in its original, forensic form. This was just as true in nineteenth century America as it was in earlier times.

The rhetorics examined include Adams' Lectures on Oratory and Rhetoric, Forsyth's Hortensius; Or the Advocate, Harris' Hints on Advocacy, Robbins' American Advocacy, and Robinson's Forensic Oratory. The paper suggests that classical rhetoric was the primary source in these works, that it proved marvelously adaptable to American law and procedure, and that it may have exerted a considerable influence on legal education and practice. In the end, however, rhetoric itself succumbed to the "scientific" spirit that so dominated American law and legal education at the end of the nineteenth century.

"L'ECOLE BELGE" DANS L'EDUCATION RHETORIQUE
EN POLOGNE AU XVII S.

1. Caractère de centre néerlandais, ses autorités, ses influences en Europe du Nord.
2. Les pèlerinages des jeunes Polonais vers ce centre, ça renommée en Pologne.
3. Les traductions d'oeuvres de J. Lipse, les traités rhétoriques qui confirment la gloire au Philologue belge, les imitations de "stylus lipsianus" et la conscience de sa modernité, une querelle entre les partisans de ciceronisme et de lipsianisme.

The Identity of Gorgias in Isocrates' Helen

Readers of Isocrates' *Helen* are willing to accept that the object of Isocrates' criticisms in section 14 is likely to be Gorgias (Blass, II.243, VanHook III.54-5, Kennedy APG 186). Some do this because we have the oration of Gorgias to compare, while others see a stylistic similarity between the two orations (Van Hook *CW* [1913], in spite of Jebb *Attic Orators* II.98). The goal of this paper is to introduce arguments which confirm Gorgias as the unnamed author of the criticized work and put to rest any doubt about the question. A consequence of this will be to explain more clearly how Isocrates related to his contemporaries or forerunners and to highlight an important contribution he makes to the history of rhetoric.

The main argument for Gorgianic authorship will be that Isocrates addresses the very same four issues that Gorgias does, although in radically different ways. That is, Gorgias uses fate, force, speech and love as possible explanations for Helen's rape. It can be shown that these same four principals inform the plan of Isocrates' praise of Helen. Gorgias' emphasis on the power of speech will be addressed by Isocrates in the prefatory attack; the section on force by the Theseus section; fate by Isocrates' treatment of Zeus and Helen's own immortality; finally, Isocrates uses beauty to discuss the topic of love just as Gorgias uses sight as an explanation of love.

This approach will then make clear why Isocrates criticizes Gorgias: Isocrates recognized the legitimacy of Gorgias' points, but saw an opportunity to accomplish this through praise, not defense. Isocrates recognized the importance of Gorgias' thought, especially about speech and beauty (as a cause of love), but felt his own type of discourse, a mixture of epideictic and deliberative, more useful for the creation of belief. The paper will then conclude with the assertion that Isocrates' contribution to the history of rhetoric is larger than recently claimed, for it fostered a different type of argumentation than can be seen in Gorgias or elsewhere, an argumentation which uses the conventions of epideictic to persuade and encourage action. I will argue that this is important not only from the point of view of rhetoric, but of its impact on his pedagogical tradition as well.

"El Arte de hablar, o sea, Retórica de las conversaciones,
de Ignacio de Luzán (1702-1754)"

El objetivo de este trabajo es el examen del Arte de hablar, de Ignacio de Luzán, editado por primera vez en fecha reciente (1991). Este libro merece nuestra atención, en primer lugar, por ser obra del mayor teórico literario español del siglo XVIII (La Poética, 1737). De hecho, entre la Poética y este Arte de hablar se establecen importantes puentes conceptuales. En opinión de Manuel Béjar Hurtado, editor del Arte de hablar, ésta es "una especie de parcela -considerable, por lo demás- del más vasto territorio de La poética."

En segundo lugar, la Retórica de las conversaciones desarrolla una intuición original de Luzán: Aplicar a la conversación diaria la teoría retórica heredada ("arte de nadie, que yo sepa, hasta ahora tratada"). Para esta finalidad se sirve nuestro autor del molde tradicional de las Retóricas, pero también de la Lógica de Port-Royal.

Pensamos que esta Retórica de las conversaciones es un precedente de la "lógica conversacional" de Grice en nuestros días.

PASTRE JEAN MARC

ETHIQUE ^{ET} RHETORIQUE DU PORTRAIT FEMININ DANS LA LITTÉRATURE
ALLEMANDE DU MOYEN-ÂGE.

Bien qu'imités des romans français et de la description des héroïnes qu'ils contiennent, les romans allemands du moyen-âge, reflètent une esthétique moins optimiste et plus chrétienne, marquée par le respect de conventions et de réticences avouées ~~ou~~ non-dites, mais que l'analyse minutieuse des modèles et de leur adaptation permet de dégager. S'appuyant sur les portraits des rhétoriciens des XIIe et XIIIe siècles, sur les portraits d'oeuvres latines de la même époque, sur les chroniques allemandes, les fablediaux et les romans de chevalerie français et allemands, cette étude permet de dégager des constantes, pour lesquelles le souci de l'éthique chrétienne l'emporte sur la splendeur de l'esthétique littéraire.

It is now considered a cultural commonplace that the opening paragraph of Emerson's "The American Scholar" represents one of the founding moments of a distinctly American literature. Some recent commentators place this call for literary self-reliance at a crucial turning point in Emerson's own intellectual history. The standard narrative is that in his early homiletic stage Emerson worked under the influence of Hugh Blair; after he left the ministry and took on the roles of poet, lecturer and cultural icon he worked under the influence of European literary Romantics such as Coleridge and Swedenborg. In other words, what made it possible for Emerson to become a "founding father" of American literature and culture (in Harold Bloom's sense) is that he left the dreary confines of rhetoric for the freedom and power of poetics.

Contemporary rhetoricians might recognize this narrative as a kind of "creation myth" for American English departments. By making Emerson a part of the tradition which defines literature as that which opposes and transcends rhetoric, literary historians have not only largely ignored Emerson's own rhetorical practices but have also misunderstood his views on language in important ways. Consequently, it has been all too easy for literary critics to omit even token references to rhetoric and its history from their discussions of Emerson, and difficult for rhetoricians to assess (or even care about) how Emerson might be relevant to their histories.

In order for this narrative to change, standard rhetorical histories of the 18th and 19th centuries have to be broadened and the relations between rhetorical and literary practices need to be reconfigured. For this presentation, I would like to argue that Emerson has a more rhetorical view of language than he is usually given credit for and that this view of language is available to him through a European intellectual tradition Debra Shugar calls "sacred rhetoric." "Sacred rhetorics" highlight the power of language to transport one to divine knowledge rather than persuade one about some civic judgement. These rhetorics also assume that figurative language is best suited to accomplish this end. Emerson builds on these assumptions by locating the divine in both humans and nature and making figurative language the means of interaction. Humans and nature thus have a "plastic power" that forms the basis of their "rhetorical" (symbolic) interactions. Emerson's much discussed "organicism" then cannot be seen exclusively as a set of aesthetic relations within or among texts but must also include rhetorical relations among humans and the "texts" of nature.

My purpose in this paper is not to propose "sacred rhetoric" as a hidden source of Emerson's philosophy of language but to question the tendency of American English departments to separate discussions of his oratorical practices -- in sermons and lectures -- from discussions of the aesthetics of his published essays. An expanded view of rhetorical history, however, that includes "sacred rhetorics" alongside Blair and other standard 18th century figures helps us to see that Emerson didn't leave rhetoric behind but rather integrated rhetorical and literary theories so as to produce an "organic" synthesis among his roles of essayist, lecturer, and poet. An expanded version of rhetorical history and practice can also help us to further reintegrate the study and practice of rhetoric into American departments of English.

Cette communication s'inscrit dans le thème "Ethique et Rhétorique". Il s'agit d'étudier l'articulation de la perspective technique et de la perspective éthique dans la rhétorique antique, à propos d'un cas singulier mais représentatif : l'éloge de soi-même.

La tradition antique sur ce sujet, remarquablement unanime, va au moins de Démosthène jusqu'à Plutarque et aux sophistes de l'époque impériale. Ces auteurs considèrent que l'éloge de soi-même pose d'abord un problème technique, en termes d'efficacité oratoire, car il risque d'indisposer les auditeurs : d'où une série de procédés pour prévenir ce risque. Mais cette approche technique n'est qu'une première étape, et l'éloge de soi-même est envisagé principalement d'un point de vue moral. Les auteurs critiquent alors la vantardise, et, simultanément, mettent au point un "bon usage" de l'éloge de soi-même, qui s'appuie sur diverses justifications : précédents, circonstances, considérations d'utilité supérieure ... Contre les préjugés, la rhétorique invente la valeur de l'orgueil.

Del éxito de la *Institutio Oratoria* de Marco Fabio Quintiliano había por sí sola continua y obligada referencia que se debe a ésta en toda obra de un cierto alcance en el campo de la retórica de cualquier época posterior a su edición.

Han sido estudiadas de este autor sus fuentes desde hace va años. Hemos querido, con este trabajo sobre las citas de Virgilio en Quintiliano, realizar una observación de una cuestión que está mas controvertida en la critica de la antigüedad: nos referimos a las recíprocas relaciones el mundo de la retórica y el déla poética.

Efectivamente en algunos estudios se llega a observar que de hecho el mundo de los poetas aparece en las realizaciones de los oradores, existiendo de hecho una mutua penetración histórica y empírica de ambas disciplinas: en otros han observado en Virgilio unas cualidades retóricas eminentes. Incluso contamos también con una obra incompleta y atribuida a Florus titulada *Virgilius orator an poeta*.

La presencia del poeta de Mantua de una manera abundante en la producción de Quintiliano, es ya un punto de atención importante para llevar a cabo este análisis de los pasajes del poeta en la *Institutio Oratoria* del profesor de retórica. Observando a los autores citados en la obra del rëtor hispano-romano observamos que el autor mas citado es Ciceron y, en seguida: Virgilio es el que le sigue.

Además y en esto tenemos precedentes bibliográficos importantes que lo han ya determinado. Virgilio es aportado a la escueta romana a través de la *Institutio Oratoria* de marco Fabio Quintiliano, siempre como ejemplo y como objeto de atención hacia sus versos.

La importancia que tiene esto es que una institución escolar muestra siempre el modelo que debe presidir una sociedad y que debe imitar la juventud que tomará en su momento la antorcha de la dirección de ésta. Si en la escuela está presente un cierto autor para ser imitado, está claro que deberá tenerse en cuenta el contenido y la forma de la obra del mismo en la educación que se pretende. Si la educación se dirige hacia la formación retórica del ciudadano y en ésta nos encontramos la presencia de un poeta, estamos ante una evidente relación de ambas disciplinas.

Esto presenta pues un elemento creemos que importante, para dar un poquito de luz a las no fáciles relaciones entre ambas disciplinas e ilumina también las referencias que en la actualidad podemos encontrar en la enseñanza de la retórica como la ciencia de la argumentación.

Se han estudiado todas y cada una de las citas de Virgilio en la *Institutio Oratoria* de Marco Fabio Quintiliano, recogién dose las concusiones de dicha investigación.

UNA SIMPLIFICACIÓN EXEGÉTICA DE SIGLOS: EL "SERMO ORNATUS" EN LA INSTITUTIO ORATORIA DE QUINTILIANO.

Una de las mayores superaciones de la analítica teórica actual sobre el discurso literario/poético la representa la ruptura con respecto al concepto retórico de "sermo ornatus" como simple plus cuantitativo. Frente al moderno entendimiento, parece alzarse la tradición retórica y, entre sus pilares, Quintiliano.

La aparición del simil en el nivel inventivo (confirmatio; libro V, cap. 11), siendo uno de los argumentos por ejemplo, nos pone en la pista de que no se puede tratar este elemento como un simple plus ornamental, aunque como tal parezca tratarse en el nivel elocutivo, ya que Quintiliano lo enraiza en los más profundos niveles configurativos del sermo.

Igualmente, en el capítulo De tropis, el sexto del libro VIII de la Institutio oratoria, el "cum virtute" de la definición de tropo puede y debe entenderse como un plus significativo, si no racional, si en cambio sentimental.

Estas y otras consideraciones a lo largo del tratado de Quintiliano nos hacen defender la necesidad de una revisión urgente de la aparentemente nitida distinción entre elementos de carácter ornamental, cuantitativos, y elementos cualitativos del discurso.

No podemos decir que Quintiliano se acerca a conceptos como el de transracionalidad, pero tampoco podemos conformarnos con empobrecer su pensamiento, como se ha hecho, atribuyéndole la simplificación exegética de "sermo ornatus" tal y como se ha aplicado a los estudios poéticos.

Notas para el estudio de la retórica en la España de los años cincuenta. Las aportaciones de Carlos Bousoño.

Los estudios literarios españoles en la década de los cincuenta se caracterizan por el predominio de la estilística. En el seno de esta escuela crítica se producen distintas aportaciones que interesan a la teoría literaria actual en distinta medida y por diversos motivos. En lo que se refiere a la retórica, la primera cuestión que hay que abordar es la relación que se establece entre los estudios estilísticos y esta disciplina, relación que se produce a pesar de la existencia, en relación con el tema, de dos posiciones críticas opuestas: la de aquellos que aseguran que la estilística es heredera de la antigua retórica y de la preceptiva decimonónica y la de los que, por el contrario, niegan tal filiación. La obra de Carlos Bousoño, Teoría de la expresión poética (1952), presenta un marcado interés para el establecimiento de las relaciones que puedan mantener estilística y retórica, al tiempo que es indicativa del estado de los estudios retóricos en España en los años cincuenta. El crítico español manifiesta explícitamente su rechazo hacia la retórica normativa; sin embargo, su obra tiene un innegable carácter retórico abordándose en ella diversas cuestiones retóricas desde presupuestos fundamentalmente intuitivos y prestandose un interés destacado a la producción poética contemporánea al hilo de la cual se sistematiza parte de los recursos retóricos más característicos de la poesía de la época. Esta caracterización se realiza partiendo de recursos de mayor alcance que los tradicionales tropos y figuras, recursos en los que con frecuencia están implicados los tres elementos básicos de la comunicación literaria: autor, texto y receptor.

Educators of the Reformation and Counter-Reformation
Some Protestant-Catholic Connections

The Protestant Reformation, in some respects a product of the Renaissance, both disrupted humanist education in Europe and stimulated its growth and change. Educators who had once found a common cause in humanism now found themselves divided along religious lines, their communication hindered by political and philosophical differences and by censorship. Yet one of the leading Protestant educators, Johann Sturm, could admire the educational program of the Jesuits, recognizing their goals as similar to his own. And an Italian grammarian, Girolamo Cafaro, could acknowledge his debts to one of Sturm's proteges, Anton Schor. These and similar remarks suggest that educators continued to exchange pedagogical ideas and methods across religious barriers. This paper will explore some of these interactions, especially as they relate to the teaching of rhetoric.

Si intende comunicare i risultati di una ricerca avviata presso la Cattedra di Filologia Greco-Latina dell'Università di Messina, condotta da Paola Radici Colace, Maria Amici e Gabriella Versaci sul lessico didattico pedagogico greco e latino. In particolare, saranno messi in evidenza, nell'articolazione di tale lessico, alcuni concetti spazio-temporali (*proso kai opisso*) che costituiscono i parametri di una conoscenza legata alla percezione sensibile del 'vedere', le metafore del movimento- viaggio che descrivono il docente come 'chi precede' ed il discente come 'chi segue', le metafore del processo di apprendimento come movimento in uno spazio circolare, in cui l'allievo è, oltre che un seguace, un *symphoitetes*, per limitarci qui soltanto ad alcuni esempi. Si analizzeranno inoltre alcune caratteristiche comparate della lingua greca e della lingua latina, al fine di mettere in luce la concezione ideologica per certi versi diversa dalla cultura greca o latina: nella prima infatti il maestro è soprattutto 'uno che va avanti' e percorre prima la strada in cui l'allievo lo seguirà: nella cultura latina il termine stesso *magister* si carica di una valenza in cui è sottolineata la predominanza.

Problems of Research in the History of Terms

Historical research is the key method for the conception and writing of all the articles for the "Historisches Wörterbuch der Rhetorik". Beyond that it has a special function for the terms of the rhetorical system, that has been established in antiquity, but underwent many alterations till our time. The problems of that research concern in particular the identification, reconstruction and intercultural validity of those terms. The lecture will treat mainly the problems of these aspects of historical research. It gives examples, discusses solutions and asks at last for the special consequences for rebuilding rhetorical terminology today.

Las peculiares características de la estilística soviética conllevan un tratamiento diferenciado del mecanismo de la parodia en sus principales representantes: V. Sklovskij desde la perspectiva de una estilística formalista remite a la puesta al desnudo del procedimiento. Para J. Tynjanov la parodia nace del juego dialéctico del procedimiento y M. Bajtín, desde una estilística funcional atenta al estilo como registro social, estudia la parodia como la palabra orientada hacia la palabra ajena.

DEPORTES CHE. A

Pretende mostrar la importancia que la Retórica aristotélica tiene para entender un concepto tan importante en la teoría del Estagirita y en la actual como es la idea de lo verosímil. Afirmaciones como "Es verosímil que también sucedan cosas al margen de lo verosímil" (Aristóteles, Poética, 1461b13-15, también en Aristóteles, Retórica, II, 24, 1402a10-11), "En orden a la poesía es preferible lo imposible convincente a lo posible increíble" (Poética, 1461b9-11) hacen pensar en que el Estagirita contempla la posibilidad de un tipo de modelo de mundo de lo no mimético verosímil, lo cual no es cierto, como su propia Retórica se encarga de demostrar.

Se recurre a los conceptos fundamentales para aclarar este problema: ficción, verosimilitud y necesidad, que en la Retórica adquieren su pleno significado: probabilidad y utilidad dentro del marco mismo de la obra.

En ningún momento Aristóteles se refiere a la ficción no mimética verosímil ni, consecuentemente, a los mecanismos que el autor ha de mover para que ella resulte convincente, simplemente dice que a veces es útil o necesaria, y sólo en estos casos es permitida.

En conclusión, cuando Aristóteles habla de la probabilidad de lo improbable no debemos entender que concibe un conjunto de seres, estados, procesos o acciones fantásticos pero verosímiles ni, por supuesto, debemos considerar miméticos esos mismos elementos.

Se recurre a la teoría de los mundos posibles de T. Albaladejo, quien distingue dentro de su tipo II de modelo de mundo, el de lo ficcional verosímil, el de la ficción mimética verosímil, dos grados de verosimilitud, o, si queremos, puesto que de la ficción mimética siempre resulta la verosimilitud, de probabilidad: un alto grado de verosimilitud y un grado bajo de verosimilitud, porque es cierto que de dos o más proposiciones unas son más probables que otras.

La mimesis aristotélica se mueve en este terreno, y con ella el concepto de verosimilitud, mientras que, por su parte, lo fantástico nunca se muestra como verosímil, únicamente como útil o necesario, y, en caso contrario, un vicio, lo que innegablemente sí tiene que ver con su carácter no mimético y con isu desarraigo con la verdad e incluso con la apariencia.

CICERO AND THE RHETORIC OF IMPERIALISM

Cicero's rhetorical career is often studied within the framework of domestic Roman politics. His moments of greatest glory are seen as his successful quashing of the conspiracy of Catiline to destroy the institutions of the Republic (*In Catilinam I-IV*) and his fatally unsuccessful opposition to Mark Antony (*Philippicae I-XIV*), whose alliance with Octavian sealed the doom of the Republic and of Cicero himself, prime victim of the proscriptions that marked their alliance. Yet the crisis of the Republic is unintelligible without a grasp of the crisis of the empire. The very success of the empire in the second century B.C. led to so vast an influx into Italy of slaves and wealth, primarily in the control of the tiny Roman aristocracy, that the peasant farmers who had constituted the backbone of the Roman army were steadily driven off their land to become a threatening rabble of landless discontents in the city of Rome. Moreover, the logic of perpetual imperial expansion and the reality of rebellious subject states ultimately reduced the Republic to the plaything of the super-generals who alone were capable of both saving and expanding the empire. The bloody civil war of Marius and Sulla in the early decades of the first century B.C. was only a prelude to the civil war of Pompey and Julius Caesar that definitively put an end to the Republic. Cicero's first major public political speech, the *Pro Lege Maniliana*, launched his own political career by supporting a bill of questionable legality that gave Pompey massive military authority to crush the rebellion led by Mithradates in Asia. Pompey's success there, by far his greatest triumph, left him the most powerful man in Rome. When rival aristocrats tried to thwart his wishes, he linked up with Caesar in the first triumvirate which was in a position to dictate the terms of political life to one and all--including Cicero. The price of Cicero's continued public activity was his support for illegally extending Caesar's command in Gaul--the imperialist success that in turn made it possible for Caesar to break with and challenge Pompey. Thus Cicero, the great defender of the Republic and generally recognized supreme voice of Republican ideals, found himself twice arguing for the "special" powers of the great imperial generals whose ambitions destroyed the Republic.

In analyzing Cicero's rhetorical strategy in these two speeches my guiding concept is Pierre Macherey's notion of the structured silence--a major omission in a text which nonetheless is ideologically built around the omission (*Pour une théorie de la production littéraire*). Macherey applies the idea primarily to fictional narrative and, as far as I know, no one has applied it rigorously to rhetoric. My thesis is that Cicero, like other imperialist rhetoricians, is compelled to talk about imperialism in some mystifyingly indirect and contradictory ways.

In the *Pro Lege Maniliana* Cicero presents Mithradates as a bloodthirsty monster, but is hard-pressed to explain his extraordinarily broad support both within the province of Asia and in unconquered areas bordering Asia. At one point he even resorts to a commonplace about the "traditional" sympathy inspired by fallen kings. Yet in praising the unique qualifications of Pompey, Cicero offers so scathing a picture of "normal" behavior by Roman generals that the anti-imperialist grounds for Asians' support of Mithradates' war against Rome seem almost self-evident. Similarly Cicero is at great pains to represent the inhabitants of the province as Rome's "allies" to whom a debt of paternalistic protection is owed. Yet he places so much emphasis on the vital importance to his audience of the tax revenues exacted from these "allies" that the pretext of a *moral* obligation to persecute the war emerges clearly as just that, a pretext.

In the *De Provinciis Consularibus* Cicero lays great emphasis on the extent to which Caesar's conquests represent ending a terrible foreign threat to Rome. Yet, as he warms to the theme of Caesar's unique strategy in Gaul, it becomes clear that his greatest accomplishments and his most urgent need for a longer appointment center around transforming distant peoples who had never shown any sign of hostility into Roman subjects. Cicero's own life-long opposition to Caesar also has to be papered over in the interests of consolidating these vast additions to the empire.

Toward a Common Ground: Rhetorical History and Contemporary
Literary Theory

The structuralist project to restate classical rhetoric in structural terms--formulated by Gérard Genette and Roland Barthes in the early sixties, and given a potent realization by Groupe mu in the late sixties--offered the possibility of a profound encounter between ancient and modern theory. Unfortunately, this encounter did not take place, largely because structuralism, and later, semiotics, presupposed a complete rupture between ancient and modern linguistics. Rhetorical history has tended to remain outside the sphere of contemporary literary theory despite several attempts to include it.

On the other hand, Brian Vickers has shown that historians of rhetoric have tended to further the impression that classical rhetoric has little contemporary relevance. When rhetorical historians consider the details of traditional rhetoric to be too impractical and tedious to merit serious theoretical consideration, they imply that classical rhetoric is of only historical value. It is not surprising that contemporary literary theory has yet to find a place within most works of rhetorical history.

In this paper, I suggest that greater concentration upon the details of traditional rhetoric may allow us to find common ground. By citing notable events in the history of figurative theory from ancient rhetoric to late medieval poetics, I show that rhetorical history has nothing to fear, and everything to gain, from directly encountering theoretical detail. I then show how contemporary literary theory can obtain an ability to criticize itself by means of historical analyses that respect the incommensurability of various rhetorical theories. I conclude by offering specific examples, derived from tropology, of fruitful encounters between rhetorical history and contemporary literary theory.

Desde que apareciera diseñada por Sulpicio Víctor una presentación de la INTELLECTIO como operación retórica previa a la constitución del discurso, han sido varias las acepciones dadas a este término. En este trabajo hacemos una exposición de las aportaciones más interesantes centrándonos en dos aspectos: en el significado de la INTELLECTIO en las propuestas actuales de la retórica, y, por otra parte, en la proyección de esta operación sobre el nivel elocutivo del discurso.

La retorica al servizio dell'ironia nei prologhi della
picaresca spagnola

Partendo dal conosciutissimo prologo del Lazarillo de Tormes, dove l'anonimo con grande sapienza scritturale tesse intorno ad alcuni cardini della "inventio" e della "dispositio" una sottile trama ironica percepibile sia a livello superficiale (con effetti comici), sia a livello profondo (nei termini di uno scetticismo eversivo), si passa all'esame dei prologhi del Guzmán de Alfarache, della Pícara Justina, del Marcos de Obregón, dell'Estebanillo González e, infine, della Vida de Torres Villarroel, per osservare come l'ironia perda progressivamente la sua carica eversiva fino a sfociare nella banalità dell'insulto.

Parallelamente, si cercherà di valutare l'interrelazione possibile tra questi elementi di natura linguistico-retorica e lo sfondo politico-sociale-ideologico che li accompagna, considerando quest'ultimo come "codice" o come "testo" (e in questo senso si parlerà di "intertestualità") e non certo come realtà specularmente riflessa.

Così omologati, i codici culturali (linguistico-retorici) e i codici ideologici (storico-sociali) manifesteranno appieno le regole del gioco.

TIPOS DE TEXTO ARGUMENTATIVOS Y MODI TRACTANDI DE LA
RETÓRICA CLÁSICA.

Objetivo: Hacer ver las correspondencias existentes entre la Lingüística del Texto actual y la Retórica Clásica en lo que respecta al análisis de los textos de tipo argumentativo (lo mismo vale para la descripción, la narración, el diálogo etc.) mediante superestructuras de actos de habla.

Macro y micro-composición, dispositio per orationes / per argumentationes, Rhet. Herennium 3, 9, 16.

Preceptiva y actos de habla

Tipos de texto argumentativo y modi tractandi:

Demostración: *sententia, quaestio infinita, comparatio, confirmatio*. Refutación: *refutatio*. Investigación de la causa: *quaestio finita etiologicala*. Género epidíctico: *locus communis*. Género deliberativo: *quaestio, legislatio*.

Utilidad no sólo para los discursos, sino también para la poesía, como advirtió B.P. Reardon, Courantes littéraires du IIe et IIIe siècles après J.-C., Paris 1971 pp. 163 y sigs.

BARTOLOMEO CAVALCANTI

A Theory of Rhetorical Argumentation in La Retorica of
Bartolomeo Cavalcanti

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Bartolomeo Cavalcanti (1503-1562) produced his massive treatise, La Retorica (first published in Venice, 1559), as an attempt to analyze all aspects of the art of rhetoric, and to do so by incorporating into the treatise what he considered to be the best elements from Aristotle's Art of Rhetoric, while embellishing these elements with material taken from Cicero, Quintilian, and the classical orators. Writing at the request of the Duke of Ferrara, Cavalcanti composed his work in Italian, and to a degree, as he himself claims, did some ground-breaking work in that language. Of the seven books in the treatise, the major part of the third book is devoted to a study of argument. Just as other commentators before and after him, Cavalcanti was faced with the issue of trying to reconcile what Aristotle held about argumentation in the Rhetoric with his not always clearly harmonious views on argument from the Analytcs and the Topics, works Aristotle himself refers to several times in the Rhetoric. My argument in this paper is that Cavalcanti began his work believing himself unduly bound by the teaching of the Analytcs, but he eventually freed himself from these strictures. By doing so, he was able to develop an interesting and fruitful theory concerning the genre of argumentation that is valuable in a rhetorical context. The paper concludes with a brief examination of one aspect of that theory.

XIXth century rhetoric has developed a complex relationship between instruction, entertainment and propaganda: the ancient function of oratory is reappropriated following the new goals established by the democratic ideal of a liberal society. One of these goals, the instruction of the citizenship, towards a better accomplishment of the duties required in a participative democracy is especially important, since it imposes the redistribution of the ancient docere, movere, delectare along new lines. These relocations, proper to XIXth century France, are particularly important in shaping the public sphere discourse, where forms of dialogue such as the catechism are currently used by socialist propaganda speakers, by liberal proponents of economic policies (like J.B. Say and Fr. Bastiat), as well as by republican politicians.

In this century of revolutions (E. Hobsbawm), when the French are ardently searching for a social and political cultural identity, the whole phenomenology of "l'apprentissage de la République" is articulated by a populist discourse of reappropriation, imposing the classical forms of pedagogical discourse, already constituted by the rhetorical tradition of the XVIIIth century.

This paper will explore the extent to which these popular and democratic eloquence discourses prove both historical continuity and innovative "temptations", in an attempt to broadly define the characteristics of this new and important mode of rhetorical communication - soon to be deconstructed by a powerful demagogic trend. My attention, therefore, is focussed on the first part of the XIXth century, and my corpus is constituted by texts written by Cormenin, Cousin, Villemain, Constant, Bastiat, Michelet, etc.

SANDRA J. SARKELA

John Dickinson's Rhetoric of Moderation in the Debate over American Independence, 1775-1776.

John Dickinson, the "Pennsylvania Farmer," labeled the "penman of the American Revolution," by Moses C. Tyler, and for several years the most admired and influential member of the Continental Congress is virtually unknown in the United States today. The reason for his loss of stature is easily discovered. John Dickinson refused to sign America's Declaration of Independence from Great Britain. He did not, however, dispute the need for America to form a new government. The position seems contradictory, but in fact it was a logical and consistent conclusion to the natural rights philosophy Dickinson used to justify American resistance to the Stamp Act, the Townsend Duties and the Coercive Acts imposed by Parliament on the American colonies.

This essay examines the rhetoric of the Continental Congress and local Pennsylvania politics during the years 1775-1776. In so doing, we come to understand the logic of Dickinson's position. Furthermore, rather than falling victim to radical propaganda of the time, we see Dickinson as a consistent advocate of moderation rather than a timid, uncertain man unable to make up his mind. We learn that a rhetoric of moderation may serve to transcend differences and build consensus. It is not just cutting a middle path or an attempt to agree with both sides without taking a position. A true rhetoric of moderation is, in fact, a key factor in the success of a social movement.

Early Use of the terms Rhétoreia and Rhétoreuô

This essay is a study of the earliest extant uses of ῥητορεία and ῥητορεύω. The study is part of a larger project investigating the development of the technical vocabulary associated with various efforts to "discipline" discourse in ancient Greece; efforts identified with the labels of Rhetoric, Dialectic, and Grammatic. In an earlier project, it was argued that the Greek word ῥητορικὴ was coined in the early fourth century BCE. Prior to the coining of ῥητορικὴ, λόγος was the key term thematized in the texts and fragments we generally assign to the fifth-century BCE history of theories of discourse. The texts and fragments concerning λόγος suggest important differences between the way the art of discourse was conceptualized before and after the coining of ῥητορικὴ. Prior to the coining of such words as ῥητορικὴ and διαλεκτικὴ the verbal arts were understood as less differentiated and more holistic in scope than they were in the fourth century BCE, and the teaching associated with λόγος shows considerably less tension between the goals of seeking successful persuasion and seeking truth than is the case once Rhetoric and Dialectic were delineated as distinct ways of "disciplining" discourse.

The current study extends the investigation of the development of the specialized vocabulary of rhetorical theory by examining the earliest extant uses of ῥητορεία and ῥητορεύω. The research question to be explored is whether, and in what ways, did the development of additional disciplinary terms such as ῥητορεία alter the ways in which discourse was conceptualized and taught. Later usage of ῥητορεία, such as that found in Eustathius, Libanius, and John of Chrysostom, make it clear that ῥητορεία typically means "oratory." Accordingly, more often than not, when ῥητορεία is encountered in earlier texts it is simply understood as "oratory" or "oration." Since compiling a comprehensive list of all instances of ῥητορεί- and ῥητορεύ- words through searches of the Thesaurus Linguae Graecae data-base, I have been in the process of examining each use in context. It is my belief that the earliest uses of the noun forms (ῥητορεία) and verb forms (ῥητορεύω) suggest considerable denotative flexibility, and it is only later that a fairly clear and simple meaning was stabilized.

A survey of classical era usage suggests two preliminary conclusions. First, both noun and verb forms are surprisingly late in their development; the earliest appearances being in the works of Isocrates and Plato. Second, fourth-century usage of ῥητορεία, in particular, suggests an interesting assortment of meanings, including an end-state or condition of "rhetoricalness" (Iso. In sophistas 21), orally delivered discourse (Iso. Ad Philippum 26), written discourse (Iso. Panathenaicus 2), and rhetorical practice in general (Plato, Politicus 303e10-304a2). I have found similar variety in the meanings conveyed with ῥητορεύω. The paper surveys the various uses of these terms in order to speculate about how and why these two terms eventually became "disciplinized."

The project is significant for two reasons. First, it will enhance our understanding of the origins and development of rhetorical theory in ancient Greece. As Thomas Cole's recent work suggests (The Origins of Rhetoric in Ancient Greece [Baltimore, 1991]), a reappraisal of certain tenets of the standard account of the birth of rhetorical theory is in order (though I do not endorse all of Cole's claims). Second, as I will illustrate by reference to a set of specific examples, translations of ῥητορεία and ῥητορεύω in certain classical texts (especially of the fourth century) are anachronistic and in need of correction.

TOWARDS A THEORY OF POLITICAL COMMUNICATIO

This contribution is to focus the problems with which research is confronted in the theory and practise of political rhetoric. There is no general agreement what the political or the communicative activity in political communication consists of. It still remains an unresolved theoretical problem whether politics is defined as the administrative and functional pragmatics of any government or whether politics is to be defined as a potential realization of a democratic ideal, unrealized in any establishment of power, in extending political participation to as many people as possible. Because many theorists have tended -in a shortcut- to identify with the interests of existing social systems rather than with insurgents seeking collectively to effect basic changes in these systems, conflicts were defined as unhealthy deviations from an otherwise normal state of equilibrium. Academic research has reacted in benign neglect to such really existing political conflicts and the rhetorical phenomena associated with them. Theorists were taking recourse to universal pragmatics instead (Habermas) in order to identify and reconstruct universal conditions of possible understandings or propagating theories of argumentation providing an ideal involving address to the "universal audience", thereby referring to a class of ideal hearers or readers to whom an arguer appeals as the perfectly reasonable and impartial audience. (Bitzer) On the other hand, in theoretical pragmatics, there is universal dissent where does the power lie in the political communication process. This quest for effective power proves quite elusive as if it were ubiquitous magic. Neither the attribution by classical rhetorical theorists to source and the organization or the variables of message, nor the discovery of channel variables (the medium is the message) nor the reliance on attitudinal variables was convincing. Which left the option of absurdity that any analytical scheme is arbitrary in what it examines, what it emphasizes, how it carves up chaos, because society essentially is in a stat of process, of flux, or the option of logical positivism that reality existed independent of researchers' observation and the corollary that communication is operating always as the handmaiden of powerful historical trends, political and economic forces. The relegation of rhetorical research to the smoke-filled rooms and other forbidden places, the exclusion of publicity, the analysis of bargaining language (Edelman) in so-called assigned-function organizations (Bitzer) remote from the glare of immediate publicity, all this is evidence that both rhetoric and politics seem to be out of control. This is a challenge for a democratically oriented theory of political rhetoric.

La pragmatiques linguistiques de notre époque étudie e. a. l'interaction verbale, l'ensemble des performatifs, le tact et la politesse en tant que phénomène universels dans l'emploi du langage, de la fonction du style (cfr. les études de G. R. Leech, P. Brown - S. C. Levinson). Nous nous proposons de partir de ces concepts modernes et de chercher leurs équivalents (s'il y en a) dans le Système de la rhétorique ancienne, par exemple: les rapports entre 'locution' et 'illocation' dans le système ancien, les maximes de tact et la politesse comparés avec les indications anciennes sur l'*ethos* et la *captatio benevolentia*, la notion de style dans la pragmatique moderne et la rhétorique ancienne.

Biblical Logology and the Rhetoric of Biblical Theology

The Hebrew Bible, especially the Pentateuch or first five books, reflects an intense preoccupation with language. The theology of the Bible is so much a philosophy of language that Kenneth Burke was led to see theology (words about God) and logology (Burke's own term for words about words) as virtually synonymous. My essay examines some of the key passages in Biblical logology, but unlike Burke it does so with attention to Biblical Hebrew as well as to traditional scholarly readings of these passages. It finds that the Bible is committed to the idea that language as human beings speak it does not lend itself to saying anything significant or, in the case of more important theological questions, even comprehensible about God or his relationship to humankind. This idea is found to be very similar to that espoused by the later Heidegger—that language as "the House of Being" is not at all "user friendly."

The question then becomes, how does this notion regarding the limitations of language to speak of God relate to the Bible's rhetorical use of language to constitute a community of faith? The latter would seem to directly contradict the former. The essay will argue that the constitutive rhetoric of the Bible is very much in alignment with its view of language, i.e. that the Bible's theology is consistent with its logology. The two are brought together by an extraordinary phenomenon: The Bible prescribes the proper manner for its own interpretation and makes that hermeneutic part and parcel of its theology. In other words, the Bible's hermeneutic prescription for the proper relationship to the Biblical word becomes a metaphor for relating to the Biblical God.

UNDOING THE TYRANNOUS ADVANTAGE:
 RENAISSANCE RHETORIC AND THE SUBDUING OF FEMALE - POWER

In the context of the pragmatic image of rhetoric as an instrument for the self-fashioning of an aristocratic male, widely disseminated in the English Renaissance by such treatises as Puttenham's Arte of English Poesie (1589), Girolamo Mascher's Fiore Della Retorica (1560), Stephen Haves's Pastime of Pleasure (1550) and Edward Phillips's Mysteries of Love and Eloquence (1658), stand out in their verbal or visual conflation of the concept of rhetoric with an image of an imperial female. All three rhetorical texts deal with the symbolic threat to male dominance consequent upon this conflation by means of two complementary discursive techniques -- allegorization and anatomical blazoning -- corresponding, respectively, to the psychological dynamics of "fetishistic scopophilia" and "sadistic voyeurism" which Laura Mulvey describes as the two avenues of escape from castration anxiety. In allegorization, the figure of a feminized and powerful rhetoric becomes a fetish, removed from the male-dominated cultural context which she symbolically threatens into the transcendent and static sphere of allegory, where males may view her with scopophilic pleasure while remaining ontologically immune to her castrating power. In the anatomical blazon, the female body (which the treatises had identified with rhetoric) is itemized into discrete parts, held up for display by their metaphorical attachment to concrete signifiers. Thus, the female body with which rhetoric was identified is transformed into a collage of fetishized fragments which is a helpless commodity in the semiotic exchange between male describer (gratified by the control of an otherwise overpowering female he thus demonstrates) and implied male viewer (to whose voyeuristic gaze the broken-up female body is served up as a fetish).

Symbolically identifying rhetoric with female power and proceeding to deconstruct this identification through allegory and blazon, these three treatises uncover what is perhaps a hidden agenda of Renaissance rhetoric at large, suggesting that harboring a concern with gender politics besides that with class promotion, it was culturally produced not only as material instrument of social competition among males, but also as symbolic antidote to contemporary anxieties surrounding female sovereignty.

Historians of rhetoric have focused most of their attention on identifying the assumptions upon which rhetorical theories have been built, exploring the cultural contexts that supported the study of rhetoric as a dominant academic institution, and analyzing the pedagogies and practices supported by different traditions. This paper will argue that the history of rhetoric must take more account of the cultural function of rhetorical practice as an agency of cultural interpretation. We will explore the claim that rhetorical practice inscribes cultural norms and argue that rhetorical performance itself is an ideological force. Typically functioning as a dominant and normative code, formal rhetorical practice in all historical periods enacts various philosophical and cultural conventions that encourage particular understandings of human nature, the nature of language, and cultural roles.

It will be the purpose of this paper to illustrate historically how rhetorical practice has served in various eras to keep dominant assumptions in place, assumptions that also protected the institutional status of rhetoric as a pedagogical discipline. Taking the eighteenth and nineteenth-century rhetorical traditions as an illustrative context, we will examine how popular rhetorical practices, as cultural texts, constructed social structures and provided an interpretation of cultural conventions for the general public. Our working assumption is that that we need to reconceive the agency of rhetorical practice and consider the capacity of formal rhetorical practices to stabilize crucial cultural categories including those of gender and class.

Rhetorical Proof and Confessio in St. Augustine's Confessions.

Abstract: In this paper I argue that Augustine's rhetorical strategy in Confessions Book I is to construct a proof for God's existence by showing that in the historical narrative there is everywhere present an informing Ordo. More specifically I argue, according to sections:

I-II. That one sense of the word "confessio", overlooked in the scholarly literature but found in diverse authors such as Seneca, Paulus Iulius and Quintillian, is "proof", "indubitable sign" (manifestae confessionis), "incontrovertible evidence" (indubitatas confessiones). Augustine employs this sense of the word throughout, but particularly in Book One of his Confessiones.

III. That the definition of rhetoric as the "art of confession", the linking of confession and medicinal metaphors, and the soul's sickness date, find their origin in the Gorgias of Plato and, according to Philodemus (Rhetorica), that the Epicureans practiced a form of confession which had, as its end, the therapy of the soul.

Augustine exploits the definition of confessio as "proof" and employs Socratic rhetoric conceived as "art of confession" in constructing his own arguments, particularly in Book One of the Confessions.

IV. That Augustine combines two kinds of philosophical argument in Book One, the phenomenological and the logical, in constructing an informal proof, i.e. "incontrovertible evidence", of God's existence, a confessio.

V. That the two kinds of argument and two senses of confessio are fused in Book I, 20. The stages of the logical argument are organising principles for the autobiographical narrative.

VI. That the fusion of arguments as a rhetorical strategy is a necessary dispositio of the composition given certain metaphysical assumptions outlined in the De Ordine and Augustine's desire for reunion with God.

The Revival of the Concept of Kairos:
Contributions of Augusto Rostagni and Doro Levi

Kairos, a seminal concept in ancient Greek culture that means "timing," "due measure," "harmony," or proportionality," was dominant in classical rhetoric, literature, and philosophy. This principle has recently reemerged in twentieth-century studies in rhetoric; over the past five years there have been dozens of articles and panel sessions devoted to this topic at national and international meetings. Much of the revival of the concept of kairos is due to the seminal work of two Italian, early twentieth-century scholars, Augusto Rostagni and Doro Levi. In Rostagni's seminal 1922 monograph, "Un Nuovo capitolo nella storia della retorica e della sofistica," he offers a systematic and comprehensive treatment of the role of kairos in the age of Sophistic rhetoric, in particular the rhetorical influence of Pythagoras and the rhetorical system of Gorgias and the influence of Pythagoras on the work of Gorgias. Rostagni also examines Pythagoras' concern for the special rhetorical ability to invent language appropriate to a specific class of listeners. The grasping of concepts means to think in a particular way at a particular time. It is necessary that a rhetor "scientifically" know the various forms of the discourse in order to avoid violating the rules of appropriateness, to alter the discourse for convenience, and to choose each form in order that it is harmonious with every other form. Rostagni shows how rhetoric, as kairos, becomes the center of classical Greek education.

In Levi's important 1924 essay, "Il concetto di kairos e la filosofia di Platone," he examines kairos as an ethical and aesthetic concept as it appears in the philosophy of Plato, which in turn influences Plato's concept of a "philosophic rhetoric." Platonic aesthetics is based upon the principles of harmony, symmetry, and measure. Ethics is based upon aesthetics, justice, and truth. Justice requires that individuals establish, within themselves, a corresponding harmony that supports the state. The individual must reconnect together all of the various elements of which he or she is made, into a state of harmony. This fundamental conception of unity in plurality, which is central to Plato's philosophy and considered by Levi to be the highest summit reached by Greek thought, is the connecting link between ethics and aesthetics--and the concept of kairos is this nexus. Kairos is the fusion of ethical and aesthetic elements. Ethical speculation based on kairos also appears in Pythagoras and his disciples, who base their ethical theory not only on numbers, but also on order and harmony, which is the constituent principle of their system. Concepts such as the "divine logos" can be understood only if one knows that goodness and evil, life and death, and the cosmos can be known exclusively by the principle of proportion. Plato's Protagoras, for example, reveals that kairos establishes the moral value of human actions. In the Philebus an indisputable premium is given to proper measure as the first quality of the One, which is the beautiful and the harmonious. Therefore, the first ethical principle in the Platonic system is the principle of proper measure, or kairos.

As scholars of the history of rhetoric, we have the opportunity to open new ways of understanding the differences and similarities between the Orient and the Occident. If a body of principles constituting a theory of rhetoric can be drawn from these diverse cultures, we may eventually obtain a cross-cultural rhetoric, a communication pattern to be used as a common denominator, a theory that leads to more effective intercultural correspondence. Since Asian culture is pervaded by Confucian thought, an analysis of Confucian philosophy is essential to successful intercultural understanding. This study attempts to contribute to that understanding by comparing a Confucian system of rhetoric with the Rhetoric of Aristotle. Since Confucius did not specifically set out a theory or praxis of rhetoric, it must be deduced from his Analects. The study begins with general definitions of the purpose of rhetoric according to Confucius and moves to more specific advice using Aristotle as a comparative model. The subtext also explores similarities of Confucius' advice with other prominent rhetorical theorists.

Between epic and rhetoric: Scaliger and the small genres

J.C. Scaliger's *Poetica libri septem* (1561) presents a view of Aristotelian poetics seen through rhetorical glasses. This concept, already forwarded in 1942 by Weinberg in his famous article 'Scaliger versus Aristotle on poetics', has to my knowledge never been pursued to its full extent. Rhetorical influence is perhaps most notable in Scaliger's conception of genres, that differs in an essential way from Aristotle's tripartite division of epic-drama-lyric and has been regarded as a mere 'échéec' (Lecerclé 1986). In fact, in addition to the three Aristotelian genres, Scaliger introduces some twenty-odd small rhetorical ones, mostly derived from Meander and placed between the epic and the lyric.

In my paper I will try to show that Scaliger's system of genres is founded on a well-considered philosophical basis that, in opposition to Aristotle's fixed categories, results in a sliding scale of defining qualities. Within this system, the rhetorical genres are defined by an interplay of rhetorical and epical parameters and, moreover, are characterized not only by the epideictic, but also by the more deliberative features of rhetoric. This last phenomenon is in accordance with the rise of a new type of topical poetry in which moral argumentation plays a role hitherto unrecognized.

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Andreas Fricius Modrevius, seine Rhetorik und Pädagogik

Andreas Fricius Modrevius /1503 - 1572/ war einer der vornehmsten Schriftstellern der europäischen, nicht nur der polnischen Renaissance. Er ist vor allem als Verfasser des Werkes *De republica emendanda* /Buch I - V, 1551 - 1554/ bekannt. Er war als Rhetor und Pädagog verdient. Der Aufsatz enthält einen Versuch der Darstellung ihrer literarischen Kunst. Der Verfasser probiert zu zeigen, in wem Fricius ein begabter lateinischer Prosaiker, in wem ein Lehrer für die Nation war.

Ethics and the Rhetoric of Familiarity

Taking up a suggestion of Stanley Cavell, this paper will argue that parallel strategies of inquiry are pursued in the Italian and American, (using the metaphor of F.O. Matthiessen), Renaissances. Just as Petrarch initiated a relocation of serious ethical inquiry, away from academic genres and university discourse, to an "intimist" practice, most particularly in the Rerum familiarum libri, so the Emerson and Thoreau tactics address ethical issues within the "ordinary language" of the familiar genres. The paper will analyse the texts of Alice James' Diary, William James' Letters, and Henry James' Autobiography, (including "A Small Boy and Others", "Notes of a Son and Brother", "The Middle Years") as exemplary of this Emersonian project which privileges the accessibility of the familiar.

Recusant hagiographies as deliberative rhetoric
Ceri Sullivan, Hertford College, Oxford.

Paper

This paper suggests that the form of hagiography is more deliberative oration than moral blazon. It looks at the five English hagiographies which were published by recusants between 1580 and 1603, part of the mission to reconvert Britain to Catholicism. These texts concentrate on proving the worthy ethos of themselves and their subjects, authorities for the truth of the faith. Martyrs are rapidly dismembered into literary and physical remains. Such relics are absorbed by the reader on a pilgrimage of the imagination through the texts.

It is suggested that beneath the impartial formality of deliberative inartificial proof lie ethos and pathos. The factual presentation of martyrs as witnesses dissolves under the deliberative pressure to persuade readers of the necessity for action and imitation. Not only have these saintly authorities been hieratically moulded, but the least susceptible elements of inartificial proof - physical indications or relics - have been softened into digestible fragments for the memory.

ROBERT SULLIVAN

Considerations Of Genre In The Letters Of Isocrates.

ABSTRACT: The nine letters of Isocrates have attracted little recent scholarly attention. The position of this essay is that these letters are of interest for two reasons. First, the letters tell us much about the nature, style, and conventions of early Greek letters, in both their public and private forms. Secondly, several of the letters share topical and formal conventions with other rhetorical discourses by Isocrates. In this essay generic analysis is applied in three conceptual areas: 1) preceptive statements by Isocrates regarding letters and their generic boundaries are gathered and analyzed; 2) a rationale for the separate analysis of letters of personal or intimate address (such as letters 3, 4, 5, 7, and 8), as opposed to those of a more public character (such as letters 1, 6, or 9) is provided; 3) a classification of the letters by the extent to which they share generic conventions with other Isocratean discourses is made. It is argued that though all of the letters, public and private, are symbouletic, or advisory, several fall into clear sub-genres which differ in topical approach, structure, and style. The topical specifics of protreptic (letters 3, 5, 6, and 7), nouthetic (letter 2), and parakeletic (letters 1 and 9) discourses, as well as the letters of petition (letters 4 and 8) are analyzed. Rationales for these generic distinctions are constructed from preceptive statements from the whole of the Isocratean corpus. An examination of these generic conventions can thus lead to a fuller understanding of the technical rules under which his larger discourses were constructed.

Aspiring to the Rhetorical Tradition: Margaret Cavendish's Orations of Divers Sorts.

One of the most problematic figures among the women writers of the seventeenth century in England is Margaret Cavendish, Marchioness and later Duchess of Newcastle; and one of the most problematic of her works is Orations of Divers Sorts (1662). Cavendish was the first woman in England to write specifically for publication, and she even published under her own name (a most unusual practice for women at that time.) Her Divers Orations, as it is commonly known, is a work of considerable length, covering a vast range of subjects from education to warfare, and comprising all three kinds of oration, forensic, deliberative and epideictic. What makes it problematic is that it is hard to know how it should be read. Its deficiencies are so gross that it seems possible that the work is ironic, the faults being deliberately produced in an attempt to satirize the rhetorical tradition from which Cavendish, as a woman, was excluded. But although such an interpretation is possible on a reading of the Orations alone, it is not supported by the evidence of others of her works, in particular Sociable Letters. Letters 27 and 28 make clear the very high regard Cavendish had for rhetoric -- though she preferred natural spontaneous eloquence to that which was formal and prepared. Eloquence was the gift she most coveted, for she saw it as the most effective way of gaining power and "a glorious fame." Well aware of the deficiencies of her own education, she feared from the start that her Orations was not going to be a success. Her fears were justified. In particular, the speeches suffer from her lack of training in the art of generating copia; she has no broad base of general education on which to draw; she has no special knowledge of her subjects; and she has had no access to training in the use of the common topics. Had she been a male, she would have had the advantage of studying Erasmus's On Copia, or a work like it. As it is, her speeches demonstrate what Erasmus means when he refers in the first chapter of that work to "a kind of futile and amorphous loquacity." Cavendish had a brilliant mind, but it lacked discipline. Her achievements, had she had the benefit of an education in rhetoric, might have been astonishing. A study of her Orations demonstrates the value of educational practices in rhetoric in the seventeenth century, and the regrettable consequences of denying them to women.

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UNCONSCIOUS ASSUMPTIONS IN THE METHOD O RHETORIC

Beginning speculations regarding indefinite principles in opposition go back in Greek philosophy to the schools of Parmenides and Heraclitus. Parmenides said: Nothing changes. Heraclitus said: Everything changes. Heraclitus said that wisdom is the understanding of the way the world works. Parmenides said that the universe does not really work at all, but remained absolutely still. For him, change, motion, variety were all illusions of sense. Thus philosophy was conceptualized on the basis of reality as a solid uncreated eternal motionless changeless uniform sphere. Moreover, change is not just an illusion but the presentation of a reality that is "a disorderly and tumultuous motion, ruled by a soul which is sick and wicked" (Pico della Mirandola, Commentary on a Canzone of Benivieni, p. 83). Vico, in his New Science, tells us that in ancient physics change was equated with chaos, which was defined as the "confusion of human seeds in the state of the infamous promiscuity of women" (#688). So motionlessness/changelessness or the archai of "rest" is preferable to the archai of "change" since change is an illusion crafted by evil and practiced as prostitution. According to Harold Cherniss in his remarkable study of Aristotle and the Presocratic philosophers, change is described within the Greek culture as "otherness," and "non-Being" (Aristotle's Criticism of Presocratic Philosophy, p. 164). These descriptors--"otherness" and "non-Being"--indicate, what Cherniss says is "the feeling that movement [change] is something indefinite and all such indefinite principles [are] placed in the second series of opposites. To be placed in a second series of opposites means that change, and anything associated with it, is bad.

In considering rhetoric as an art of change, historians of rhetoric have tended to confine their study to developments within Aristotle's conceptualization of the art. No one has grappled with the social origins or consequences of equating change with evil or "otherness." Certainly no one has questioned the gender politics informing the definition of change. My project is to uncover distortions deep in the inner workings of rhetoric as a theory and a practice. What we understand and practice is influenced by our history and our values. My aim is not to undermine classical rhetoric but to render conscious the unconscious in our assumptions, priorities, and methods of the art.

Le débat qui oppose au XIIe siècle les partisans d'un humanisme classique, "cicéronien", comme Jean de Salisbury, et les tenants d'une pratique utilitaire, matérialiste, des arts du langage (les "cornificiens") n'est pas neuf. On voudrait montrer ici qu'il plonge ses racines jusque dans la période reculée du haut moyen âge (IXe - XIe s.)

Dès la redécouverte des grands textes utiles à l'enseignement de la rhétorique comme le De inventione (fin VIIIe s.), Alcuin, dans son dialogue sur la rhétorique et les vertus, pose à Charlemagne le problème des rapports entre l'exercice d'un pouvoir absolu et théocratique et l'usage d'une parole libre et éloquente. Au siècle suivant, Notker La-beo et ses disciples de l'école de Saint-Gall s'interrogent sur la compatibilité entre l'existence monastique, vouée au service de la Vérité révélée, et l'apprentissage d'un langage orné, donc potentiellement pervers. Enfin, à la veille de la Querelle des investitures, qui verra le premier développement d'une rhétorique proprement médiévale, la Rhetorimachia d'Anselme de Besate, produit d'une société (celle d'Italie du Nord) qui tend à se laïciser et d'où les méthodes de l'enseignement antique n'ont pas totalement disparu, témoigne de ce que l'on pourrait appeler une renaissance de la sophistique.

C'est à partir de ces trois textes et de ces trois thèmes (rhétorique et pouvoir, rhétorique et monachisme, rhétorique et société civile) que l'on voudrait s'interroger sur les relations entre rhétorique et éthique dans le haut moyen âge.

FRANCISCO-JAVIER TOVAR PAZ

RELEVANCIA DE LOS CONCEPTOS RETÓRICOS DEL *DE
CORRECTIONE RUSTICORUM* DE MARTÍN DE BRAGA (S. VI) EN RELACION
CON SU CONSIDERACION DESDE LA PERSPECTIVA DEL GÉNERO
LITERARIO

A primera vista el *DE CORRECTIONE RUSTICORUM* de Martín de Braga consiste en un texto a mitad de camino de una consideración como epístola o como discurso en realidad, los componentes epistolares se limitan al prólogo de la obra donde se exponen programáticamente los aspectos que se deben abordar en el tratamiento de las costumbres paganizantes en un ámbito cristianizado, tratamiento eminentemente discursivo a pesar de que la relativa extensión del texto haga distar en principio la consideración de la obra del contexto de un recitado público.

Martín de Braga recurre al enlace de diferentes conceptos que deben ser precisados para comprender qué pretende el autor con su obra; entre dichos conceptos las menciones a *rationalis notitia, silva, compendium, breuiatus sermo, rusticus sermo, exordium* y algún otro, permiten una aproximación retórica al sentido y la finalidad del texto y pueden explicar la adopción de la expresión discursiva para un repertorio de explicaciones evemeristas que se podrían haber plasmado con otra forma literaria, con otro género literario.

En realidad, Martín de Braga adopta la forma discursiva como cauce mediante el que se engarza en un género de la literatura cristiana ya plenamente consagrado en su tiempo y donde los conceptos retóricos, al margen de la deuda que tienen de las reflexiones de Agustín de Hipona, permiten corroborar la definición que en sus orígenes posee el género literario del "discurso homilético" y cómo se plasma este mismo género en el siglo VI.

LA TEORÍA RETÓRICA DE AGUSTÍN DE HIPONA Y SU PRODUCCIÓN
HOMILÉTICA

En *DE DOCTRINA CHRISTIANA* y *DE CATECHIZANDIS RUDIBUS*

Agustín de Hipona plantea tanto supuestos teóricos como prácticos acerca de cómo el autor cristiano debe entocar pragmática y textualmente la elaboración de un "discurso homilético"

Sin embargo, el contraste de dichos supuestos con, por ejemplo, los discursos homiléticos recogidos en las *ENARRATIONES IN PSALMOS* y, más en concreto, si cabe, con los planteamientos que se dan en la introducción al salmo nº 118, parecen responder a unas pautas diferentes de las establecidas en un plano teórico

Y es que, en realidad, la "producción homilética" de Agustín de Hipona debe abordarse desde perspectivas donde prime la concepción que como género literario tiene una producción tan variada como es la homilética

La retórica como sistema pedagógico interviene de forma relevante en la definición del género literario del "discurso homilético" pero no actúa como elemento principal en la composición de los discursos

Rhetoric, a body of traditional theory, too simply defined as the art of persuasion, has, over the centuries, consistently outgrown its preoccupation with orality, and tended to lend itself to non-oral communication in a variety of media. The definitions of rhetoric and dialectic have, since the times of the Greek and Latin theorists, become extremely complex. Simple comprehension of complex technical and graphic information requires clearly delimited constructs, with rules defined and expressed in distinct parallel, verbal, and visible terms, and organized within classified and divided rhetorical parameters. The rules for visible language constructs simulate, and parallel, the rules for rhetoric in verbal language constructs, and provide analogous algorithms. The function of technical and graphic communication parallels the function of rhetoric. Both involve the organization and explication of information in disciplines that have no communication arts or communications systems to support them. Both facilitate the invention of compositional constructs. Both encourage comprehension of complex technical information through intuitive and cognitive processing. Over the centuries, fine art has become the principal referent for the art and craft techniques used in twentieth century graphic design (visible language), although fine art and graphic design distinctly differ in communication purpose. Fine art exists as a means of personal expression. Graphic design exists as a means for information transfer.

Matthias Grünewald, in common with his contemporaries, used the fine art medium as a means of communication by combining personal expression with information transfer: a sort of fine art/graphic design coalescence - probably a sixteenth-century transition toward technical and graphic communication as practiced today. Grünewald demonstrated in his work the parallel verbal/visible relationship employed to communicate with non-literate constituencies that existed at the time of the Reformation in Germany. Therefore, his technique and purpose remain relevant today and may increasingly become relevant in kinetography (a dynamic, secondary orality or technological form of rhetoric applicable to online, interactive, and broadcast media). This hypothesis, which relates specifically to technical and graphic communication, neither portends an art history perspective, nor employs historiographic techniques, theories, or principles. The explication compares and contrasts those pictographic transformations that occurred in the evolution of rhetoric with those of the evolution of kinetography, using Grünewald's Isenheim Altarpiece as a paradigm.

Grünewald, a unique and absolute artist comparable with Rembrandt and Bach, had a subjective form of expression not understood positively until the early twentieth century. The introduction of the modern theory and practice of graphic design as a communication art separate from fine art, particularly the establishment of the De Stijl, and Bauhaus movements concurrent with the renewed interest in Grünewald seem highly significant. Artists and thinkers such as Joris-Karl Huysmans, Max Beckmann, Walter Benjamin, Pablo Picasso, and Paul Hindemith, to name a few, provide testimony to the inspiring affect of Grünewald's work upon them. At this time of emerging cultural sensibility, scholars in the growing academic discipline of art history continue to respond to its extraordinary imagery. The monolithic fantasies that previously attached to Grünewald and his work have precluded comprehensive consideration of his individual works. At last the altarpiece may take its place as an important resource for communication researchers. The critical tendency to view sixteenth century painting as a history of its individual artists and their artistic output has sometimes obscured the dramatic sense in which works of the caliber of the Isenheim Altarpiece stand apart from others in terms of quality and complexity. The reaction of the audience to artifacts of verbal and visible languages follows an analogous rhetorical path. This work serves profoundly to explicate the parallelism of the various languages that relate to human understanding, the use of transcendental style, and the use of techniques related to kinetography - all resident in one rhetorical demonstration.

Über die rhetorisch-poetischen Einteilungsgründe fiktionaler Begriffe - Die 'quatuor genera fictionis' bei G.J. Vossius (Poetik, 1647) und ihre Vorformen in der antiken Rhetorik

Es ist bekannt, daß Vossius in besonderem Maße auf die Verflechtung von Poetik und Rhetorik hingearbeitet hat. Dabei ergibt sich, daß er bei der Entwicklung seines Begriffs von poetischer Fiktion auf eine Einteilung aus einer Rhetorik des Hermogenes zurückgreift. Der Grund dieser rezipierten Einteilung zwischen Rhetorik und Poetik bedarf m.E. einer neuen Erörterung und Bewertung.

Mit "fiktionalen Begriffen" übersetze ich die "mythikai hennoiai" des Hermogenes, die Vossius durch "fabulosi conceptus" im Kapitel über die "Fictionis partitio" wiedergibt.

Es handelt sich dabei um Orte der Homerischen Mythologie, die historisch-wissenschaftlicher Kritik nicht standhalten, aber als höchst poetische Formen für eine bestimmte Art rhetorischer Vorfälle (genus causarum) empfohlen werden: Die Rhetorik der epideiktischen oder auch panegyrischen Rede nämlich verlangt ein Höchstmaß an Verlebendigung (enargeia), um ihr eigentümliches Telos zu erfüllen.

Während also die gerichtliche Rede ihrer Bestimmung gemäß gerechten Anspruch auf eine Sache in Rechtssätzen und deren syllogistischer Schlüssigkeit "logisch" formuliert, während symbuleutische Rede ihr Telos des Ehrenhaften, Nützlichen oder leicht(er) Ausführbaren einer Sache in Definitionen "dialektisch" erfüllt, hat die epideiktische oder panegyrische Rede das "poetische" Ziel, durch vollendete Schönheit eine Sache lebendig, handelnd und beseelt vorzustellen; für diese universale Qualität stehen die "mythikai hennoiai".

In diesem Sinne erweitert Hermogenes das ^{*rhatornaka*} "enargeia"-Konzept von Aristoteles und Demetrius zu einer Stufenfolge des fiktionalen Raumes, die in Übertragungen strukturbildend wird für Poetik, Psychologie bis hin zum modernen Psychodrama. Ausgeschlossen bleibt bei Vossius die Übertragbarkeit auf theologische Argumente.

ADVERSARIAL RHETORIC AND THE PROBLEM OF ETHICS

This paper distinguishes monologic rhetoric, in which a speaker or writer can uphold ethical arguments without any difficulty, from adversarial rhetoric, where two (or more) speakers are on opposed sides, and the contest becomes directed not towards truth, or justice, or virtue, but victory. I analyze the major works of the Roman rhetorical tradition, Cicero's De oratore and Quintilian's Institutio oratoria (with occasional backward looks to Aristotle's Rhetoric), to bring out the way in which the favourable definition of the orator as vir bonus peritus dicendi is gradually qualified by a whole series of concessions granted to advocates in the courtroom concerned to win their case at (almost) all costs.

These concessions include: "that rhetoric sometimes substitutes falsehood for truth" (L.Q. 2.17.19), legitimizing the conscious use of deceit (2.17.26-9); that the orator may tell lies or conceal the truth from the judge (12.1.12, 36, 39); that he should whitewash his clients, blacken his opponents (3.7.25), practice euphemism and expediency (3.8.30f). The orator must appear virtuous (righteously indignant, sincere, or whatever), need not necessarily be so (A., 1408b, 1417b; De or. 2.43.182, 46.191; L.Q. 6.2.15f, 9.2.19f, 59f, etc.). The orator must adapt his speech to his audience, match their moral standards, however debased (Cicero, Part.Or. 25.89, 26.91-2; L.Q. 2.8.2-3, 3.8.38ff). The orator must excite the prejudices of his hearers against his opponents (A., 1415a27, 1416a26ff, 1419b10; Ad Her. 1.4.5f, 1.5.8, 2.3.5, etc.; De inv. 1.16.22, 2.14.46, 2.28.83, etc.; De or. 2.17.72, 43.182, 61.208, etc.; L.Q. 4.1.13f, 4.2.52, 6.2.16, etc.). Even the judge can be bullied, deceived, and flattered (L.Q. 4.1.20f, 4.2.56-9, 11.1.75, 12.10.56ff), while witnesses can be manipulated ad libitum (L.Q. 5.7.3-32). -- What, then, becomes of ethics?

DEUS SCRIPTOR, EMANUELE TESAURO ET
LE COMMENTAIRE ROYAL SUR LE SAINT-SUAIRE

Tu ne saurais trouver Titre plus vrai, ni plus propre, ni plus curieux que celui de COMMENTAIRE ROYAL. Royal, véritablement, que l'on considère soit les circonstances apparentes mon discours. Et quant au premier: Royal est ce Commentaire, en ce qui concerne soit l'Auteur, soit la Page, l'Encre ou les Caractères, puisque qu'il a pour auteur le Roi des Cieux lui-même, pour page le linceul, pour encre le sang pour caractère les images.

Le *Commentaire*, panégyrique sacré sur le très-Saint-Suaire, prononcé par Emanuele Tesauro dans le Duomo de Turin en 1527, reprend un sujet qui avait été traité par Giambattista Marino dans une de ses *Dicerie sacre*. Mais, alors que son ami fait du Saint-Suaire une magnifique allégorie de la peinture, Tesauro y voit en outre le modèle et la forme accomplis de l'éloquence sacrée, puisque le Royal commentaire évoqué dans le titre n'est autre chose que le Saint-Suaire lui-même: *Rex autem quod gestum erat scripsit in Commentarijs*.

Dès lors peuvent lui être appliqués les caractères définis dans le *Connocchiale aristotetico* au chapitre «De'Concetti predicabili»: là sont mises en opposition la persuasion scolastique et la persuasion rhétorique: l'une, spéculative, infère le vrai à partir de raisons intrinsèque et vraies; l'autre, pratique et morale, pousse les âmes à la vertu et se sert de raisons figurées et ingénieuses et extrinsèques ludiques et fictives, fondées en métaphores, en épilogues, en curiosité érudites tirant tous les fruits de ces fleurs: c'est l'inépuisable mine des *concetti predicabili*, que l'on peut développer suivant six divisions: le thème (prédication sacrée ou morale dans l'un des trois genres de la persuasion, délibératif, judiciaire, ou démonstratif), l'argument ingénieux (ou moyen terme). La difficulté, la résolution (le difficile étant une subtilité divine), l'application et enfin l'autorité.

On montrera que, dans ce panégyrique, le *concetto*, présent dans et par le Saint-Suaire, est dans le même temps son propre commentaire, l'autorité n'étant plus tirée des Pères ou de l'Écriture, mais directement et divinement écrite (et peinte), par l'impression (empreinte) du corps divin.

GUARINO DA VERONA AND RENAISSANCE POETIC DISCOURSE

It is a commonplace that humanist theorists and practitioners of poetic turned their backs on the scholastics from the late twelfth century on, and linked up anew with classical and medieval theory and practice. It is also a commonplace that medieval rhetorical and epideictic theory amounted in large part to the practice of poetry. In the humanist period, this link between rhetorical theory and poetical practice seems to have undergone a process of transformation in which classical patterns, properly speaking, became more visible. Set within the broader project of this transformation, the present short paper asks what place and role may be assigned to Guarino da Verona, the pre-eminent teacher of rhetoric in the early heyday of Italian humanism. Guarino's rhetorical teaching has been found recently to be innovative, when set against the scholastic background that he inherited; it was this teaching that produced one of the finest practitioners of poetic epideictic in the Renaissance - Ianus Pannonius. Yet Ianus, unlike, for example, an outstanding medieval predecessor, Stephen of Rouen, was not a rhetor in the classical sense, either in theory or practice. What were Guarino's views on rhetoric, poetic and epideictic? What did they owe to renewed interest in Quintilian? How far was Guarino the creator and how far the product of 'Renaissance poetic discourse'. This paper will suggest some answers, using Guarino's hitherto little studied lecture series on the Ad Herennium.

Withholding the Missing 'Potion:
A Burkean Analysis of Fish's Wolf Man Account

In my paper, I develop three arguments in order to critique Stanley Fish's rhetorical analysis of Freud's rhetoric: (1) Kenneth Burke revises Aristotle's enthymeme by his term, "qualitative progression," which he contrasts with "syllogistic progression;" (2) Kenneth Burke's own writing, characterized by enthymematic or qualitative progression, anticipates contemporary post-structuralist and post-modernist language and has therefore become increasingly persuasive to American literary theorists; and (3) by using Burkean rhetoric, as characterized by its enthymematic quality, to examine a contemporary rhetorical analysis, I find that the results of syllogistic arguments differ from the results of qualitative arguments. Throughout, I use Stanley Fish's analysis of Freud's Wolf Man account in "Withholding the Missing Portion" to illustrate what rhetorical analysis yields when enthymematic as well as syllogistic arguments are included. The missing potion of Freud's account is also missing from Fish's account: the seductive rhetoric of the Wolf Man's sister.

What I am proposing through these three consecutive moves is not only a feminist critique of Fish's and Freud's rhetorics but also a critique of the feminist aspects of Burke's rhetoric.

In first claiming that Burke's qualitative progression is a revision of Aristotle's enthymeme, I am asserting a metaphor not a truth. To understand the relationship between these two terms as metaphorical makes clearer how Kenneth Burke revises the history of rhetorical analysis and replaces the syllogism by the enthymeme in contemporary rhetorical and literary studies. Burke places qualitative progression in opposition to syllogistic progression to argue that in qualitative progression "one quality prepares us for the introduction of another (the grotesque seriousness of the murder scene preparing us for the grotesque buffoonery of the porter scene)." The connection between the qualities or the two scenes is missing, but readers who supply the missing link "recognize its rightness after the event."

My second point, that qualitative or enthymematic progressions characterize Burke's own writing, needs little argument since the wealth of examples is evidence enough.

My third argument is that Fish's rhetorical analysis of Freud's Wolf Man account, by focusing on the syllogistic arguments in the account to the exclusion of the enthymematic or qualitative progressions, obscures the persuasive rhetoric of the sister who continues to affect the Wolf Man long after her death. Tracing Fish's argument, but attending to the enthymemes in Freud's rhetoric, leads us to an(other) interpretation of Freud, Fish, Burke and the Wolf Man.

Isocrates' Rhetorical Pedagogy: Discourse and Culture

This paper examines two Isocratean cultural/pedagogical issues: 1) his recognition of the relationship between discourse and thought, particularly as he explicates that relationship in Antidosis; and 2) his emphasis on aptitude, or native ability, in students, particularly in Against the Sophists and Antidosis. An analysis of these two stances leads to an evaluation of Isocrates' theories as they involve the nomos/physis distinction and how it conditions Isocrates' pedagogical theories.

The first issue, an analysis of Isocrates' work on the relationship between discourse and thought, includes a review of standard research on this issue. In Antidosis and elsewhere, Isocrates rejects the concept that language is a container that holds meaning, an attitude toward language that has been a premise of numerous interpretations of Isocrates' work. Some objectivist language theories have led to conclusions that have tended to undervalue his work or to dismiss it as minor.

The second issue, an analysis of Isocrates' work on student aptitude, is shown to relate to the first issue. The paper attempts to show that many of the conventional interpretations of Isocrates' attitudes toward students' abilities are based on the thought and discourse opposition discussed in the first section of the paper and that a change in that interpretation leads to a change in the standard readings that aptitude is treated and dismissed summarily by Isocrates. This paper demonstrates that Isocrates, particularly in Against the Sophists and Antidosis, conceptualized a much more complex idea of aptitude in students and its relationship to language training.

The paper concludes by providing alternative interpretations of Isocrates' explications of the relationship between discourse and thought, how a rereading of standard views can illuminate his stance on aptitude in students, and how Isocrates' understanding of the nomos/physis distinction resolves some interpretive problems that have led to his being persistently undervalued.

Cicero's Ideal Orator and the Moral Status of Rhetoric

In a pragmatic view of rhetoric and oratory, the aim which an orator sets himself is to persuade his audience by whatever means, regardless of truth. I will argue that Cicero subscribes to such a view, not only in his oratorical practice, but also when describing his ideal orator in *De oratore*. This ideal orator is nevertheless a *vir bonus*, a "good man". This apparent paradox disappears when it is realised that the morality of the orator, according to Cicero, is a matter of choosing the cases in which to employ his skill.

Somewhat surprisingly, the moral issue receives very little attention in *De oratore*. For, contrary to what is often claimed, Cicero's demand that the orator master philosophy is not meant to guarantee his moral goodness. Neither should the (related) demand to be able to argue both sides of any issue (*in utramque partem dicere*) be connected with an ideology of democratic debate. Both demands are entirely pragmatic, i.e., concerned only with the orator's skill.

Some of these points have already been argued by others, notably by C.J. Classen in an (unfortunately rather inaccessible) article in *Commemoratio (Studi Ribuoli)* from 1986. My aim is to draw the threads together, by providing a coherent picture of Cicero's stance on the moral status of rhetoric, as well as an explanation why Cicero pays so little explicit attention to the question in *De oratore*.

Textlinguistics/narrative analysis applied to the
Metamorphoses of Ovid

The coherence of Ovid's *Metamorphoses* is a much discussed problem of literary criticism. There is no doubt that Ovid wanted his poem to be read as a continuous song: *carmen perpetuum*. But no reader can manage not to enjoy the variety of individual stories and forms throughout the work. Viewed with the instruments of textlinguistics in their special form of narrative analysis there seems to be still more argument to see variations going far beyond themes and characters. By means of contrastive comparison of two episodes, the one about Actaeon in book 2 and the Pyramus-and-Thisbe-story in book 4, this paper intends to show how wide a range of narrative techniques is employed by the poet.

The Role of The Intercultural Communication Interpreter: The Case
Of Yan Fu

An important and neglected path to understanding intercultural rhetoric/communication is to explore how influential works of one culture are adapted to the needs, circumstances and thought patterns of another. The West has tended to see its logic as inevitable and universal. But in the past few decades, scholars such as Robert Oliver who study non-Western rhetorical traditions have found convincing evidence for a position that may be called rhetorical pluralism. According to this view, every influential discourse is meaningful and persuasive within a particular cultural context and in relation to a certain cultural audience. Yet, how can we explain that the democratic and scientific discourses in the West became a universal "gospel" for the East in the past two centuries? The answer can be found in close examination of the rhetorical process through which the translators adapted the foreign texts to the native audience.

So far American scholars of intercultural rhetoric have not engaged in such studies. Further, they have tended to focus on the source culture as speaker or sender in intercultural rhetorical transactions. However, many intercultural rhetorical transactions were initiated by learners out of their enthusiasm to learn, not by the source culture in an attempt to teach or impose something.

This study examines Yan Fu's Heavenly Evolution, A creative "translation" of Thoms Huxley's Evolution and Ethics (1895) and the first Chinese version of a Darwinian work, whose publication in 1898 resulted in a rapid spread of Darwinism in the Confucian China at the turn of this century. The focus of examination is on the question of how the translator/rhetor dealt with those Darwinian ideas and terms which are virtually untranslatable into the Chinese modes of thought. This study shows how the translator had to invent to communicate to make the Darwinian ideas meaningful and persuasive in the Chinese context. The case reveals how complex a situation can be that involves an intercultural rhetorical interaction. It suggests a perspective of the "receiver" or "host culture" rather than a perspective of the "sender" or "guest culture" in intercultural rhetorical studies.

One crucial feature of the new rhetorical *technê* of the *Phaedrus* requires that the expert *rhêtôr* aim not to defeat rival speakers and promote his own interests, but to advance the best interests of the auditors. (This distinction goes back through the *Gorgias* to Thucydides.) To establish this requirement, Plato erects an opposition between models of epideictic rhetoric and deliberative rhetoric. Plato focuses on the following contrasts: in epideictic the speaker aims to impress, the auditors have no intrinsic interest in the subject of the discourse, and the product is entertainment; in deliberative the speaker aims to advise, the auditors have a complete interest in the subject of the discourse, and the product is communal policy. Deliberative is disclosed as the proper model for the new *technê*.

In *Phdr.* 257E-58C Socrates reveals a deep confusion of deliberative and epideictic in the Athenian assembly: what passes for political deliberation is really an epideictic contest; *rhêtores* who should aim at the interests of the auditors in fact aim at their own interests. Plato begins with the valid premise that Athenian politicians are normally thought to disdain written composition; he ends up mocking them as epideictic speechwriters of the vainest sort. The procedure of debate and resolution in the assembly and the consequent inscription of the adopted decree is revealed as the basis of the satirical argument. Plato misrepresents certain aspects of this procedure, puns on epideictic, and compares ostensibly deliberative speakers to peevish dramatic poets competing in the theater. The passage concludes with an absurd exaltation of the winning epideictic *rhêtôr*. The intent of this passage shows that Plato has not revised his assessment of Athenian politics since the *Gorgias*—it is still (in Plato's view) a stupid, useless enterprise. But Plato's temper has changed. Whereas the *rhêtôr* of the *Gorgias* looms as a potential tyrant, in the *Phaedrus* the corrupt *rhêtôr*'s aspirations to manipulate power are crushed by ridicule.

The contrast between models of epideictic and deliberative is grounded in the first half of the dialogue. Socrates ostensibly enters into an epideictic contest with Lysias; the speeches on display are deliberative in form and parallel the deliberative situation of the assembly; Socrates rejects epideictic and transforms his second speech into a model of deliberative rhetoric. Unlike the *Gorgias*, the *Phaedrus* is basically optimistic: the condemnation of corrupt "epideictic" rhetoric is accompanied by a model of effective, instructive "deliberative" rhetoric.

Eloquence et notabilité : le cas de Barrême de Manville

A travers l'étude de la pratique oratoire d'un représentant de l'élite arlésienne de la fin du XVII^e siècle, Barrême de Manville, je voudrais mettre en lumière le rôle de l'éloquence dans la notabilité provinciale. L'appartenance à plusieurs institutions locales était en effet le signe d'une certaine réussite sociale; les mêmes hommes se retrouvaient au sein des municipalités, des académies, des parlements ou des juridictions locales... Mais, plus précisément que la seule appartenance inter-institutionnelle, c'est le fait d'être amené à porter la parole dans les circonstances solennelles qui définit la notabilité : les membres de l'élite locale sont des notables de la parole. Inversement, le fait de porter la parole au nom d'un groupe institutionnel, par la "visibilité" qu'il entraîne, renforce encore la position de l'orateur au sein de l'institution qu'il représente et de l'élite locale dans son ensemble. La parole oratoire apparaît ainsi à la fois comme la conséquence, le signe et la source d'une position très en vue. La relative abondance de la production oratoire de Barrême de Manville et le fait qu'il a réuni, sous forme manuscrite et sous forme imprimée, un certain nombre de ses discours, qui nous sont parvenus, font de ce personnage un exemple particulièrement adapté de l'orateur provincial. Points de repère d'une carrière réussie et modèles pour ses émules, les harangues de Barrême de Manville offrent ainsi une voie d'accès pour comprendre la notabilité provinciale sous l'Ancien Régime.

ZOU SHICHENG

On Syllepsis, Zeugma, and Oxymoron in English and Chinese Rhetoric

In this paper, I will discuss comparisons of the following figures of speech: syllepsis, zeugma, and oxymoron.

In the first part of the paper, I will deal with the differences among syllepsis, zeugma, and oxymoron in their constructions, uses, and functions.

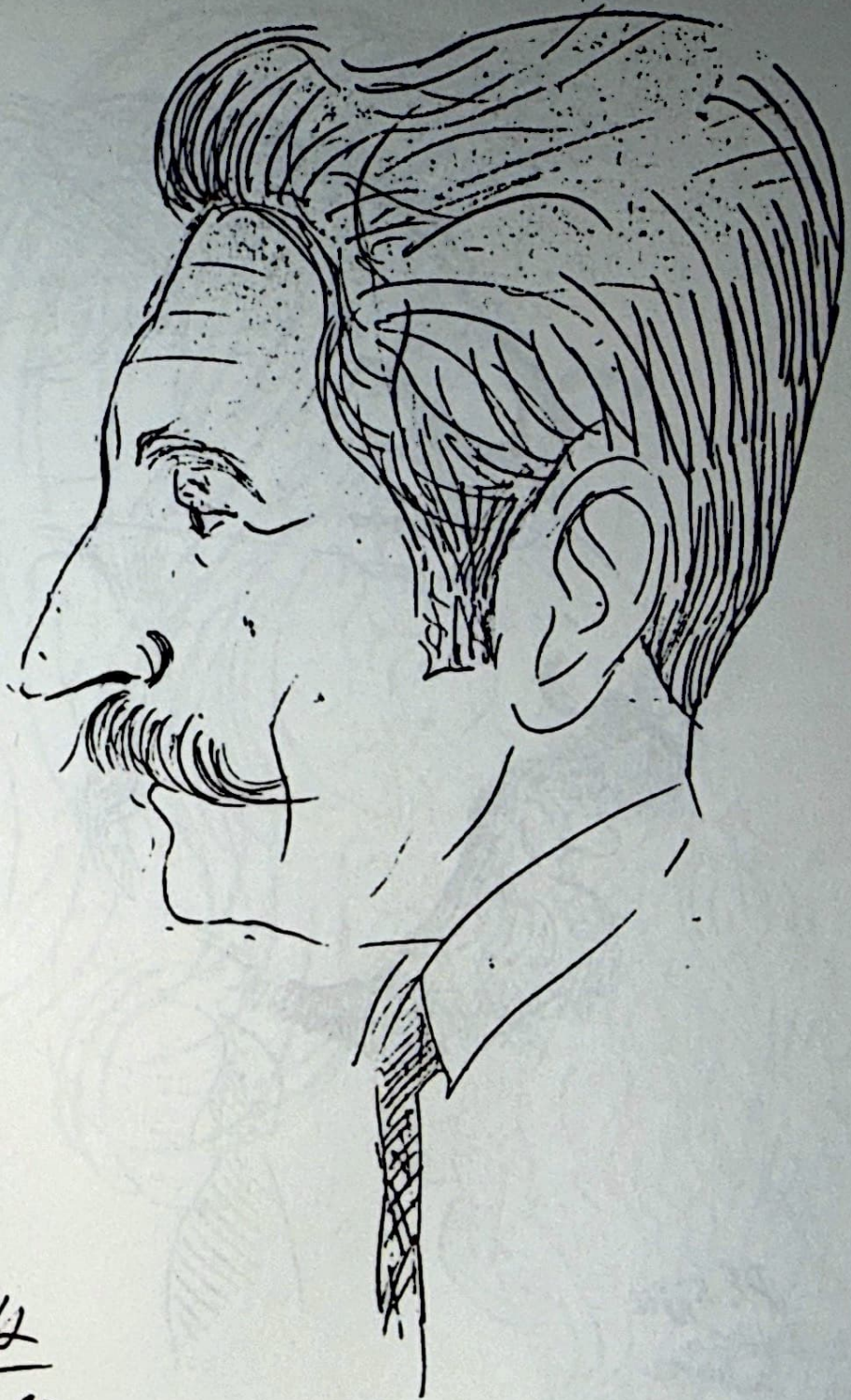
In the second part, I will make some comparisons of their similarities and differences in English and Chinese and discuss why free paraphrase is necessary to translate the meaning of some English figures into Chinese.

In the third part, I will give some suggestions how we should make the comparisons of figures of speech in our study and teaching of English rhetoric to Chinese students.

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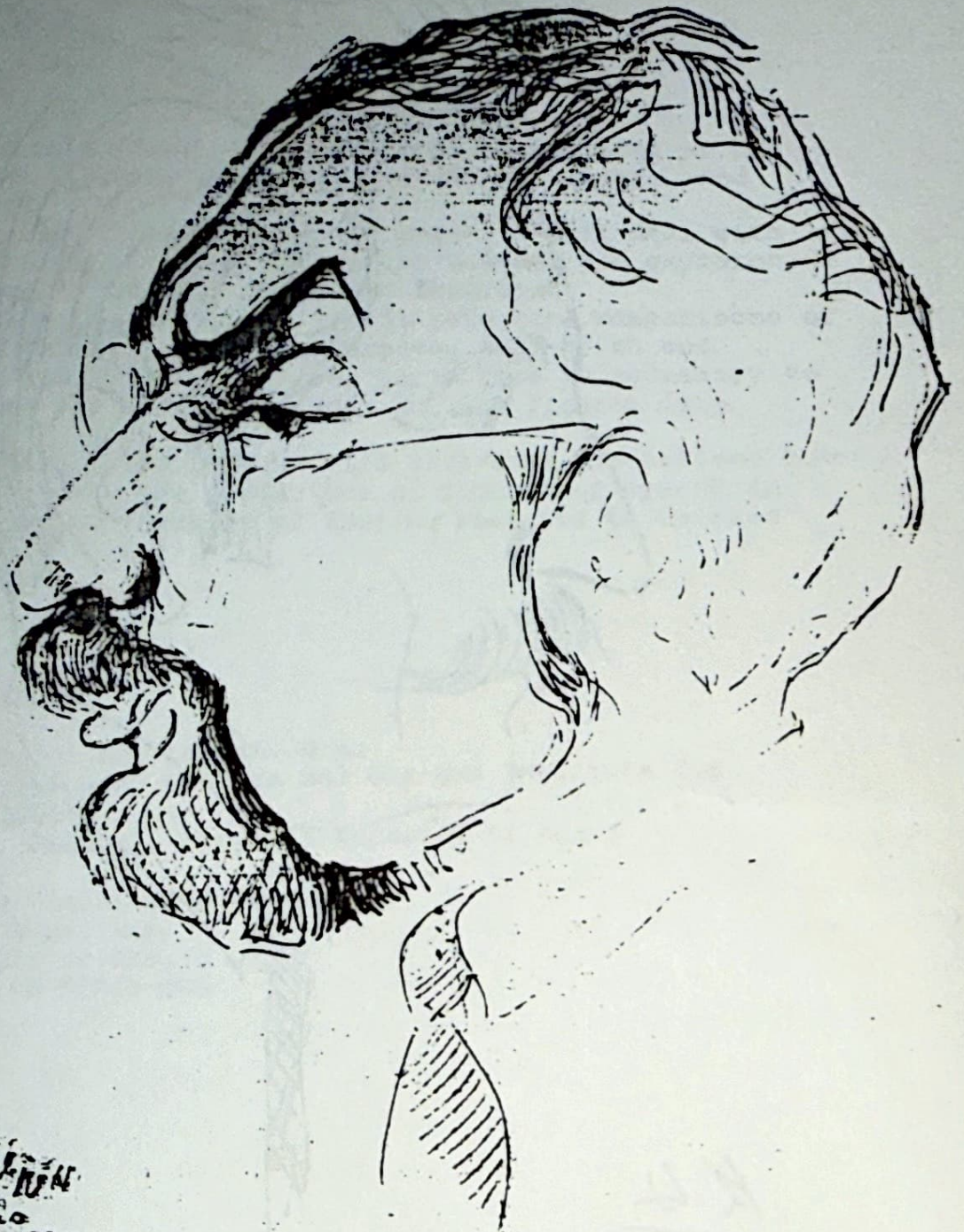
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R. G.

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En respectueux
et amical hommage.



Philippe
Toussaint
2001.09.22

Homme et sorte
par le grave problème



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