Nouvelles perspectives en histoire de la rhétorique
Innovative Perspectives in the History of Rhetoric

XVIIe Congrès de la Société internationale d'étude de la rhétorique
XVIIth Conference of the International Society for the History of Rhetoric

Canadian Society for the Study of Rhetoric Annual Conference
Congrès annuel de la Société canadienne d'études rhétoriques

Université McGill (Montréal, Québec, Canada) 20-26 juillet 2009

BIENVENUE À MONTRÉAL

Il me fait grand plaisir de vous accueillir à Montréal pour le XVIIᵉ congrès de la Société internationale d'histoire de la rhétorique qui se tiendra à l'Université McGill du 20 au 26 juillet 2009, sous le thème « Nouvelles perspectives en histoire de la rhétorique ». Comme en 1997 lors du congrès de Saskatoon, notre rencontre coïncide avec le colloque annuel de la Société canadienne d'études rhétoriques (SCER), qui a pour thème « Incarnation de la rhétorique / Rhétorique du corps ».

Ces deux rencontres internationales se dérouleront l'une à la suite de l'autre. Les séances de la SCER auront lieu les mardi et mercredi, 21 et 22 juillet 2009; celles de l'ISHR se dérouleront les jeudi, vendredi et samedi, 23, 24 et 25 juillet 2009.

À cette occasion, nous accueillerons plus de 300 participants venus de quelque 30 pays pour présenter leurs travaux à la fine pointe de la recherche, prendre connaissance des avancées dans le domaine et échanger avec leurs pairs, les interactions s'effectuant entre champs disciplinaires diversifiés (musique, médecine, politique, droit, littérature, communication, etc.), époques variées (Antiquité gréco romaine, Renaissance, modernité, postmodernité, etc.), langues et cultures différentes (européenne, américaine, asiatique, etc.).

Trois conférences plénières ponctueront le déroulement du congrès. Sous le titre « Do you know enough about rhetoric? », la conférence inaugurale prononcée par Lucia Montefusco de l'Université de Bologne (où aura lieu le prochain congrès de l'ISHR en 2011) proposera une relecture des lieux communs entourant les rhéteurs de l'Antiquité gréco-romaine. Dans la foulée du Congrès de Strasbourg en 2007, une deuxième conférence plénière portera sur l'un des domaines largement investi par la rhétorique depuis la fin du XXᵉ siècle et de façon massive au cours des six ou sept dernières années, soit le champ religieux où l'on a recueilli une véritable manne de publications, tant dans le domaine biblique et théologique que sur le plan des pratiques et des discours religieux, entre autres tout ce qui a trait aux genres de la prière, de la lamentation, de la consolation et de la prophétie. Auteur du *Traité de rhétorique biblique* (2007), Roland Meynet de l'Université grégorienne de Rome abordera les questions de méthode concernant la rhétorique biblique et sémitique. Enfin, comme en témoignent l'ouvrage novateur de Cheryl Glenn,

Unspoken. A Rhetoric of Silence (2004) qui fait état du rôle que joue le silence chez certains groupes des Premières Nations, et la monographie que signe George A. Kennedy, *Comparative Rhetoric : an Historical and Cross-Cultural Introduction* (1998), les traditions « oratoires » amérindiennes constituent un autre domaine en émergence. Conférencier, homme des arts et des lettres, T'hohahoken Michael Doxtater de l'Université McGill approfondira la question du rapport des peuples autochtones au savoir et au langage.

L'organisation d'un tel événement ne pourrait se concrétiser sans la collaboration d'une équipe et le soutien financier de diverses instances. Nous tenons donc à remercier les membres du Bureau de direction de l'ISHR et de la SCER, pour la compréhension et la patience dont ils ont fait preuve au cours des deux dernières années, dans des circonstances souvent difficiles. Notre reconnaissance va également aux membres du Comité scientifique qui ont sélectionné les propositions de communication et confectionné un programme des plus stimulants, ainsi qu'aux membres du Comité organisateur qui ont travaillé sans relâche pour assurer le succès de cette rencontre. Enfin, tous nos remerciements s'adressent aux organismes subventionnaires dont l'aide financière a permis la réalisation de cette rencontre : le Conseil de recherches en sciences humaines du Canada, le Département de langue et littérature françaises et la Faculté des arts de l'Université McGill, le New Residence Hall, la Chaire de recherche James McGill en études de la Renaissance, la Chaire de recherche du Canada en histoire littéraire de l'Université du Québec à Rimouski et la Chaire de recherche du Canada en rhétorique de l'Université du Québec à Trois-Rivières.

Nous espérons que votre séjour à Montréal, ville de savoir et de festivités, sera des plus agréables et nous vous souhaitons un congrès marqué par la qualité des échanges intellectuels et amicaux.

Diane Desrosiers-Bonin
Présidente de l'ISHR

WELCOME TO MONTREAL

It is a pleasure and an honour to welcome you to the 17th Conference of the International Society for the History of Rhetoric, which will take place at McGill University from July 20th to July 26th 2009, on the topic of "Innovative perspectives in the History of Rhetoric". As in 1997 in Saskatoon, our conference coincides with the annual meeting of the Canadian Society for the Study of Rhetoric (CSSR), whose theme this year is "The Embodiment of Rhetoric/ Rhetoric of Embodiment".

The two meetings will be held consecutively. The CSSR's sessions will be held on Tuesday and Wednesday, July 21st and 22nd, 2009; the ISHR's on Thursday, Friday and Saturday, July 23rd, 24th and 25th, 2009.

On the occasion of this event we will welcome over 300 participants coming from some 30 countries to present the work being done at the cutting edge of research, to learn about advances being made in the field and to share with their peers and colleagues. Our interactions throughout this process will cross boundaries that otherwise divide different disciplines (music, medicine, politics, law, literature, communication studies, etc.), eras (Greco-roman antiquity, the Renaissance, modernity, post-modernity, etc.), languages and cultures (European, American, Asian, etc.).

Three plenary sessions will punctuate the proceedings. The inaugural lecture, "Do you know enough about rhetoric?", will be given by Lucia Montefusco of the University of Bologna (where the next ISHR conference will take place in 2011) and will propose a rereading of commonplaces concerning the Ancient Greek and Roman rhetors. To follow up on our 2007 conference in Strasbourg, a second keynote session will focus on an area heavily invested with rhetoric since the end of the 20th century and especially in the last six or seven years, namely the field of religious studies. This area has benefited from a host of publications, as much in the domain of biblical and theological studies as in the area concerning religious practice and discourse, and particularly with regards to the forms of prayer, lamentation, consolation and prophecy. Author of the *Traité de rhétorique*

biblique (2007), Roland Meynet of the Gregorian University in Rome will address questions of methodology in the context of biblical and semitic rhetoric. Finally, as shown by Cheryl Glenn's innovative work, *Unspoken. A Rhetoric of Silence* (2004), which considers the role of silence in certain First Nations, and George A. Kennedy's *Comparative Rhetoric: an Historical and Cross-Cultural Introduction* (1998), the "oratorical" traditions of Amerindian culture constitute another area of burgeoning interest. A man of letters and of the arts, our third lecturer, T'hohahoken Michael Doxtater of McGill University, will examine the subject of the First Nations' relationship with knowledge and language.

The organization of an event such as this would not be possible without the collaboration of a large team of people and the financial support of several agencies. With this in mind, we would like to thank the ISHR and CSSR's Council members for the understanding and patience they have shown over the last two years, often in difficult circumstances. We are also grateful to the two Program Committees who selected the proposals and put together a truly stimulating agenda, as well as to the members of the organizing committee who have worked ceaselessly to ensure the success of this encounter. Finally, many thanks go to our sponsors, whose financial support has made our event possible: the Social Sciences and Humanities Research Council of Canada, the Department of French Language and Literature and the Faculty of Arts at McGill University, the New Residence Hall, the James McGill Research Chair in Renaissance Studies, the Canadian Research Chair in Literary History at the Université du Québec à Rimouski and the Canadian Research Chair in Rhetoric at the Université du Québec à Trois-Rivières.

We hope that your stay in Montreal, a city of great knowledge and festivities, will be a pleasant one, and wish you a conference marked by the quality of intellectual and personal exchange.

Diane Desrosiers-Bonin
President, ISHR

REMERCIEMENTS / ACKNOWLEDGEMENTS

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Notes:

PROGRAMME / PROGRAM

Monday, July 20, 2009			Tuesday, July 21, 2009
		7:30	**Registration Opens**
		9:00 - 9:30	(Leacock Building, Room 109) **CSSR President's Welcome** *Speaker: Shannon PURVES-SMITH, Wilfrid Laurier University* **Special Session Chair's Introductory Address** *Speaker: Pierre ZOBERMAN, Université Paris XIII, France*
16:00-18:00	**Welcome - Registration & Information** (Leacock Building, Main Hall)	9:30 - 10:30	Session #1 (Leacock Building, Room 109) **Parallel Symposia 1A** **Internet Identity** *Chair: Rebecca CARRUTHERS DEN HOED, University of Calgary* *Speakers: Alan BENSON, Belle GIRONDA* ─── Session #2 (Leacock Building, Room 110) **Parallel Symposia 1B** **Identity: Culture, Race, and Religion** *Chair: Michael PURVES-SMITH, Wilfrid Laurier University* *Speakers: Josef SCHMIDT, Mirela SAÏM*
		10:30 - 10:45	**COFFEE BREAK** (Leacock Building, Main Hall)
		10:45-12:15	Session #3 (Leacock Building, Room 109) **Parallel Symposia 1C** **Identity: Culture, Gender, Race** *Chair: Jeanie WILLS, University of Saskatchewan* *Speakers: Pierre ZOBERMAN, Valerie KINSEY, Kelly GOAD* ─── Session #4 (Leacock Building, Room 110) **Parallel Symposia 1D** **Gesture and Identity: The Body Speaks** *Chair: Sylvain RHEAULT, University of Regina* *Speakers: Michael PURVES-SMITH, Anne DOBYNS, Cory HOLDING*
		12:15-13:45	**LUNCH BREAK**
		13:45-15:15	Session #5 (Leacock Building, Room 109) **Parallel Symposia 1E** **Female Identity** *Chair: Tania SMITH, University of Calgary* *Speakers: Christina V. CEDILLO, Heather PALMER* ─── Session #6 (Leacock Building, Room 110) **Parallel Symposia 1F** **Delivery and Identity: Voice and Gesture** *Chair: Shannon PURVES-SMITH, Wilfrid Laurier University* *Speakers: Jill ROSS, Roger THOMPSON, Sigrid STREIT*
		15:15 - 15:30	**COFFEE BREAK** (Leacock Building, Main Hall)
		15:30-17:00	Session #7 (Leacock Building, Room 109) **Parallel Symposia 1G** ***Pathos*, Mood** *Chair: Jill ROSS, University of Toronto* *Speakers: Maurice CHARLAND, Claire HARRISON, Jeanie WILLS*
		19:00	**CSSR's Banquet** Restaurant Les Filles du Roy 405 Bonsecours Vieux-Montréal / Old Montreal

(Registration Open — vertical label along Tuesday column)

Lundi, 20 juillet / Mardi, 21 juillet
Monday, July 20 / Tuesday, July 21

Mercredi, 22 juillet / Wednesday, July 22

	Wednesday, July 22, 2009
7:30	**Registration Opens**
9:00 - 10:30	Session #8 (Leacock Building, Room 109) **Parallel Symposia 2A** **Rhetoric and the Media** *Chair: Josef SCHMIDT, McGill University* *Speakers: Thierry HERMAN, Mariana MENDEZ, Tracy WHALEN*
	Session #9 (Leacock Building, Room 110) **Parallel Symposia 2B** **The Discourse on Science** *Chair: Michael PURVES-SMITH, Wilfrid Laurier University* *Speakers: Rebecca CARRUTHERS DEN HOED, Randy HARRIS, Will DODSON*
10:30 - 10:45	**COFFEE BREAK** (Leacock Building, Main Hall)
10:45-12:15	Session #10 (Leacock Building, Room 109) **Parallel Symposia 2C** **Politics and Public Discourse** *Chair: Jeanie WILLS, University of Saskatchewan* *Speakers: Robert DANISCH, Tania SMITH*
	Session #11 (Leacock Building, Room 110) **Parallel Symposia 2D** **The Discourse on Health and Medicine** *Chair: Rebecca CARRUTHERS DEN HOED, University of Calgary* *Speakers: J. Fred REYNOLDS, Tess LAIDLAW, Jessica MUDRY*
12:15-13:30	**LUNCH BREAK**
13:30-17:00	**ISHR Council Meeting** (Leacock Building, Room 738)
13:30-15:00	Session #12 (Leacock Building, Room 109) **Parallel Symposia 2E** **Combat, Resistance and Anti-Rhetoric** *Chair: Pierre ZOBERMAN, Université Paris XIII, France* *Speakers: Sylvain RHEAULT, Loïc NICOLAS, Geoffrey KLINGER*
	Session #13 (Leacock Building, Room 110) **Parallel Symposia 2F** **News ideas on Historical Rhetoric** *Chair: Shannon PURVES-SMITH, Wilfrid Laurier University* *Speakers: Casey RUDKIN, Koen DE TEMMERMAN, Chester SCOVILLE*
15:00-15:15	**COFFEE BREAK** (Leacock Building, Main Hall)
15:15-17:00	(Leacock Building, Room 109) **Annual General Meeting** **of the Canadian Society for the Study of Rhetoric (CSSR)**
18:00	(New Residence Hall) **Cocktail Reception** *Launch of Renaissance et Réforme/Renaissance and Reformation's special issue "Henri III, la rhétorique et l'Académie du Palais"* *Launch of Dalhousie French Studies's issue "Prégnance et polyvalence du modèle rhétorique sous l'Ancien Régime"*

(Registration Open — spanning 12:15 to 17:00)

	Thursday, July 23, 2009
7:30	**Registration Opens**
8:30–9:00	**Opening of the XVIIth ISHR Conference / Opening Remarks** (Leacock Building, Room 232)
9:00–10:00	(Leacock Building Room 232) **Plenary Address** **Do you know enough about rhetoric?** Chair: Martin CAMARGO, University of Illinois at Urbana-Champaign Speaker: Lucia MONTEFUSCO, Université de Bologne, Italie
10:00–10:15	**COFFEE BREAK** (Leacock Building, Main Hall)
10:15–12:45	Session #14 (Leacock Building Room 109) **Parallel Symposia 3A** **Quotations and References in Rhetoric : Definitions, Practices, Values** Chair: Laurent PERNOT, Université de Strasbourg, France Speakers: Pierre CHIRON, Frédérique WOERTHER, Charles GUÉRIN
	Session #15 (Leacock Building Room 110) **Parallel Symposia 3B** **Greco-Latin Rhetoric** Chair: Marie-Pierre NOËL, Université Paul-Valéry (Montpellier III), France Speakers: Carla CASTELLI, Marie-France GINESTE, Susan JARRATT
	Session #16 (Leacock Building Room 210) **Parallel Symposia 3C** **Rhetorical Perspectives in Ancient World Cultures** Chair: Bo WANG, California State University Speakers: Heon KIM, Sung Yong KANG, Keith LLOYD, Kermit CAMPBELL
	Session #17 (Leacock Building Room 738) **Parallel Symposia 3D** **Rhetoric of the XVIth and XVIIth Centuries** Chair: Peter MACK, University of Warwick, United Kingdom Speakers: Stephen MCKENNA, William FITZGERALD, Aurora CZEGLEDI, José María GUTIÉRREZ
	Session #18 (Leacock Building Room 116) **Parallel Symposia 3E** **Henry III and Eloquence** Chair: Florence MALHOMME, Université Paris-Sorbonne (Paris IV), France Speakers: Guy POIRIER, Pascal BASTIEN, Luc VAILLANCOURT, Claude LA CHARITÉ, John NASSICHUK
	Session #19 (Leacock Building Room 721) **Parallel Symposia 3F** **European Rhetoric. XVIth-XVIIIth Centuries** Chair: Lilia METODIEVA, Université St. Kliment Ohridski, Sofia, Bulgarie Speakers: Thomas CONLEY, Karin Noomi KARLSSON, Annie MATTSSON, Kolja LICHY
	Session #20 (Leacock Building Room 927) **Parallel Symposia 3G** **Inventing Edited Collections : Staking Out and Reclaiming Rhetorical Theory** Chair: Janet M. ATWILL, University of Tennessee Speakers: Kathleen RYAN, Lindal BUCHANAN, Paul BUTLER, Christopher COFFMAN, René Agustín DE LOS SANTOS
	Session #21 (Leacock Building Room 819) **Parallel Symposia 3H** **Women and Rhetoric** Chair: Tania SMITH, University of Calgary Speakers: Beth BENNETT, Webster NEWBOLD, Don ABBOTT
	Session #22 (Leacock Building Room 917) **Parallel Symposia 3I** **Rhetoric in North America** Chair: Michele MASON, University of Maryland Speakers: Kenton CAMPER, Paul DAHLGREN, Connie STEEL, Zosha STUCKEY, Mirela SAÏM
12:45–14:15	**LUNCH BREAK**
	Session #23 (Leacock Building Room 738) **Parallel Symposia 3J** **Cicero** Chair: Gualtiero CALBOLI, Università di Bologna, Italia Speakers: Hanns HOHMANN, Christopher CRAIG, Marcus HECKENKAMP

(Registration Open — vertical text in left margin of 10:15–12:45 block)

14:15–16:45	Session #24 (Leacock Building Room 109) **Parallel Symposia 3K** **Epideictic Rhetoric** Chair: Luigi SPINA, Università di Napoli Federico II, Italia Speakers: Laurent PERNOT, Lorenzo MILETTI, Oriana SCARPATI, Maria Cecília De Miranda Nogueira COELHO, Johannes ENGELS
	Session #25 (Leacock Building Room 721) **Parallel Symposia 3L** **Medieval Rhetoric** Chair: Marjorie WOODS, The University of Texas at Austin Speakers: Ellen QUANDAHL, Georgiana DONAVIN, Heather PALMER
	Session #26 (Leacock Building Room 116) **Parallel Symposia 3M** **Rhetoric and Medicine** Chair: Nancy STRUEVER, Johns Hopkins University Speakers: Caroline PETIT, Jeanne FAHNESTOCK, Jean Dietz MOSS, Sara NEWMAN
	Session #27 (Leacock Building Room 210) **Parallel Symposia 3N** **Aspects of Rhetoric in Early China** Chair: Ru-dong CHEN, Peking University, China Speakers: Hui WU, George XU, Jaewon AHN
	Session #28 (Leacock Building Room 819) **Parallel Symposia 3O** **Rhetoric in Great Britain** Chair: Tina SKOUEN, University of Oslo, Norway Speakers: Malcolm RICHARDSON, Arthur WALZER, Daniel SEWARD
	Session #29 (Leacock Building Room 927) **Parallel Symposia 3P** **Rhetoric in North America** Chair: Michael LEFF, University of Memphis Speakers: Marlana PORTOLANO, Karen WHEDBEE, Betsy VERHOEVEN, Paul STEWART, Mary Anne TRASCIATTI
	Session #30 (Leacock Building Room 110) **Parallel Symposia 3Q** **Rhetorical Theories for New Media** Chair:Lindal BUCHANAN, Old Dominion University USA Speakers: Jennifer DEWINTER, Daniel GRIFFIN, Jason THOMPSON, Amelia FERNÁNDEZ RODRÍGUEZ, Michael MACDONALD
16:45–17:00	**COFFEE BREAK** (Leacock Building Main Hall)
17:00–19:00	Session #31 (Leacock Building Room 109) **Parallel Symposia 3R** **Greek Rhetoric** Chair:Terry PAPILLON, Virginia Tech Speakers: David MIRHADY, Marie-Pierre NOËL, Thomas BLANK, Michael GAGARIN
	Session #32 (Leacock Building Room 927) **Parallel Symposia 3S** **Aristotle** Chair: Edward SCHIAPPA, University of Minnesota Speakers: Michael HOPPMANN, Daniel CUTSHAW, Richard GRAFF
	Session #33 (Leacock Building Room 110) **Parallel Symposia 3T** **Aspetti della retorica ciceroniana: temi, modelli, fortuna** Chair: Lucia MONTEFUSCO, Université de Bologne, Italie Speakers: Valentina BONSANGUE, Maurizio Massimo BIANCO, Alfredo CASAMENTO
	Session #34 (Leacock Building Room 210) **Parallel Symposia 3U** **Ancient Rhetoric** Chair: Maria Silvana CELENTANO, Università Chieti-Pescara, Italia Speakers: Cristina PEPE, Kristine BRUSS, Michele KENNERLY
	Session #35 (Leacock Building Room 116) **Parallel Symposia 3V** **Artes praedicandi and Colonization** Chair: Stephen MCKENNA, The Catholic University of America Speakers: Laurette GODINAS, María del Carmen RUIZ DE LA CIERVA, Belmiro FERNANDES PEREIRA, Susan ROMANO
	Session #36 (Leacock Building Room 738) **Parallel Symposia 3W** **Rhetorical Rhythm** Chair: Vessela VALIAVITCHARSKA, University of Maryland Speakers: Janika PÁLL, Elle VAHT, Martin STEINRÜCK
	Session #37 (Leacock Building Room 721) **Parallel Symposia 3X** **Rhetoric in Mexico** Chair: René Agustín DE LOS SANTOS, DePaul University Speakers: Diana Leticia DEL ÁNGEL RAMÍREZ, Laura Severa ROMÁN PALACIOS, Víctor Manuel CESEÑA PRUNEDA, Tricia SERVISS
	Session #38 (Leacock Building Room 819) **Parallel Symposia 3Y** **Rhetoric and War** Chair: José A. CABELLERO LÓPEZ, Universidad de La Rioja, España Speakers: Victoria PINEDA, Esther Lydia PAGLIALUNGA, Anne PEITER, Saddik GOUHAR, Andrew BEHRMANN

Jeudi, 23 juillet / Thursday, July 23

Vendredi, 24 juillet / Friday, July 24

	Friday, July 24, 2009
9:00	**Registration Opens**
9:00-10:00	(Leacock Building Room 232) **Plenary Address** **Rhétorique biblique et sémitique : questions de méthode** *Chair: Maurice BOUTIN, McGill University* *Speaker: Roland MEYNET, Université grégorienne de Rome; Italie*
10:00-10:15	**COFFEE BREAK** (Leacock Building, Main Hall)

10:15-12:45	Session #39 (Leacock Building, Room 109) **Parallel Symposia 4A** **Biblical and Semitic Rhetoric** *Chair: Benoît LACROIX, Université de Montréal* *Speakers: Michel CUYPERS, Jacek ONISZCZUK, Thierry GRANDJEAN, Sonia SANTOS VILA*
	Session #40 (Leacock Building, Room 110) **Parallel Symposia 4B** **Greek Rhetoric** *Chair: Robert GAINES, University of Maryland* *Speakers: Michael EDWARDS, Harvey YUNIS, Johann GOEKEN, Carolyn COMMER*
	Session #41 (Leacock Building, Room 927) **Parallel Symposia 4C** **Eikos: only a rhetorical concept? The conjectural knowledge in ancient Greek.** *Chair: Carla CASTELLI, Università degli studi di Milano, Italia* *Speakers: Salvatore DI PIAZZA, Mauro SERRA, Francesca PIAZZA*
	Session #42 (Leacock Building, Room 210) **Parallel Symposia 4D** **Latin Rhetoric** *Chair: Jacques-Emmanuel BERNARD, Université du Sud-Toulon-Var, France* *Speakers: Aude LEHMANN, Yves LEHMANN, Adriano SCATOLIN, Marc VAN DER POEL, Gualtiero CALBOLI*
	Session #43 (Leacock Building, Room 738) **Parallel Symposia 4E** **Medieval Rhetoric** *Chair: Thomas CONLEY, University of Illinois* *Speakers: Paul KIMBALL, María del Mar GÓMEZ CERVANTES, José Miguel HERNÁNDEZ TERRÉS, Alan CHURCH*
	Session #44 (Leacock Building, Room 116) **Parallel Symposia 4F** **Publics and Publications in Collected Eulogies of Women of the XVth and the XVIth Centuries** *Chair: Jean-Philippe BEAULIEU, Université de Montréal* *Speakers: Christine McWEBB, Helen J. SWIFT, Cynthia J. BROWN, Renée-Claude BREITENSTEIN*
	Session #45 (Leacock Building, Room 721) **Parallel Symposia 4G** **Rhetoric in the Spanish New World** *Chair: Jamile TRUEBA LAWAND, University of Michigan-Flint, USA* *Speakers: Arturo E. RAMÍREZ TREJO, Lucía ORTEGA TOLEDO, Christa OLSON*
	Session #46 (Leacock Building, Room 819) **Parallel Symposia 4H** **Weimar and Rhetoric I. Heidegger on Aristotle's Rhetoric** *Chair: Maurice CHARLAND, Concordia University* *Speakers: David MARSHALL, Daniel M. GROSS, Steven MAILLOUX*
	Session #47 (Leacock Building, Room 917) **Parallel Symposia 4I** **The Embodiment of Rhetoric** *Chair: Guy POIRIER, University of Waterloo* *Speakers: Lucie DESJARDINS, Pierre ZOBERMAN, David L. WALLACE*

12:45-14:15	**LUNCH BREAK**

	Session #48 (Leacock Building, Room 109) **Parallel Symposia 4J** **Isocrates** *Chair: David MIRHADY, Simon Fraser University* *Speakers: Jonathan PRATT, Robert SULLIVAN, Luca ASMONTI, Terry PAPILLON*
	Session #49 (Leacock Building, Room 110) **Parallel Symposia 4K** **Greco-Roman Rhetoric** *Chair: Michael EDWARDS, University of London, UK* *Speakers: Manfred KRAUS, Janet M. ATWILL, Dominique CÔTÉ, Thomas OLBRICHT*
	Session #50 (Leacock Building, Room 116) **Parallel Symposia 4L** **Modulations of Feminine Ethos in the XVIth and XVIIth Centuries** *Chair: Cynthia J. BROWN, University of California, USA* *Speakers: Maud CUCCHI, Jean-Philippe BEAULIEU, Amélie HAMEL, Sylvie TREMBLAY*

(Registration Open)

14:15-16:45	Session #51 (Leacock Building, Room 210) **Parallel Symposia 4M** **Rhetoric and English Literature** *Chair: Arthur WALZER, University of Minnesota, USA* *Speakers: Susan NORTH, Jameela LARES, Tina SKOUEN*
	Session #52 (Leacock Building, Room 738) **Parallel Symposia 4N** **Rhetoric and Memory** *Chair: Susan ROMANO, University of New Mexico* *Speakers: Pablo SCHWARTZ FRYDMAN, Fabián SÁNCHEZ TAPIA MARTÍNEZ, Gema GÓNGORA JARAMILLO, Abraham ROMNEY, Andrés-Felipe PERALTA*
	Session #53 (Leacock Building, Room 819) **Parallel Symposia 4O** **Weimar and Rhetoric II. Modulations of Rhetorical Inquiry** *Chair: David MARSHALL, Kettering University, USA* *Speakers: Nancy STRUEVER, Emily LEVINE, Eric OBERLE* **Weimar and Rhetoric III. Polemics in New Media** *Speakers: Annika THIEM, Joshua DERMAN*
	Session #54 (Leacock Building, Room 927) **New Perspectives on Rhetorical Education** *Chair: Mark LONGAKER, University of Texas at Austin* *Speakers: Elizabeth KIMBALL, Nan JOHNSON, Françoise DOUAY*
	Session #55 (Leacock Building, Room 721) **Parallel Symposia 4Q** **Asian Rhetoric** *Chair: Yeong-Houn YI, Korea University, Republic of Korea* *Speakers: Sung-Gi JON, Jung Sam YUM, Hideki OHNO*
16:45-17:00	**COFFEE BREAK** (Leacock Building, Main Hall)

17:00-19:00	Session #56 (Leacock Building, Room 109) **Parallel Symposia 4R** **Rhetoric and Religion** *Chair: Roland MEYNET, Université grégorienne de Rome; Italie* *Speakers: Mina TASSEVA, Robin REAMES, Hanne ROER, Tae-Kyung Timothy Elijah SUNG*
	Session #57 (Leacock Building, Room 110) **Parallel Symposia 4S** **Style and Rhetoric** *Chair: Pierre CHIRON, Université Paris XII – Val-de-Marne, France* *Speakers: Linda BENSEL-MEYERS, Nancy CHRISTIANSEN, Michele MASON, Marie Lund KLUJEFF*
	Session #58 (Leacock Building, Room 721) **Parallel Symposia 4T** **XVIth Century Rhetoric** *Chair: Claude LA CHARITÉ, Université du Québec à Rimouski, Canada* *Speakers: Joo-Kyoung SOHN, Emma Annette WILSON, Yeong-Houn YI*
	Session #59 (Leacock Building, Room 116) **Parallel Symposia 4U** **Rhetoric in Great Britain** *Chair: Lois AGNEW, Syracuse University, USA* *Speakers: Mark LONGAKER, Dana HARRINGTON, Taru HAAPALA*
	Session #60 (Leacock Building, Room 210) **Parallel Symposia 4V** **Rhetoric in Spain** *Chair: Luisa PUIG, Universidad Nacional Autónoma de México, Mexico* *Speakers: Violeta PÉREZ CUSTODIO, Jamile TRUEBA LAWAND, Rosa María ARADRA SÁNCHEZ, José A. CABELLERO LÓPEZ*
	Session #61 (Leacock Building, Room 738) **Parallel Symposia 4W** **Rhetoric and Philosophy** *Chair: Manfred KRAUS, Universität Tübingen, Germany* *Speakers: Neeme NÄRIPÄ, Mary-Anne ZAGDOUN, David MUNGUÍA SALAZAR, Dietmar TILL, Alexander THUMFART*

Saturday, July 25, 2009

9:00	**Registration Opens**
9:00-10:00	(Leacock Building Room 232) **Plenary Address** **Indigenology: Indigenous Knowledge in the Decolonial Era** *Chair: tbd* *Speaker: T'hohahoken Michael DOXTATER, McGill University, Canada*
10:00-10:15	**COFFEE BREAK** (Leacock Building, Main Hall)
10:15-12:45	Session #62 (Leacock Building, Room 110) **Parallel Symposia 5A** **Greco-Latin Rhetoric** *Chair: Lorenzo MILETTI, Università degli Studi di Napoli Federico II, Italia* *Speakers: Stefano DENTICE DI ACCADIA, Francesco BERARDI, Maria Silvana CELENTANO*
	Session #63 (Leacock Building, Room 738) **Parallel Symposia 5B** **Style Exercices and Pedagogy** *Chair: Marc VAN DER POEL, Radboud Universiteit Nijmegen, Netherlands* *Speakers: James SELBY, Giuseppe LA BUA, Christoph LEIDL*
	Session #64 (Leacock Building, Room 721) **Parallel Symposia 5C** **Rhetoric and Imitation** *Chair: Judith Rice HENDERSON, The University of Saskatchewan, Canada* *Speakers: Elaine Cristine SARTORELLI, Jeroen JANSEN, Anders SIGRELL*
	Session #65 (Leacock Building, Room 116) **Parallel Symposia 5D** **Medieval Rhetoric** *Chair: Don ABBOTT, University of California, Davis, USA* *Speakers: Martin CAMARGO, Marjorie WOODS, John WARD, Robert ROMANCHUK*
	Session #66 (Leacock Building, Room 819) **Parallel Symposia 5E** **Rhetoric, Women, and Religion** *Chair: Nan JOHNSON, Ohio State University, USA* *Speakers: Tania SMITH, Beth Ann ROTHERMEL, Susanna ENGBERS*
	Session #67 (Leacock Building, Room 109) **Parallel Symposia 5F** ***Native Rhetorics and Authenticity*** *Chair: T'hohahoken Michael DOXTATER, Université McGill, Canada* *Speakers: Amanda MOULDER, Jacqueline HENKEL, Granville GANTER*
	Session #68 (Leacock Building, Room 927) **Parallel Symposia 5G** **European Rhetoric. XVIIIth-XIXth Centuries** *Chair: Marc Angenot, Université McGill, Canada* *Speakers: Hans Carl FINSEN, Christopher SWIFT, Loic NICOLAS*
	Session #69 (Leacock Building, Room 917) **Parallel Symposia 5H** **Rhetoric in North America** *Chair: Steven MAILLOUX, University of California, Irvine, USA* *Speakers: John S. DUNN JR., Joseph SERY, John GOOCH, Erin BOADE, Jean NIENKAMP*
	Session #70 (Leacock Building, Room 210) **Parallel Symposia 5I** **The Innovative Perspective in the Studies of Chinese Rhetoric** *Chair: C. Jan SWEARINGEN, Texas A&M University, USA* *Speakers: Ru-dong CHEN, Keyi ZHU, Jun LI* **Rhetoric and Representation: Chinese and Chinese American Discursive Engagement with "Others"** *Speakers: LuMing MAO, Bo WANG*
12:45-14:15	**LUNCH BREAK**
	Session #71 (Leacock Building, Room 109) **Parallel Symposia 5I** **Ancient Rhetoric. Gorgias and the Sophists** *Chair: Susan JARRATT, University of California, Irvine* *Speakers: Carol POSTER, John JASSO, David TIMMERMAN, Edward SCHIAPPA, Robert GAINES*
	Session #72 (Leacock Building, Room 738) **Parallel Symposia 5J** **Figured Speech** *Chair: Harvey YUNIS, Rice University, USA* *Speakers: Bé BREIJ, Claudia CARLOS, Avery Jacob WISCOMB*
	Session #73 (Leacock Building, Room 917) **Parallel Symposia 5K** **Rhetoric and *narratio*** *Chair: Yves LEHMANN, Université de Strasbourg, France* *Speakers: Jacques-Emmanuel BERNARD, Peter MACK, Maria Leticia LOPEZ SERRATOS*

(Registration Open)

14:15-16:45	Session #74 (Leacock Building, Room 819) **Parallel Symposia 5L** **Arabic Rhetoric** *Chair: Michel CUYPERS, Institut dominicain d'études orientales, Le Caire, Égypte* *Speakers: Michael PHILLIPS-ANDERSON, Lahcen ELYAZGHI EZZAHER*
	Session #75 (Leacock Building, Room 110) **Parallel Symposia 5M** **Rhetoric and Renaissance** *Chair: James J. Murphy, University of California* *Speakers: Lucía Laura MUÑOZ CORONA, Florence MALHOMME, Judith Rice HENDERSON, Lawrence GREEN*
	Session #76 (Leacock Building, Room 116) **Parallel Symposia 5N** **Protestant Rhetoric** *Chair: Jean Dietz MOSS, The Catholic University of America, USA* *Speakers: Neil LEROUX, Grant BOSWELL, Hilary FRANKLIN, David PARRY, C. Jan SWEARINGEN*
	Session #77 (Leacock Building, Room 721) **Parallel Symposia 5O** **Women and Rhetoric** *Chair: Luc VAILLANCOURT, Université du Québec à Chicoutimi, Canada* *Speakers: Lois AGNEW, Marc André BERNIER, Constance CARTMILL, Luisa PUIG*
	Session #78 (Leacock Building, Room 210) **Parallel Symposia 5P** **Theater in the Schoolroom** *Chair: Jeffrey WALKER, University of Texas at Austin* *Speakers: Debra HAWHEE, Vessela VALIAVITCHARSKA, Jeffrey WALKER, Andrew WHITE, Merete ONSBERG*
16:45-17:00	**COFFEE BREAK** (Leacock Building, Main Hall)
17:00-18:30	**General Meeting / Awarding of the ISHR Prize** (Leacock Building, room 232)
19:00	**Closing Banquet**

Samedi, 25 juillet / Saturday, July 25

BANQUET

QUAND ? / WHEN ?

SAMEDI, 25 JUILLET 2009, 19h00
SATURDAY, JULY, 25TH, 2009, 7:00 PM

OÙ ? / WHERE ?

INSTITUT DE TOURISME ET D'HÔTELLERIE DU QUÉBEC
3535, SAINT-DENIS (MÉTRO SHERBROOKE)
MONTRÉAL, QC
H2X 3P1
(514) 282-5108

COCKTAIL

Cidre rosé, Michel Jodoin (Québec, Canada)

DÎNER EN TABLE D'HÔTE

Vin Pinot blanc 2006, Mission Hill (Okanagan Valley, Canada)

Vin Cabernet-Merlot 2005, Mission Hill (Okanagan Valley, Canada)

Salade de betteraves et fromage d'antan

Velouté de courge, pacanes rôties et huile de graines de citrouille

Gigue de wapiti, purée de carottes au curcuma, sauce aux groseilles et à l'estragon

Feuilleté aux pommes

Café, thé ou infusions

Repas végétarien disponible – Vegetarian Meal available

SPECTACLE DE JAZZ – ENSEMBLE VOCAL ÉVOLUSONS

BILLET : 50$

PROGRAMME COMPLET/ PROGRAM

Le XVIIᵉ Congrès de la Société internationale d'histoire de la rhétorique se tient à l'Université McGill, au Pavillon Leacock (855, rue Sherbrooke Ouest, Montreal, Québec, Canada), du 20 au 26 juillet 2009, sous le thème « Nouvelles perspectives en histoire de la rhétorique ». Il est organisé en collaboration avec la Société canadienne d'études rhétoriques (SCER), dont le congrès annuel a lieu les 21 et 22 juillet 2009, sous le thème « L'incarnation de la rhétorique / La Rhétorique du Corps ».

Ces deux rencontres internationales se dérouleront l'une à la suite de l'autre. L'accueil et l'inscription des participants se feront sur place du lundi 20 juillet 2009 (entre 16h00 et 18h00) jusqu'au samedi 25 juillet 2009 à midi, dans le hall d'entrée du pavillon Leacock.

Le Conseil d'administration de l'ISHR (réservé aux membres du Bureau de direction) aura lieu le mercredi 22 juillet 2009, de 13h30 à 17h00, dans la salle 738 du Pavillon Leacock. Une réception ouverte à tous les participants se tiendra le mercredi 22 juillet à 19h00, au New Residence Hall (3625, avenue du Parc, Montréal). Les séances de l'ISHR se dérouleront les jeudi, vendredi et samedi, 23, 24 et 25 juillet 2009. Des visites de la ville de Québec ou de la ville d'Ottawa sont organisées le dimanche 26 juillet 2009.

The International Society for the History of Rhetoric (ISHR) is holding its 2009 Conference at McGill University (Leacock Building, 855 Sherbrooke Street West), from July 20 to July 26, 2009, under the theme "Innovative Perspectives in the History of Rhetoric". It is held in conjunction with the Canadian Society for the Study of Rhetoric's (CSSR) annual meeting. The CSSR offers a Special session: "The Embodiment of Rhetoric/Rhetoric of Embodiment".

The two meetings are being held consecutively. On-site registration at McGill University is an on-going process from Monday night, July 20, 2009 (from 4h00 PM to 6h00 PM) until Saturday, July 25, 2009 (at noon) (Main Hall, Leacock Building). The CSSR Conference is held on Tuesday, July 21, 2009 and Wednesday, July 22, 2009. The ISHR Council Meeting (reserved to members of the Board of direction) takes place on Wednesday, July 22, from 1h30 pm to 5h00 pm, in Leacock Building, room 738. The Welcome Reception, open to all participants, is held on Wednesday night, at 7h00 PM, at the New Residence Hall (3625, Park Avenue, Montreal). The sessions of the ISHR Conference itself are held on Thursday, Friday and Saturday, July 23, 24 and 25, with excursions to Québec City and Ottawa on Sunday, July 26, 2009.

Lundi, 20 juillet 2009 / Monday, July 20, 2009

16h00 – 18h00 / 4h00 PM – 6h00 PM

Université McGill, Édifice Leacock, Hall d'entrée / McGill University, Leacock Building, Main Hall

Accueil et inscription des participants / Welcome – Registration and Information

Notes:

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Mardi, 21 juillet 2009 / Tuesday, July 21, 2009

9h00-9h30 / 9h00 AM – 9h30 AM

Université McGill, Édifice Leacock / McGill University Leacock Building, room 109

Congrès annuel de la Société canadienne pour l'étude de la rhétorique (CSSR)

Canadian Society for the Study of Rhetoric (CSSR) Annual Conference

Mot de bienvenue de la présidente de la SCER / CSSR President's Welcome
Shannon PURVES-SMITH
(Wilfrid Laurier University, Canada; s.purvessmith@rogers.com)

Présentation de la séance spéciale / Special Session Chair's Introductory Address
Pierre ZOBERMAN
(Université Paris XIII, France; Zmanp@aol.com)

Mardi, 21 juillet 2009 / Tuesday, July 21, 2009

9h30-10h30 / 9h30 AM – 10h30 AM

Université McGill, Édifice Leacock / McGill University Leacock Building

Séances parallèles de la Société canadienne pour l'étude de la rhétorique (CSSR)

Parallel Sessions of the Canadian Society for the Study of Rhetoric (CSSR)

Séance 1 / Session 1 - Salle / Room 109

Identité Internet / Internet Identity
Présidence / Chair: Rebecca CARRUTHERS DEN HOED
(University of Calgary, Canada; rcarruth@ucalgary.ca)

Alan BENSON
(The University of North Carolina at Greensboro, USA; atbenson@uncg.edu)
The Machine in the Ghost: Physical Embodiment and Internet Identity

In much of the popular discourse about technology, the Internet is depicted as a space of unlimited identity play, a realm of freedom where individuals create new selves unfettered by the identity signs associated with their "real world" bodies. Yet this easy Cartesian distinction between body/physical and mind/virtual masks the interrelation of off- and online embodiment. Internet identity negotiation takes place within an embodied realm, one conceptualized rhetorically as physical bodies

moving through space. Graphical user interfaces, Internet terminology, and even slang like "LOL" and ":-)" reference physical bodies as a means of bringing order to the seemingly unbounded digital space, thus analogizing the virtual body to the physical. At the same time, the physical body is (re)read in terms of its virtual signifiers; online identity play serves as evidence of liminality/confusion/otherness in the physical body. This rhetorical transposition results in the creation of hybrid bodies, entities whose truth lies somewhere between the real-virtual divide.

In this paper, I explore the creation of these hybrid bodies and the new face (to use a material term) of the physical/virtual individual. Building upon the work of Lisa Nakamura, Anna Munster, Sherry Turkle, and other theorists of Internet interaction, I propose that studies of online embodiment should focus on individuals' negotiation of the interconnected physical and virtual realms. Such a move would shift discussions away from issues of authenticity or freedom and toward more nuanced considerations of the terministic screens imposed by dominant narratives, thus enabling new means of reimagining the virtual as a space for non-traditional legibility and thus agency.

Belle GIRONDA
(The American University in Cairo, Egypt; bgironda@aucegypt.edu)
The Post-Human Body from "Virtual Community" to "Social Network"

This paper applies concepts from N. Katherine Hayles explorations of "post-human" subjectivity to analyze the rhetoric of embodiment emergent in social networking services like Facebook, and Twitter. I am interested in how, in these hugely popular and commercially motivated digital environments, normative notions of embodied subjectivity are designed for and invoked by rhetorical strategies embedded in the interface. This invites comparison with the previous generation of "virtual communities" that were often characterized by a libratory rhetoric of non-normative relationships between identity and embodiment. I will contrast the rhetoric of embodiment and identity in virtual community with that of social networks in order to probe the interests at stake in this shift and the degree to which users are conforming to or attempting to subvert the conditions of embodied identity prescribed by the rhetoric of social networking.

Identité: Culture, race et religion / Identity: Culture, Race, and Religion
Présidence / Chair: Michael PURVES-SMITH
(Wilfrid Laurier University, Canada; s.purvessmith@rogers.com)

Josef SCHMIDT
(McGill University, Canada; josef.schmidt@mcgill.ca)
Reasonable Accommodation. Rhetorical Perspectives Concerning the Recommendation
of the Bouchard-Taylor Report about Accommodating Immigrants to Québec

The pragmatic context: after the reaction to the Herouxville declaration (from a village with no known muslim immigrants, whose administration, pronouncing itself on the undesirability of accommodating to muslim customs), Premier Jean Charest created a Commission de consultation sur les pratiques d'accommodation reliées aux differences culturelles (CCPARDC) consisting of noted historian and sociologist Gérard Bouchard and world famous (political) philosopher Charles Taylor. On May 22, 2008 the committee submitted its final report containing 37 concrete recommendations.

From a rhetorical perspective, the most relevant result of this report is a strong recommendation to drastically change the language of key concepts of public discourse in order to facilitate mutual respect and understanding. The key component of the public discussion is the position of a francophone majority that feels threatened by an influx of foreigners that seem to be unwilling to integrate into the francophone milieu and choose the global lingua franca, English, instead. Since Québec and Canada are in the enviable position to have the social and physical space to welcome immigrants from problem areas of our global condition this paper will try to present two specific aspects of the pragmatic context of "reasonable accommodation." And the way in which the above commission tries to prescribe a rhetorical solution to resolve a social problem. The two specific areas of this report to be scrutinize are interculturalism and secularism.

The report exudes a spirit that is straight out of the European 18th century enlightenment in that it implies and states that changing the vocabulary/concepts of public discourse will change social attitudes. – Politically, it was killed before it was tabled in parliament. Premier Charest declared, before the report was

that tabled, that he would defy one of the more prominent recommendations (G 3), namely that "the crucifix above the chair of the president of the National Assembly be relocated in the Parliament building in a place that emphasizes its meaning from the standpoint of heritage;" there has been hardly any reaction to the report since!

Mirela SAÏM
(McGill University, Canada; mirela.saim@mail.mcgill.ca)
Clamoring in the House of Jacob: Judaism and Rhetorical Space in American Oratory (1770-1870)

Despite its importance, the Jewish tradition of rhetoric has only recently been recognized as a valid academic field of scholarship; the situation is particularly complicated in the study of modern Jewish rhetorical ideas and practices, given the difficulty of obtaining definite data. In my contribution, I propose to discuss the culture of rhetoric and eloquence in Nineteenth century American Judaism by examining it in interaction with the religious rabbinical tradition and the many changes and progressive reformulations widespread in the Nineteenth century. I am particularly interested in the renewal of the rhetorical space, as a space of publicity and transition between sacred and secular.

In discussing the evolution of the modern Jewish homiletics, as seen in Colonial and post-Colonial America, I will focus on the development of the core rhetorical views expressed in the first American Jewish sermons: ideas about the language of address, the structure of sermon composition, and about the formation of a standard of religious eloquence. My contexts of comparison will be the contemporary history of rhetorical religious ideology in Germany, France and England, although I will argue for a more flexible and extended field of correlative analogies, taking into account the parallel formation of a secular area of American Jewish rhetoric, particularly important in the aesthetic and political spheres. My analysis will consider the period between 1770 and 1870.

Mardi, 21 juillet 2009 / Tuesday, July 21, 2009
10h30-10h45 / 10h30 AM – 10h45 AM
Université McGill, Édifice Leacock, Hall d'entrée / University, Leacock Building, Main Hall
Pause café / Coffee Break

Mardi, 21 juillet 2009 / Tuesday, July 21, 2009

10h45-12h15 / 10h45 AM-12h15 PM

Université McGill, Édifice Leacock / McGill University Leacock Building

Séances parallèles de la Société canadienne pour l'étude de la rhétorique (CSSR)

Parallel Sessions of the Canadian Society for the Study of Rhetoric (CSSR)

Séance 3 / Session 3 - Salle / Room 109

Identité: Culture, généricité (gender) et race / Identity: Culture, Gender, Race

Présidence / Chair: Jeanie WILLS

(University of Saskatchewan, Canada; jeanie.wills@usask.ca)

Pierre ZOBERMAN

(Université Paris XIII, France; Zmanp@aol.com)

Tropes of color, attire, and identity in Proust's À la recherche du temps perdu

I will analyze the way Proust creates identities through projecting colors onto his characters' bodies. Though my usage of trope clearly includes the sense of cultural trope, it is also incorporates the rhetorical notion of trope. Not only does Proust set up identity through a double process of metaphor that leads to the construction of prototypes (Charlus becomes the prototype of the homosexual; Swann becomes the prototype of the Jew) and antonomasia (Charlus's name becomes the paradigm for the homosexual, as a species), colors (and clothing) function as tropes in a process of identification rooted in a fantasized cratylism. Thus the magic lantern projects a yellow expanse metonymically implied by the name BrabANT, just as the duchesse de GuermANTES is imagined in the hues of a tapestry or of the ray of sunshine that illuminates the stained glass window representing Gilbert le mauvais—a paronomastic justification for the mauve necktie the duchesse de Guermantes wears when the Narrator first meets her. Swann as the Jew and Charlus as the invert are metaphorically and metonymically linked by the redness of the former's nose (in his last appearance) and the dash of red to which the Narrator draws attention as « imperceptible » on Charlus' tie; the Baron de Charlus and the Duchesse de Guermantes are linked by their common name, Guermantes, but even more by the tie they both wear (hers mauve, his only distinguished by the imperceptible red spot), and the Guermantes are metonymically linked to a specific color (that of a sunny day) that eventually appears to belong superlatively to the one individual, Saint-Loup, who will bring together the various threads (he embodies the dying aristocracy, but transforms the generic color into a « plumage

» that turns him into a rare bird ; he marries Gilberte, thus weaving in the Jewish thread, and he is recognized as a homosexual). In other words, Proust develops a discourse of colors and attire that is neither fully a metalanguage nor a system of connotation (in Barthes slightly simplified description), but truly an ever expending tropological network that creates meaning and weaves identities.

Valerie KINSEY
(University of New Mexico, USA; kinseyv@unm.edu)
Isabel Crawford's Body of Work: Locating Rhetorical Authority, Salvation, and the Construction of the Kiowa's Saddle Mountain Creek Baptist Church in the /Narrative/ Labor of a Canadian Missionary Woman

Isabel Crawford, a Canadian missionary sponsored by the Women's Baptist Home Mission Society, worked from 1896-1906 alongside the Kiowa in what is now Oklahoma. In the first pages of her account, Kiowa: Story of a Blanket Indian Mission, Crawford describes her reception: "A few who had heard the news came in haste through the storm, and squeezing themselves into the mass of living, moving, damp humanity stood before me with hands raised to their mouths… they signed, 'No White Jesus man ever sat down with us. One Jesus woman all alone and no skeered. This is good'" (17).

Immediately, Crawford's physical presence establishes her rhetorical authority among the Kiowa. The paper will explore how Crawford's body becomes the primary topos upon which the Gospel is inscribed and the locus of her discursive power. Crawford deploys the specific, contextual materiality of the body (Price and Shildrick 5) to conversive practice. How the Kiowa "read" and claim Crawford's body (her remains were sent from Canada to Oklahoma and buried in the cemetery she helped build) will also be discussed. The paper will also address her desire as narrative subject as she repeatedly links the perilous physical conditions she endures to the exalted spiritual life she craves. She writes: "Don't talk to me about 'a strenuous life.' I don't call it strenuous to hunt lions and bears on a dandy horse in jolly company, in good health, in good clothes and in good spirits. And I don't call it strenuous to chop wood and carry water when you have both handy and don't have to do either" (209, emphasis original). Crawford conceptualizes and enacts spiritual communion with God through the deployment of her body in "hard labor;" labor which she rhetorically situates as "womanly" and in opposition to the manly work of preaching.

Kelly GOAD
(Virginia Tech, USA; kellyg07@vt.edu)
The Body and (A) Rhetoric of Race and Identity

The necessity for self-assertion and self-identification is a common theme that courses through the writings of African American women essayists and authors writing from the early 1920's onward. Enlivened by the Harlem Renaissance's acknowledgment and legitimization of African American authors, female essayists utilized this opportunity to quite literally write themselves into a history that had been formed largely by their exclusion. Using the work of Ida B. Wells and June Jordan, my paper will examine emerging themes of race and identity across these works and posit how these essays can be considered an archival body of works concerned with self-assertion and a direct reflection of an evolving individual and collective (racial) identity. The definition of rhetoric that I will employ in this study is adopted from Jim Corder and states that rhetoric is "being in the world through language." The rhetoric of these selected essays inscribes the physical and literary identities of two African American women into a whitewashed literary landscape and illustrates the ways in which the physical body can be translated and written onto the page. Finally, my paper will identify and track the emergence of a gendered and racialized rhetoric employed by these authors and shed light onto the ways in which the words on a page reflect and inscribe the physical bodies (both individual and collective) that these works were produced by and written for.

<div align="center">Séance 4 / Session 4 - Salle / Room 110</div>

Identité et gestuelle: le corps parle / Gesture and Identity: The Body Speaks
Présidence / Chair: Sylvain RHEAULT
(University of Regina, Canada; Sylvain.Rheault@uregina.ca)

Michael PURVES-SMITH
(Wilfrid Laurier University, Canada; s.purvessmith@rogers.com)
Glenn Gould's rhetorical gesture, the embodiment of musical expression

The Canadian pianist, Glenn Gould enjoys a following unique among Canadian classical musicians. Alone among them, he has been the subject of a major exhibition in a national museum. The Sounds of Genius, the Canadian Museum of Civilization, September 28th

2007 to May 17th, 2009, lavishes praise on Gould, including this quote taken from the exhibition web site: "Gould's extraordinary success as a classical pianist has been attributed to many things, ranging from his gift of perfect pitch to his bold and uncompromising artistic vision. Music experts have marveled at his mastery of the keyboard, his unique phrasing and tempo, and the passion and honesty of his performances."

The exhibition is witness to Gould's "extraordinary success." Yet, as the contemporary of such pianists as Michelangeli, Kempe, Horowitz, Solomon, Curzon and Arrau, it is difficult to understand the fuss made of Gould's pianism. What is described as "bold and uncompromising" appears to some as wilful and experimental, perfect pitch is hardly exceptional, both the passion and honesty of his performance are questionable, and unique is not a word that may be usefully attached to phrasing and tempo. What then makes him so memorable fifty years after he left the stage?

This paper will argue that Gould's most remarkable achievement was the deliberate, detailed construction of a public persona, one that he successfully rendered indelible. Using videos of his performances, this paper will focus on the contrivance of his gesture for rhetorical effect, a remarkable achievement in itself because his physical rhetoric frequently does not coincide with his musical gesture and is often at odds with the curiously detached music that he is making. Thus it might be argued that his gesture was a contrivance designed to persuade his public that his extraordinary artistic "passion and honesty" is the embodiment of musical genius.

Anne DOBYNS
(University of Denver, USA; adobyns@gmail.com)
Self-Fashioning and the Body in the Rhetoric of Tango

This paper examines the rhetorical elements of the embodied self in Argentinian tango. It will be a study of a culture, the immigrant culture of Buenos Aires at the turn of the twentieth century and the pride and self-fashioning of a city in the twentieth-first century; of a constructed history, the competing narratives of the evolution of this dance from the streets of Buenos Aires to its status today as an international phenomenon; of an artistic expression, its music and dance, its rhetorical principles and improvisational play with its grammatical paradigms; and of a form of communication, its essential heart to heart connection as the two dancers listen to and cooperate to collaboratively interpret the rhythms of the music. This paper also considers the grammar of the improvisational form.

The rhetorician Kenneth Burke identified the basic function of rhetoric to be "the use of words by human agents to form attitudes or to induce actions in other human agents." Elsewhere he speaks of rhetoric as rooted in language, "the use of language as a symbolic means of inducing cooperation in beings that by nature respond to symbols." Like the speaker in persuasive discourse, the dancer through the symbolic moves of the body induces identification while engaging in self-fashioning, and, like discourse, the act of dancing is deeply rooted in its cultural occasion. Employing Burke's dramatistic analysis, my study will examine the "grammar of motives" in tango—in its history, its cultural context(s), and the principles of the dance.

Cory HOLDING
(University of Illinois at Urbana Champaign, USA; coryholding@gmail.com)
Who Has His Soule in His Fingers: John Bulwer & a Hand's Mind to Reason

John Bulwer (1606-1656) is perhaps best known to rhetorical scholars as "the one with the pictures." Indeed, in large part for the tens of illustrations of postured fingers and hands in his treatise on oratory, Bulwer features most often in rhetorical histories as a novelty between name rhetoricians of the Renaissance and the elocutionists. This paper argues Bulwer—for scientific background; timeliness (he publishes on the cusp of Descartes); and legacy (he influences British elocutionist rhetoric well into the 18th century)—is worth reconsidering.

By reading Bulwer's oratorical treatise, Chironomia: or the Art of Manuall Rhetoricke. Consisting of the Naturall Expressions, digested by Art in the Hand, in conjunction with his Pathomyotomia, or a Dissection of the Significative Muscles of the Affections of the Minde, I will show Bulwer's rhetorical theory advances a bodily ethics reliant on a pre-Cartesian conception of mind and affect—centered on the co-constitution and mutual effect of "rational soule" and "animal spirits" (common sensory)—suggesting the body plays a crucial role in processing appeals to reason. This contrasts with the usual caricature of Enlightenment rhetoric, which divorces the two, relegating the body to indiscriminate conduit for affective manipulation. For Bulwer, rhetoric is literally embodied, infolded; but belief depends on voluntary assent.

This I offer to support recent scholarship that attends to rhetoric's physical/material dimensions (Crowley, Hawhee, Edbauer), and so challenges Cartesian premises ingrained to rhetorical theory. Despite the trend, critics still need justify

this move within the legitimate scope of the field—in part because (as with Bulwer) histories overlook theories of rhetoric centered on bodies and materiality in favor of those bound up with Cartesian dualism. This paper is part of a project to assert a materialist historiography that not only locates support and precedent for this attention off the histories' worn paths, but also explores the physical aspects to persuasion and their contemporary exigence more generally.

Mardi, 21 juillet 2009 / Tuesday, July 21, 2009
12h15-13h45 / 12h15 PM-1h45 PM
Déjeuner / Lunch

Mardi, 21 juillet 2009 / Tuesday, July 21, 2009
13h45-15h15 / 1h45 PM-3h15 PM
Université McGill, Édifice Leacock / McGill University Leacock Building
Séances parallèles de la Société canadienne pour l'étude de la rhétorique (CSSR)
Parallel Sessions of the Canadian Society for the Study of Rhetoric (CSSR)

Séance 5 / Session 5 - Salle / Room 109

Identité feminine / Female Identity
Présidence / Chair: Tania SMITH
(University of Calgary, Canada; smith@ucalgary.ca)

Christina V. CEDILLO
(Texas A&M University, USA; chrisvic@tamu.edu)
Embodying Rhetoric: The Female Figure as Antanaclastic Trope

Throughout history, the female body has been used by male authors as a symbol of lack and inferiority. What such destructive representation often points up, however, is the inability for these authors to make their case(s) without corroborating some notion of female authority. In this paper, I consider Plato's representation of Aspasia in the Menexenus as the model for formulating an ironic trope through which later female figures can be examined, a trope based on Aspasia's standing as the quintessential antanaclastic figure. Even as she is associated with negative notions in the dialogue, her very presence signifies a feminine potency which the detrimental depiction strives to conceal. While it remains unclear whether

Plato's Socrates means to demean or honor his former instructor, the exclusion of women from the political—and hence, rhetorical—sphere, and Plato's blatant suspicions regarding rhetoric, position Aspasia as evocative of women's lack of political standing in ancient Athens and of rhetoric's denigration in comparison to philosophy. Yet, even as she serves to represent general inadequacy, Socrates' reference to her as both teacher and speaker underscores Aspasia's transformation from literary figure (representation) to rhetorical figure (locution), from mere representation to empowering method.

Heather PALMER
University of Tennessee, Chattanooga, USA; Heather-palmer@utc.edu)
Rhetorics of Embodiment—Feminine Ethos and the Ethics of Affect in Margery Kempe

The disciplinary field of rhetoric has witnessed a burgeoning of concerns with corporeality and sensuality, often called "embodied rhetorics." This nascent field has provided scholars a disciplinary space to reclaim and chart that which has been historically forced into silence, suppressed, and denied its very articulation by the predominantly patriarchal model of rhetorical studies. Unfortunately, much recent philosophy on the body and the subject has been paralyzed by a debate that theorizes "the subject" as ideologically constructed against "the body," often considered as the domain of unmediated sensory experience, a "dumb matter" which is most often associated with woman. The terms of this debate often devalue the epistemological value of the personal and what Emmanuel Levinas refers to as "sensuous lived experience." This devaluation leaves behind the possibilities of the embodied affect, by ignoring the dimension of the lived intensity of textual becoming, an ethics of the body. I argue that the textual practices of medieval women mystics such as Margery Kempe and Julian of Norwich give us viable alternatives to patristic traditions of establishing ethos through self-effacement (effacement of the body) by reviving Greco-Roman rhetorical practices of self-cultivation, in which the lived reality of the self is affirmed through discourse.

Ethos is the place from which we speak, the locus of our identity-experience, and provides a space to reconsider the relationship between the body and language. Since the category of "woman" has typically been structurally cast as "extra-discursive," outside the language of reason and logic, I'll use the concept of a feminine ethos

to consider the intersections of the text and the body in Margery Kempe's textual practices, the ways that "bodies and words [might] couple and struggle," in Brian Massumi's words. Tracing the contours of a "feminine ethos" through the texts of Margery Kempe gives us an alternative to the dominant discourse of the masterful subject of logic and rhetoric and raises concerns which will move beyond the primary oppositions upon which epistemological considerations of ethos and character are based: knowledge as absolute and attainable/knowledge as relative and probable; the self as unitary, self-conscious essence/the self as divided and fragmented, radically constructed by historical and material contingencies that it cannot transcend.

Séance 6 / Session 6 - Salle / Room 110

Identité et actio: la voix et le geste / Delivery and Identity: Voice and Gesture
Présidence / Chair: Shannon PURVES-SMITH
(Wilfrid Laurier University, Canada; s.purvessmith@rogers.com)

Jill ROSS
(University of Toronto, Canada; jill.ross@utoronto.ca)
The Dazzling Sword of Language: Masculinity and Persuasion in Classical and Medieval Rhetoric

In classical rhetoric, the forging of a powerful, authoritative and engaging persona through the control of both body and voice of the speaker is a crucial element in successful persuasion in part because it is a fundamental marker of the performance of masculinity as it was understood in Roman culture. The anxiety about the projection of a suitable manliness on the part of orators was manifested not only in the advice about how to cultivate the body, but also in how the speaker should employ language.

This paper will explore the strategies employed by rhetorical theorists such as Cicero, Pseudo-Cicero, Quintilian and Saint Augustine to transform the figural adornment of a speech into an opportunity for masculine display. By shifting the treatment of figuration away from the supervenient nature of linguistic ornamentation through the deployment of the image of figures and tropes as the polished, glittering sword wielded by the speaker against the listeners, these writers on rhetoric attempt to control the bodily representation of the orator and to cast the bodies of the listeners as vulnerable to the penetrating power of the manly speaker. I will also follow the trajectory of this constellation of imagery into

the Middle Ages where writers of preceptive texts on the composition of poetry or letters recast the gendered positioning of active speakers and passive listeners by focusing their aggression on the language and ideas they are attempting to shape and directing the radiance of figurative language to the revelation of truth or meaning, thereby according to the reader the virile, active power of penetrating the veils of language and constructing meaning.

Roger THOMPSON
(Virginia Military Institute, USA; thompson@vmi.edu)
Emerson and St. Augustine: Hermeneutics, Submission, and the Efficacy of a Spiritualized Rhetoric

Near the end of his 1840s lecture, "The Preacher," Emerson asserts that "The essential ground of a new book or a new sermon is a new spirit" (233). The line is emblematic of Emerson's ongoing insistence that language itself owes its power to something beyond human agency, that the will of the orator does not alone account for the power of language to effect social change.

This reliance on an extra-lingual force as the foundation for rhetorical power derives from a line of rhetoricians that finds its fullest expression in St. Augustine. Emerson's connection to Augustine is less one of simple homiletic study and more one of broader conceptions of the relationship between self and rhetorical expression. Emerson positions Augustine as one of the Trismegisti, which he defines as "that lofty and sequestered class who have been… [the intellect's] prophets and oracles." Augustine embodies Emerson's vision of a heroic voice that conjures revelation in auditors and readers: "We return to the house and take up Plutarch or Augustin [sic] and read a page or two, and lo! the air swarms with life, the front of heaven is full of fiery shapes: secrets of magnanimity and grandeur invite us on every hand: Life is made up on them." The vision here of spiritualized reading underscores Emerson's belief in the transformative power of hermeneutics to create forceful expression.

This paper argues that Emerson relies on Augustine in establishing a theory of rhetoric rooted in submission to what Emerson calls the "Not Me." Using Book Four of De Doctrina Christiana as exemplum of a rhetoric that requires the rhetor to submit to "the will of God" through prayerful hermeneutics, this paper demonstrates that Emerson transforms Augustine's idea of submission through interpretation into a sense of resignation to higher law and makes it the foundation of his rhetoric.

Sigrid STREIT
(Kent State University, USA; streit1@kent.edu)
Gesture and the Rhetoric of Delivery: Transmitting Embodied Knowledge in a Wellness and Recreation Related Environment

In earliest treatises on rhetoric, authors such as Aristotle and Quintilian, discussed rhetorical delivery as one of the five canons of rhetoric by centering on bodily expressions, namely voice, gesture and the face. While current research in rhetorical delivery is interested in more abstract concepts of the body as it represents and connects with human thought and communication, researchers outside the field of rhetoric have taken to explore the role of gesture in human communication and now widely acknowledge that gesture and speech have to be considered equally important. While human communication takes place in complex multi-semiotic environments, precisely how humans transmit embodied knowledge in these environments is not fully understood. This is in part because embodied knowledge is not consciously accessible and therefore difficult to evaluate and communicate. Although scholarship acknowledges the corporeal conduct as part of human communication, only scant attention has been paid to the role of gesture in the representation of embodied knowledge.

My research study aims to address the question how gesture as one component of human delivery imparts the transmission of embodied knowledge within complex multimodal environments between human beings. In a specific situational context, a variety of semiotic systems as well as artifacts, technologies and other specific features contributes to the discourse. However, my research focuses specifically on the relationship of speech and gesture. I am studying interactions between expert instructors and their students at a massage school through an extension and application of Halliday's theory of systemic functional linguistics and under consideration of Mediated Discourse Analysis, as proposed by scholars such as Norris, Jones, Scollon and Scollon. I gather my data through observations, interviews, and video taping, followed by transcription of speech and gesture. I am interested in (a) addressing the need of bringing gesture back into rhetorical delivery, and (b) expanding efforts to understand embodied human (inter)action in complex multimodal environments in terms of rhetorical delivery.

Mardi, 21 juillet 2009 / Tuesday, July 21, 2009

15h15-15h30 / 3h15 PM-3h30 PM

Université McGill, Édifice Leacock, Hall d'entrée / University, Leacock Building, Main Hall
Pause café / Coffee Break

Mardi, 21 juillet 2009 / Tuesday, July 21, 2009

15h30-17h00 / 3h30 PM-5h00 PM

Université McGill, Édifice Leacock, Hall d'entrée / University, Leacock Building, Main Hall

Séances parallèles de la Société canadienne pour l'étude de la rhétorique (CSSR)

Parallel Sessions of the Canadian Society for the Study of Rhetoric (CSSR)

Séance 7 / Session 7 - Salle / Room 109

Pathos, affect / Pathos, Mood

Présidence / Chair: Jill ROSS

(University of Toronto, Canada; jill.ross@utoronto.ca)

Maurice CHARLAND

(Concordia University, Canada; Maurice.Charland@concordia.can)

Mood as Rhetorical Fore-Understanding

Rhetorical theory is attuned to the complexity of public reason because it recognizes that reasoning is an embodied process. Reason does not compel through the entailment of propositions. Rather, reasoning is the process of moving or transferring adherence within those who reason. In rhetoric, what we call proofs, pisteis, are the elements that contribute to this movement in audiences. Furthermore, this movement is founded upon the social knowledge, dispositions, understandings, and affects that audiences possess as participants in a public culture.

In the Rhetoric, Aristotle identifies three forms of pistis: ethos, pathos, and logos. Both classical and contemporary theory have explored the nature of fore-understand and disposition with respect to two of these. ethos and logos. Thus, for example, Aristotle recognized that in order to be effective, the performance of ethos must accord with the ethos of the polis and its constitution. Similarly, contemporary theory offers Thomas B. Farrell's concept of "social knowledge" as floating ground for logos and its argumentation. However, the structures or forms of the fore-understandings for pathos have not received similar elaboration. In Aristotle's rhetoric and in discussions of persuasion more generally, pathos has less of a "public" character, usually being understood in terms of particular emotions and individual psychology, not in terms of general set or field of affective dispositions.

This paper will consider mood as a concept that can contribute to our understanding of the affective fore-understandings of public reason. Mood has not received significant treatment in rhetorical theory, although it is been discussed briefly by some rhetorical scholars with an interest in Heidegger. Nevertheless, the concept has currency in the popular criticism of culture. Mood is a common metaphor of journalists and pundits: One speaks of the "national mood," of a "sense of foreboding," and so forth. This paper will move along two related trajectories: (1) exploring mood-related concepts in contemporary rhetorical theory. There are often implicit in what Greene and others have called the constitutive-affective turn in rhetorical theory. (2) examining instances of public address in which mood or affective sensibility is either implicitly invoked or explicitly addressed. In developing this analysis, the paper will seek to expand our understanding of rhetorical culture to include aesthetic or proto-aesthetic forms that are central to the field of public understandings.

Claire HARRISON
(Carleton University, Canada; claireharrison@rogers.com)
Swaying the Body Politic: The Role of Narrative in Public Debate

That rhetors use references to well-known narratives and embed small stories in discourses of public debate is not disputed in rhetorical research. Yet, these two forms of discourse are considered to be distinct from one another (e.g., Aristotle, 2005; Bruner, 1986; Fisher, 1984, 1987; Labov and Waletsky, 1967; Georgakopoulou and Goutsos, 2000). Public argument is based on facts, logic, analysis, and proof. Stories, on the other hand, report events that have no epistemological reliability. Logically, then, these two forms of discourse should jar significantly, unable to co-exist within one discursive space without considerable discordance. Yet, this is not the case. Their co-existence is harmonious and productive with each type of discourse contributing to the achievement of rhetorical goals.

Drawing upon Ricoeur's discussion of time and narrative and Saussurean linguistics, this paper theorizes narrative as rhetorical deviation and explores how it can evoke narrative thinking in the audience while maintaining narrative's function as a component of argument. This theorization demonstrates that the primary role of narrative in public debate is to sway the body politic through emotional response by drawing upon the social imaginary of a people or nation—an imaginary which philosopher Charles Taylor (2004) describes as carried by images, stories, and legends. Thus, rhetors involved in

public debate entwine rhetorical logos and narrative pathos to build moral arguments. What makes this twinning possible is a two-fold flexibility: 1) the flexibility of the rhetor to choose and shape those narratives whose morals support the rhetorical argument; and 2) the flexibility of the narrative to take on the moral coloration of the rhetoric.

Jeanie WILLS
(University of Saskatchewan, Canada; jeanie.wills@usask.ca)
I Want to Believe: Advertising as Conversion Rhetoric

Edwin Black and Wayne Booth have both written about the significance of pathos appeals in persuasive rhetoric. Edwin Black says, "Emotion can be said to produce […] belief," asserting that particular genres of "discourse [which evoke] an emotional response in the audience produce belief in the situation to which the emotion is appropriate" (138). Further, Black notes that people are disposed to "accept, sometimes even to seek, beliefs as a consequence of emotional experiences" (141). In other words, the emotional experience produces belief and the belief validates the emotional experience. Booth labels discourse that functions this way as "the rhetoric of 'conversion,' […] the rhetoric with the effect […] of overturning personalities and changing total allegiances." Calling on Black and Booth, Golden, Berquist and Coleman define conversion rhetoric as "discourse issued by an evangelist-source which leads to a dramatic modification of a listener's self-concept, attitudes, beliefs, values, and actions." I will argue in this paper that conversion rhetoric and advertising share at least three characteristics. First, both conversion and advertising rhetoric mark exigency; secondly, they modify an audience's self concept and through this modification, they seek the audience's repentance and acceptance. Drawing on examples from print advertising, I'll show how prolonged and repeated exposure to pathos appeals in advertising help advance an audience through the stages of conversion until their belief in the ad or campaign is based solely on emotional identification. Understanding the connection between conversion rhetoric and advertising can help explain how and why we collaborate with advertisers to develop faith in an ad's claims and show us the ethical implications of such belief.

Mardi, 21 juillet 2009/ Tuesday, July 21, 2009

19h00 / 7h00 PM

CSSR's Banquet

Restaurant Les Filles du Roy - 405 Bonsecours, Vieux-Montréal/Old Montreal;

Mercredi, 22 juillet 2009 / Wednesday, July 22, 2009

9h00-10h30 / 9h00 AM – 10h30 AM

Université McGill, Édifice Leacock / McGill University Leacock Building

Séances parallèles de la Société canadienne pour l'étude de la rhétorique (CSSR)

Parallel Sessions of the Canadian Society for the Study of Rhetoric (CSSR)

Séance 8 / Session 8 - Salle / Room 109

Rhétorique et médias / Rhetoric and the Media
Présidence / Chair: Josef SCHMIDT
(McGill University, Canada; josef.schmidt@mcgill.ca)

Thierry HERMAN
(Université de Neuchâtel et ULB, Suisse ; Thierry.Herman@unine.ch)
L'ethos du combattant dans les communiqués de presse des partis politiques suisses

Les partis politiques suisses produisent d'abondants communiqués de presse. Ceux-ci répondent souvent moins aux exigences du discours médiatique – l'information importante en tête, pas de commentaire mélangé à l'information – qu'à un discours de combat. Il s'agit de rejeter la politique officielle, les propositions des autres partis – et dans ce cas, nous avons une rhétorique de la confrontation – ou de proposer des idées que le parti estime urgentes et importantes. Autrement dit, la majorité des communiqués de presse prennent une position qui n'est pas sans rapport avec une topique du combat, de l'affrontement. La rhétorique aristotélicienne, revisitée par l'analyse du discours, permet d'observer de tels phénomènes sous l'angle de l'ethos oratoire. Nous observerions dans cette communication de quelle manière l'ethos du guerrier est incarné dans les communiqués de presse politiques à travers une démarche d'analyse proposée par Herman (2005, 2005b). Cela nous amènera en conclusion à réfléchir sur le fonctionnement de la démocratie dans un « paysage discursif » rempli d'émotion, de fausses certitudes, et d'incitations à l'action. Une rhétorique qui se trouve à l'opposé même de l'échange pacifié auquel rêvent certains théoriciens de l'argumentation (pragma-dialectique, Habermas, logique informelle).

Mariana MENDEZ
(St. John's University in New York City, USA; gordamenriv@gmail.com)
Aló Presidente: Understanding The Bolivarian Socialism of the 21st Century

One of the main topics of Venezuela President Hugo Chávez's discourse is the Bolivarian Socialism of the 21st century. Chávez is committed to provide to the poor what the rich people, arguably, have stolen from them. Some examples of Chávez's implementation of this socio-economic system are the nationalization of the oil industry, of the energy company—La Electricidad de Caracas, and of the national phone company—CANTV. Although these examples illustrate in broad sense socialism at its core, Chávez is yet to explain what his version of it, Bolivarian, is all about.

In the past few years Chávez's communicational strategy has largely focused and been exemplified by his weekly national broadcast Aló Presidente. In it, Chávez does business as president and communicates with his audience. More importantly, he teaches the Venezuelan pueblo about the peaceful revolution he is leading in the country. Hence, it is very likely Chávez is going to use the same and very successful platform, Aló Presidente, to explain to Venezuelans his so-called Bolivarian Socialism of the 21st century. Therefore, I propose to investigate how Chávez is using his television program to explain and find support for his proposed socio-economic model. Study will include a rhetorical analysis of a sample of the program's transcripts as well as interviews with both supporters and opponents.

This study is significant given the impact Aló Presidente has had on Chávez's audience. Aló Presidente is an interactive platform in which Chávez, government officials, and audience members alike discuss Venezuela day-to-day life, from politics to social to community based events. In short, Aló Presidente illustrates the identification process that has developed between the President and many Venezuelans. Aló Presidente may help the President secure an almost blindly support but now in economic-social terms.

Tracy WHALEN
(University of Winnipeg, Canada; t.whalen@uwinnipeg.ca)
Touching upon Nationalism: The Rhetoric of Touch in the Oka Standoff Photograph

In a recent Quarterly Journal of Speech review article, Debra Hawhee, discussing the oration of former slave Frederick Douglas, writes that "rhetoric is so much more than words: it is face, synapses, skin. It is energy, excitement, aura" (366). She concludes that "[r]hetoric […] exchanges impulses as much as words, energies and movements as much as arguments and metaphors" (374). Such reference to energy recalls Aristotle's notion of energeia and George Kennedy's claim in Comparative Rhetoric that rhetoric is "a form of mental and emotional energy" (7). Energy, faces, synapses – all inform my current work in rhetoric and touch. This topic seems to fit nicely with CSSR's 2009 topic, "the rhetoric of embodiment."

This conference paper – which comes out of a larger study about Canadian iconographic photography – will centre on the representation of touch (and potential energies) in Shaney Komulainen's well-known photograph, the face-off between Mohawk Warrior Brad Laroque and sentry Patrick Cloutier during the 1990 Oka crisis. Komulainen, herself, has spoken of the photograph in terms of potential: "There is the potential for so much violence and damage in that photo […] But it represents to me that we can stop and show restraint, even in heated situations" (The Beaver 24). When I discussed this shot, briefly, at a previous CSSR conference, one conference participant suggested what was most Canadian about this picture – what might constitute some attitude of civic piety – is the belief that these men, no matter how close they come, will not (in this suspended moment, at least) touch each other, hit each other, kill each other. This insight stayed with me. It struck me that the dynamics of touch is an under-examined topic in rhetorical studies. I wish to extend upon the work of such cultural theorists as Erin Manning (who has written Politics of Touch) to speak the link between touch, energy – and the political, the national.

Discours scientifiques / The Discourse on Science
Présidence / Chair: Michael PURVES-SMITH
(Wilfrid Laurier University, Canada; s.purvessmith@rogers.com)

Rebecca CARRUTHERS DEN HOED
(University of Calgary, Canada; rcarruth@ucalgary.ca)
Measuring rhetorical effect: A critical consideration of the compatibility of reception studies and rhetorical studies

Not long ago, reception studies were lauded as the future of rhetorical studies of scientific discourse (Danette et al., 2001; Harris, 2004). The rhetoric of science, it was argued, had attended mainly to the production of scientific discourse, and had neglected the reception of scientific discourse (Danette et al., 2001; Harris, 2004), despite the obvious need for rhetorical studies of science to keep an "eye perpetually on the audience" (Harris, 2004, p. 249). While Harris (2004) presents a gentler critique of the rhetoric of science than do Danette et al. (2001), both articles suggest that rhetorical analyses of scientific discourse need to attend more prodigiously to the rhetorical effects of scientific texts, and both recommend making more liberal use of reception analysis to accomplish this goal. However, the appeal of reception studies to rhetoricians of science needs to be weighed against the assumptions these studies carry forward from media studies (their home turf) – assumptions that aren't always compatible with those of rhetorical studies. In particular, reception studies tend to assume that responses to a text can be treated as literal indices of the rhetorical effects of that text. However, Mulkay & Gilbert (1982) argue that any study that treats an account as a literal expression of 'the way things are' risks obscuring the variability of accounts, which results from the distinctly rhetorical habit of writers/speakers to offer different accounts of the same topic in different situations. This paper will highlight the risks of uncritically applying reception studies to the rhetorical analysis of scientific discourse by contrasting the results of two analyses of the same scientific text: (i) an analysis that treats responses as literal indices of that text's rhetorical effects; and (ii) an analysis that treats responses as situated and variable indices of that text's rhetorical effects.

Randy HARRIS
University of Waterloo, Canada; raha@uwaterloo.ca
Figural Logic in Mendel's "Experiments in Plant Hybridization"

Gregor Mendel's paper, "Experiments in Plant Hybridization," laid the foundations for genetics, and therefore the neoDarwinian synthesis, and therefore twentieth century biology. It provided natural selection with the mechanism needed to explain

variation in evolution, led inevitably to the discovery of DNA, and underwrote the Human Genome Project. No one saw it that way when the paper was published in 1864, however. I will look at "Experiments in Plant Hybridization," and its interpretation by de Vries, Correns, and Bateson, in terms of what Jeanne Fahnestock calls "figural logic." Mendel carefully laid out one argument, in highly figured, quasimathematical expressions, but he also provided the scaffolding for a different argument, the one that birthed genetics. In particular, the structure of Mendel's reasoning depended crucially on polyptotonic variables (A, a, B, b, etc.), which provided a level of abstraction that the later scientists could flesh in a different direction; Mendel had one set of values for the variables, the later scholars another set.

Will DODSON
(University of North Carolina Greensboro, USA; wjdodson@uncg.edu)
Sculpting the Self: Rhetorical Memory and Neurological Agency

This paper explores recent work on memory in neuroscience, and connects the workings of the brain to discourse. Building upon the work of interactionist thinkers in sociology and rhetorical theory, I trace the formation of cognitive perception and linguistic articulation as a bodily experience. The direction of our consciousness, in other words, is an interdependent action of thought and language, and the body is a social site of identity formation. The brain is a social organ in that we can direct our consciousnesses to interpret stimuli, to narrate stimuli as memories—experiential knowledge—and at the same time, environments condition the brain by providing its stimuli.

Memory is both the key site and activity of identity formation, which is to say it is both noun and verb in neuroscientific terms, referring both to the storage of cumulative experience and the narrative arrangement of that experience for interpretive purposes. Rhetorical memory as conceived in Rhetorica ad Herennium and by Quintilian has been misconstrued as mere mnemonic techniques for the purposes of delivering speeches. In fact, both argue for rhetorical memory as a means of invention, in terms surprisingly close to neuroscientific accounts of how memory in the brain actually works. Drawing on these classical works and recent discoveries in cognitive neuroscience, I argue that rhetorical memory is the social means by which we direct our consciousness.

I then build upon earlier work by the interactionists George Herbert Mead, Herbert Blumer, Donald Davidson, and Stephen R. Yarbrough. Their concepts of the world and consciousness as part of the world, rather than somehow separate from it, helps align modern science and rhetoric within a developing field of discourse studies, and enrich its ability to articulate how we discourse and why we discourse in the ways we do, particularly the recursive interactions using habitual linguistic tools that Yarbrough calls "interlocution."

Mercredi, 22 juillet 2009 / Wednesday, July 22, 2009

10h30-10h45 / 10h30 AM – 10h45 AM

Université McGill, Édifice Leacock, Hall d'entrée / University, Leacock Building, Main Hall
Pause café / Coffee Break

Mercredi, 22 juillet 2009 / Wednesday, July 22, 2009

10h45-12h15 / 10h45 AM – 12h15 PM

Université McGill, Édifice Leacock / McGill University Leacock Building
Séances parallèles de la Société canadienne pour l'étude de la rhétorique (CSSR)
Parallel Sessions of the Canadian Society for the Study of Rhetoric (CSSR)

Séance 10 / Session 10 - Salle / Room 109

Politique et discours public / Politics and Public Discourse
Présidence / Chair: Jeanie WILLS
(University of Saskatchewan, Canada; jeanie.wills@usask.ca)

Robert DANISCH
(Concordia University, Canada; rdanisch@gsu.concordia.ca)
Pragmatism, Rhetorical Citizenship, and the Embodied Public

American pragmatism continues to be an important resource for thinking about democratic life. In this paper, I investigate the ways in which John Dewey and Jane Addams articulate a version of rhetorical citizenship that can produce a vibrant, embodied public culture. Pragmatist philosophy sees such a form of embodied public culture as essential for the maintenance of large-scale multicultural democracies. However, the version of rhetorical citizenship that they offer departs significantly from classical conceptions of rhetorical practice as public address. Instead, in Addams's work at Hull-House and in Dewey's The Public and Its Problems, pragmatism seeks to build a "social democracy" marked by an ongoing, embodied form of social

inquiry. Such a move democratizes the place of persuasion and blurs the distinction between public and private. In addition, such a move helps us rethink the boundaries of citizenship and rhetorical practice. The central task of pragmatist philosophy becomes a search for modes of rhetorical citizenship that can produce a social democracy and a vibrant, embodied public culture. This is only possible by thinking about rhetoric as a live, embodied, interpersonal, collaborative art. Methodologically, I attempt to read pragmatism as a part of the rhetorical tradition and not in its relationship to the tradition of philosophy. This is a form of comparative intellectual history that allows us to use historical texts to think more clearly about present preoccupations, particularly questions about the health and maintenance of contemporary democracy.

Tania SMITH
(University of Calgary, Canada; smith@ucalgary.ca)
Rhetorical Studies and Sustainability Discourse in Canadian Research Universities

This theoretical presentation is based on a critical analysis of the discourse of sustainability in the Canadian research university context. Stemming from this analysis, I examine the potential for rhetorical scholars to contribute as a critical and productive voice in the study of sustainability and the sustainability movement within higher education curriculum, research and service. Among theories of sustainability, a very common framework for sustainability initiatives at Canadian universities is the "three spheres" model, which is often represented by a visual model of three interlocking spheres of sustainability — environmental sustainability, economic sustainability, and social sustainability.

Taking the public discourse of several Canadian research universities' administration, scholars and students as my set of rhetorical artifacts, I shall examine the extent to which university discourses regarding three spheres evoke power relationships that exist in Canadian higher education. For example, are disciplines or faculties in higher education institutions being mapped onto these spheres – the sciences, health professions and engineering share an affinity with the environmental circle; business and economics disciplines with the economic sphere; and the "social" disciplines such as education, social work, social sciences, humanities and fine arts affiliate more strongly with social sustainability? This and other insights may lead to the question "Where does rhetorical studies itself become relevant – is it within the social sustainability sphere, or is it, as a true interdiscipline, a glue that

can hold together all three spheres in a more equitable partnership and vision for sustainability teaching, research and service in Canadian research universities?" In my analysis I will draw not only from scholarship on sustainability in higher education institutions, but from three areas of rhetorical scholarship insofar as they provide insight into these questions: the rhetoric of disciplinarity, the rhetoric of sustainability/environmental discourse (especially within higher education), and the discipline of rhetoric within research universities.

Séance 11 / Session 11 - Salle / Room 110

Discours sur la santé et la médecine / The Discourse on Health and Medicine
Présidence / Chair: Rebecca CARRUTHERS DEN HOED
(University of Calgary, Canada; rcarruth@ucalgary.ca)

J. Fred REYNOLDS
(The City College of New York, USA; freynolds@ccny.cuny.edu)
Rhetoric and Risk: Mental Health Records

Directly of indirectly, and particularly when recorded in writing or presented as expert testimony, the rhetoric of mental health care will touch virtually everyone's life. Mental health records are not truth, however, but constructions of truth, rhetorical definitions based on diagnostic criteria used in conjunction with a technical labeling system, both of which are social constructions deeply rooted in contexts and biases. Rhetorical acts in mental health care reveal as much about the backgrounds, biases, and historical eras of writers, readers, and listeners as they reveal about conditions of patients. Rhetoric in mental health care poses risks that scholars in the field should scrutinize.

Tess LAIDLAW
(University of Saskatchewan, Canada; tess.laidlaw@usask.ca)
Not the pandemic: A Cluster Analysis of Media Articles on Avian Influenza in Saskatchewan

Pandemic fears continue to make headlines, and given the public's reliance on the media for information about scientific and medical issues, the mass media play a significant role in shaping public understanding of these complex subjects. This

influence was evident in September 2007, when a strain of avian influenza was found on a chicken farm in Regina, Sask. In reporting the incident, some media coverage failed to distinguish between this strain of influenza (H7N3) and the one feared to be the harbinger of the next pandemic (H5N1), sparking confusion. Drawing on the analytical approach developed by Kenneth Burke, this paper will present a cluster analysis of media portrayals of the avian influenza H7N3 outbreak on the day it was made public (Sept. 28, 2007), in order to reveal the implicit patterns in the coverage of association and dissociation, with the purpose of illuminating the priorities and assumptions of the journalists and editors who interpreted the science for the lay population.

Jessica MUDRY
(Concordia University, Canada; jmudry@gsu.concordia.ca)
The USDA, the Calorie, and the Rhetorical Construction of the Healthy Body

As the science of nutrition marches on, producing more and more knowledge regarding the connection between diet and health, North Americans seem increasingly confused about what to eat to stay healthy, and obesity rates continue to rise. How can we account for the increase in sound, scientific advice about the health benefits of diet and the concomitant increase in diseases related to diet ? One way to answer this question is to consider how language figures food, eating, health, and the body. This paper will investigate the invention of the calorie and the crafting of USDA public policy documents to show how the healthy body has been figured in explicitly quantitative terms. Figuring the healthy body in such a manner requires the invention of a discourse capable of ontologically and epistemologically remaking our bodies and the foods we put into them. A rhetoric of science, therefore, is the controlling force behind our contemporary understanding of the body, and this rhetoric has worked to undermine other possible rhetorics of health by producing a common sense way for us to see our own bodies. Every form of common sense has a history, and, in this paper, I show how contemporary conceptions of the healthy body have a rhetorical history embedded in public policy documents, technology, and scientific practice.

Mercredi, 22 juillet 2009 / Wednesday, July 22, 2009

12h15-13h30 / 12h15 PM – 1h30 PM
Déjeuner / Lunch

Mercredi, 22 juillet 2009 / Wednesday, July 22, 2009

13h30-17h00 / 1h30 PM – 5h00 PM

Université McGill, Édifice Leacock, salle 738 / McGill University, Leacock Building, Room 738
Réunion du Bureau de direction de l'ISHR / ISHR Council Meeting

Mercredi, 22 juillet 2009 / Wednesday, July 22, 2009

13h30-15h00 / 1h30 PM – 3h00 PM

Université McGill, Édifice Leacock / McGill University Leacock Building
Séances parallèles de la Société canadienne pour l'étude de la rhétorique (CSSR)
Parallel Sessions of the Canadian Society for the Study of Rhetoric (CSSR)

Séance 12 / Session 12 - Salle / Room 109

Combat, résistance et anti-rhétorique / Combat, Resistance and Anti-Rhetoric
Présidence / Chair: Pierre ZOBERMAN
(Université Paris XIII, France; Zmanp@aol.com)

Sylvain RHEAULT
(University of Regina, Canada; Sylvain.Rheault@uregina.ca)
Pourquoi rester debout?

Dans l'Antiquité, un corps qui combat est un corps debout. La génuflexion indique la reddition tandis que la position couchée signale l'incapacité à combattre, ou la mort. Mais aujourd'hui, des armes comme l'artillerie et la mitrailleuse, filles de la révolution industrielle, garantissent la mort à quiconque reste debout, tandis que se ramper dans la boue et se cacher permet de survivre. Il est difficile d'imaginer un renversement de situation plus complet. Cependant, la culture populaire n'a pas évolué de la même façon et, plutôt que de refléter la réalité du combat moderne, préfère inventer des moyens permettant aux corps de « rester debout ». Parmi les stratégies rhétoriques, notons (1) la création des superhéros, dont la caractéristique primaire commune serait la résistance aux armes à longue portée, (2) l'intervention de vampires, zombies et autres morts-vivants qui ne peuvent être détruits que par des armes blanches, (3) les technologies de science fiction qui protègent des armes à longue portée, (4) l'arène urbaine du combat, où les adversaires en viennent à se voir le blanc des yeux au moment de frapper.

Devant ce déploiement d'inventions narratives, on peut se demander pourquoi la culture populaire se complaît à renforcer la rupture avec la réalité. S'agit-il simplement de bercer le public dans ses illusions ? Nous croyons que l'une des raisons d'être de la culture populaire serait d'enseigner comment vivre ensemble aux membres d'une société. Nous utiliserons les notions élaborées par Perelman et Olbrechts-Tyteca dans leur Traité de l'argumentation, en particulier ce qui regarde les cadres et le point de départ de l'argumentation pour montrer comment s'imposent les choix des gestes des personnages épiques modernes.

Loïc NICOLAS
(FNRS – Université libre de Bruxelles / EHESS, France / Belgique;
loicnicolas75@yahoo.fr)
Étude discursive d'une polémique exemplaire : critique et défense de la Rhétorique à la fin du XIXe siècle

La présente communication se propose d'analyser, dans le détail des discours, la guerre qui fait rage, au tournant des XIXe et XXe siècles, entre adversaires et défenseurs de la Rhétorique, tout en dévoilant les cadres idéologiques autant que les traditions respectives au sein desquels prennent corps critique et contre-critique. Il s'agira pour nous d'étudier les stratégies discursives – réponses, attaques ad hominem, provocations, dénigrements, diabolisations, etc. – qui se construisent à la fois contre et avec celui qui se trouve visé par la prise de parole du contradicteur. Le projet de ce travail est donc double, d'une part apporter une contribution à l'histoire de la Rhétorique – comme discipline, mais aussi comme événement langagier inscrit dans le monde social et politique –, d'autre part mettre en lumière les modalités d'exercice de la polémique, cette entreprise oratoire extrêmement codifiée, qui vise d'abord le dépassement du contact physique, l'absorption du corps à corps dans le mot à mot. Il serait vain de faire sens, outre mesure, de l'apparent « dialogue de sourds » qui semble caractériser l'usage de la violence verbale propre à ce type de parole circonstancielle disponible à la confluence du judiciaire et de l'épidictique. Il convient plutôt d'interroger ensemble les processus d'adaptation, de distanciation et de dissimulation (à l'égard de la doxa, de la parole de l'autre, mais aussi de ses propres références culturelles ou intellectuelles) qui se trouvent intégrés au dispositif persuasif des polémistes. Notre corpus qui inclut des textes publiés (pamphlets, ouvrages scientifiques et littéraires, écrits politiques),

des discours publics et des débats parlementaires fera l'objet d'une investigation relative aux connecteurs, à la polyphonie, à la présupposition, à la structure et aux composantes du raisonnement argumentatif, afin de proposer une réflexion sur la Rhétorique elle-même, ses perceptions d'alors et les mythes qu'elles véhiculent, autant que sur les usages, parfois contradictoires, de sa théorie.

Geoffrey KLINGER
(DePauw University, USA; klinger@depauw.edu)
Gagging the Modern Body Politic: Thomas Hobbes Rejection of Rhetoric

Like his French contemporary Descartes, Thomas Hobbes was thinking and writing in the midst of a rupture in the cosmopolitical order, in his case, the English or Puritan Revolution. His political and legal theories were responsive to this rupture, and attempted to reconstruct a stable intellectual infrastructure for modern society. Hobbes' later writings, especially, envisioned a society built with a moral certainty that paralleled the axiomatic certainty of geometry. To get there, Hobbes explicitly rejected the theory and practice of rhetoric. As Victoria Kahn describes it, "He [Hobbes] was struggling with the inadequacy of rhetoric as it was humanistically conceived to deal with the social and political realities of his day" (153). For Hobbes, any uncertainty represented potential resistance in his ideal formulation of the state. In his eyes, it was rhetoric that led to the Puritan Revolution, so, like Plato, Hobbes banished the 'honey-tongued muse' from his modern republic. In this essay, I will examine Thomas Hobbes' Leviathan and Theory of Law to better appreciate his intellectual resistance to the theory and practice of rhetoric. In the course of this investigation, I will consider the consequences of and possibilities for this attempt to exclude rhetoric from the modern political body.

Nouvelles perspectives en histoire de la rhétorique / News ideas on Historical Rhetoric
Présidence / Chair: Shannon PURVES-SMITH
(Wilfrid Laurier University, Canada; s.purvessmith@rogers.com)

Casey RUDKIN
(Michigan Technological University, USA; casey@mtu.edu)
Rhetoric Embodied in Cookery and Domestic Chores: Téchnê, Kairos and Metis at the Hearth and in the Home

Rhetoric is embodied in the everyday practices of cookery and domestic chores. Yet because these practices occur in the private sphere, their rhetorical importance is often undervalued. Using works by Aristotle, Plato, Atwill, Capella, Detienne and Vernant, I use a critical historical approach to examine epistemology and explore the concepts of téchnê, kairos and metis in the context of the kitchen and the domestic sphere. For this work, I propose to investigate how these activities can contribute to the field of rhetoric.

By using the concepts of téchnê, kairos and metis to analyze and study ancient, medieval and modern cultures through their epistemological and everyday domestic rhetorical practices, scholars can shed some light on a previously untapped source of understanding in these cultures. Although these terms originally related to rhetoric, an accepted avenue of study, their embodiment within cookery and domestic chores helps to demonstrate that the rhetoric of the domestic sphere is worthy of study on the same level. The domestic sphere possesses as much complexity in its base and formation as does rhetoric, a denizen of the public sphere. When viewed in this light, domestic epistemology and rhetoric could become a focus, not invisible to the world of academia. Using rhetoric and a critical historical approach as a lens, scholars can rediscover facets of culture that have previously been obscured, bringing the rhetoric of cookery and domestic chores into their rightful place as activities of worth in academic study.

Koen DE TEMMERMAN
(Ghent University, Belgium; koen.detemmerman@ugent.be)
Digressing by the book. The rhetorical elaboration of maxims in Achilles Tatius' ancient Greek novel Leucippe and Clitophon

This paper contributes to our understanding of the interaction between ancient rhetorical theory and literary practice in the second century AD. It focuses on Achilles Tatius' ancient Greek novel Leucippe and Clitophon (ca. 150 AD), a story of love and adventure whose writing style is, like most representatives of the ancient novelistic genre, permeated by various ancient rhetorical concepts and techniques (see, e.g., Webb 2007).

A distinctive characteristic of Tatius' novel is the abundance of digressions, mainly dealing with erotic matters. Whereas valuable contributions have been made about their literary and philosophical dimensions (see, among others, Rommel 1923, Bychkov 1999 and Repath 2002), the rhetorical specificity of their form has gone largely unnoticed. I argue that many of them are consciously constructed elaborations of gnômai or maxims, a type of discourse extensively discussed in ancient rhetorical treatises. In fact, these digressions adopt the typical headings (e.g. cause, comparison, paraphrase, etc.) and structure of gnomic elaboration (ergasia) as prescribed by contemporary progymnasmata handbooks (treatises on preliminary rhetorical school exercises in writing and composition).

This reading not only enhances our understanding of the rhetorical texture of this novel, but also generates new insights in Tatius' specific adoption of and interaction with rhetorical theory. I argue that the rhetorical form of these digressions functions as an important technique of characterization within the novel, a point which in itself echoes ancient rhetorical theory of gnomic discourse (see, among others, Aristotle's Rhetoric 1395b.16 and Nicolaus Progymnasmata 25.13-14 Felten; see also De Temmerman 2009). The gnomic character of these digressions draws attention to the bookishness of the knowledge displayed by some characters, which, in turn, interconnects with issues of authority, authenticity and believability, all of which are concerns central to Achilles Tatius' novel and ancient rhetoric alike.

Chester SCOVILLE
University of Toronto, Canada; chet.scoville@utoronto.ca)
Anti-Rhetorical Anxiety in the Chester Mystery Plays

The 16th-century collection of biblical plays from the city of Chester was long thought to be the earliest collection of such plays in English because of its linguistic simplicity and privileging of the image over the word. It is now known, however, that the Chester plays are the latest, not the earliest, English biblical plays; therefore, their treatment of language can no longer be explained by inadequate notions of medieval primitivism.

I propose that the plays' preference for the image over the word reflects a Reformist anxiety over language. Despite its insistence on sola scriptura, early Protestantism was marked by an uneasy relationship with words and their multivalent significations, and particularly with the power of language to stir up controversy and invite debate and dissent.

The Chester plays reflect this anxiety by attempting to fix meanings using images and other devices, and, most tellingly, by depicting rhetoric as a Satanic invention. Composed at a time when the Elizabethan government was regulating preaching and other forms of public communication, the Chester plays attempt to depict themselves as removed from the public arena by undermining rhetoric, eloquence, and language itself even as they embody the public discourse they denounce.

Examining the text of the Chester plays, the ways in which they depict the danger of words and public discourse, and their historical context shows them to be a salient example of the anti-rhetorical prejudice manifesting itself during a period that supposedly represents a new fascination with the word.

Mercredi, 22 juillet 2009 / Wednesday, July 22, 2009

15h00-15h15 / 3h00 PM – 3h15 PM

Université McGill, Édifice Leacock, Hall d'entrée / University, Leacock Building, Main Hall
Pause café / Coffee Break

Mercredi, 22 juillet 2009 / Wednesday, July 22, 2009

15h15-17h00 / 3h15 PM – 5h00 PM

Université McGill, Édifice Leacock / McGill University Leacock Building, room109
Assemblée générale annuelle de la Société canadienne pour l'étude de la rhétorique (CSSR)
Annual General Meeting of the Canadian Society for the Study of Rhetoric (CSSR)

Mercredi, 22 juillet 2009 / Wednesday, July 22, 2009

18h00 / 6h00 PM

New Residence Hall
Cocktail d'accueil / Reception
Lancement du numéro spécial « Henri III, la rhétorique et l'Académie du Palais » de la revue Renaissance et Réforme/Renaissance and Reformation / Launch of Renaissance et Réforme/Renaissance and Reformation's special issue "Henri III, la rhétorique et l'Académie du Palais"

Lancement du numéro « Prégnance et polyvalence du modèle rhétorique sous l'Ancien Régime », de la revue Dalhousie French Studies / Launch of Dalhousie French Studies's issue "Prégnance et polyvalence du modèle rhétorique sous l'Ancien Régime"*

Jeudi, 23 juillet 2009 / Thursday, July 23, 2009

8h30-9h00 / 8h30 AM – 9h00 AM

Université McGill, Édifice Leacock, salle 232 / McGill University, Leacock Building, room 232

Ouverture du XVIIe Congrès de l'ISHR / Opening of the XVIIth ISHR Conference

Allocutions de bienvenue / Opening Remarks

Jeudi, 23 juillet 2009 / Thursday, July 23, 2009

9h00-10h00 / 9h00 AM – 10h00 AM

U. McGill, Édifice Leacock, salle 232 / McGill University, Leacock Building, room 232

Conférence inaugurale / Plenary Address

Présidence / Chair

Martin CAMARGO

(University of Illinois at Urbana-Champaign, USA; mcamargo@uiuc.edu)

Lucia MONTEFUSCO

(Université de Bologne, Italie; lucia.montefusco@unibo.it)

Do you know enough about rhetoric?

Jeudi, 23 juillet 2009 / Thursday, July 23, 2009

10h00-10h15 / 10h00 AM – 10h15 AM

Université McGill, Édifice Leacock, Hall d'entrée / University, Leacock Building, Main Hall

Pause café / Coffee Break

Jeudi, 23 juillet 2009 / Thursday, July 23, 2009

10h15-12h45 / 10h15 AM – 12h45 AM

U. McGill, Édifice Leacock / University, Leacock Building

Séances parallèles de la Société internationale d'histoire de la rhétorique (ISHR) /

Parallel Sessions of the International Society for the History of Rhetoric (ISHR)

Séance 14 / Session 14 - Salle / Room 109

Citation et mention en rhétorique: définitions, pratiques, valeurs / Quotations
and References in Rhetoric : Definitions, Practices, Values

Présidence / Chair: Laurent PERNOT

(Université de Strasbourg, France; pernot@umb.u-strasbg.fr)

Descriptif de la séance / Description of session

Le panel se propose d'étudier, à travers trois exemples (les citations d'auteurs variés par le sophiste et rhéteur Alexandros ; la mention des orateurs par Sénèque le Rhéteur ; l'édition des fragments d'Hermagoras de Temnos), la pratique de la citation dans les traités et les textes théoriques de rhétorique.

De la simple mention d'un nom jusqu'à la citation textuelle, en passant par la mention implicite et le compte-rendu, la pratique de la citation soulève plusieurs problèmes :

• Comment identifier et délimiter une citation ? Comment la différencier d'un compte-rendu ou d'une critique implicite ?

• À quelle(s) stratégie(s) discursive(s) obéissent les auteurs qui pratiquent la citation ? Mentionner un nom, est-ce nécessairement chercher une caution ? Est-ce faire preuve de déférence vis-à-vis de ses prédécesseurs ou de ses contemporains ? Cette pratique s'inscrit-elle uniquement dans une tradition ? Quand et qui s'autorise-t-on à citer ? Pourquoi ?

• La citation constitue-t-elle toujours un gage d'authenticité ? Comment lire et interpréter une citation ? Que nous permet-elle de comprendre ? Et que transmet-elle : l'affirmation d'une individualité face à une tradition, l'inscription d'un auteur dans une chaîne de transmission, uniquement un contenu doctrinal ?

Pierre CHIRON
(Université Paris XII – Val-de-Marne, France; chiron@univ-paris12.fr ; pcchiron@wanadoo.fr)
Citations et doctrine rhétorique dans le De figuris d'Alexandros

Le traité De Figuris d'Alexandros (Alexandre, fils de Noumenios, IIe s. ap. J.-C. : éd. L. Spengel, Rhetores graeci, t. III, Leipzig, BT, 1856 [1966], p. 9-40) s'inscrit dans la descendance de l'important traité perdu de Cæcilius de Calè-Actè, dont la doctrine a irrigué toute l'Antiquité impériale et tardive en matière de figures et de tropes. Mais la reconstitution de cette doctrine, si elle doit s'appuyer sur un corpus bien connu (outre Alexandros : Apsinès de Gadara, le Ps.-Hérodien, Tibérios, Phœbammon), doit tenir compte des spécificités considérables de chacun de ces différents auteurs. La recherche partira de la copieuse introduction théorique du traité d'Alexandros et la confrontera à la doctrine implicite de Tibérios et explicite de Phœbammon, le seul rhéteur ancien à avoir opéré un classement structural des figures à partir de la fameuse quadripertita ratio (addition, suppression,

mutation, métathèse). Mais on s'appuiera surtout sur sa pratique de la citation : choix des auteurs, jugements introductifs, principes de classement, modalités de la citation (comparée systématiquement avec le texte fourni par la tradition directe). On s'attachera à étudier les répercussions sur sa doctrine d'un choix d'auteurs variés par rapport à des traités où les figures sont illustrées par un auteur unique (Démosthène chez Tibérios) ou par des exemples inventés pour la circonstance (Phœbammon). Outre la reconstitution de la source commune à ces traitements différents, l'objectif est de dégager les fondements grammaticaux, philosophiques (esthétiques) et rhétoriques de la théorie impériale et tardo-antique des figures.

Frédérique WOERTHER
(CNRS, UPR 76, France; frederiquewoerther@yahoo.fr)
Prolégomènes à une nouvelle édition des fragments d'Hermagoras

Il s'agit de présenter ici les méthodes mises en œuvre dans une nouvelle édition, à paraître, des fragments d'Hermagoras de Temnos. Rhéteur grec du IIe s. avant J.-C., Hermagoras passe pour l'inventeur de la doctrine des états de cause — une méthode qui indique à l'orateur quelle position il doit adopter face à toute question qui se pose à lui, et quel plan il doit suivre pour argumenter.

On ne conserve d'Hermagoras aucun texte authentique. Les éditions modernes d'Hermagoras (C.W. Piderit [1839], W. Jaeneke [1904], D. Matthes [1962]) ont donc tiré leurs informations de sources anciennes d'auteurs, d'époques et de traditions divers (Cicéron, Quintilien, Plutarque, Augustin, Sopatros, Maxime Planude…), afin de restituer une image fidèle du rhéteur et de reconstruire sa doctrine — voire, dans le cas de D. Matthes, son traité de rhétorique dont il ne reste aucune trace concrète.

Face à ces éditions, mon propos sera essentiellement critique. Il s'agira de remettre en question une méthode philologique mue par le phantasme de la "reconstruction" d'une œuvre, pour inviter à porter une attention plus minutieuse aux citations qui constituent la base de ce travail d'édition, en interrogeant et évaluant leur contexte, pris dans son sens le plus large : quel est le paratexte, qui est l'auteur, pourquoi mentionne-t-il Hermagoras, à quel propos, avec quelle intention, dans quel type d'ouvrage, destiné à quel lectorat, pour quelle époque ? etc.

En refusant ainsi d'emprunter la voie classique de la "reconstruction" pour réancrer chaque texte-source dans son contexte et en dégager tout son sens, l'édition des fragments présentera une image sans doute éclatée d'Hermagoras et de son oeuvre, mais probablement plus fidèle à la façon dont on a perçu, sur plus de quinze siècles de tradition, le rhéteur et sa doctrine.

Charles GUÉRIN
(Université Paul Valéry - Montpellier III; charles.guerin@univ-montp3.fr)
La référence aux comportements oratoires dans la tradition rhétorique latine (1er s. av. J.-C. – 1er s. ap. J.-C.)

En écrivant le Brutus en 46 av. J.-C., Cicéron a ouvert la voie à la constitution d'une tradition rhétorique davantage fondée sur l'étude des pratiques oratoires que sur la transmission et la discussion d'un corps de doctrine. Dans cette démarche à la fois descriptive et normative, la mention des orateurs du passé vient occuper la place normalement ménagée à la citation des théories antérieures. Une grammaire des comportements, centrée sur le style et l'action oratoire, se trouve ainsi mise en place. Certains orateurs y jouent le rôle d'autorité, d'autres de repoussoir. D'autres, enfin, sont l'objet d'une discussion fine visant à distinguer en eux qualités et défauts. La mention d'un orateur dans le Brutus peut ainsi prendre des formes variées, allant de la simple allusion jusqu'à l'étude détaillée. Elle répond à des stratégies et des visées également multiples, qui retrouvent les mécanismes habituels de la citation : illustration, critique, mise en place d'un modèle.

Cette communication étudiera la manière dont Sénèque le Rhéteur, Quintilien et Tacite ont repris cette méthode rhétorique centrée sur la pratique et ont élaboré des stratégies de mention et de citation des manières d'être, de parler et de se comporter des différents orateurs qu'ils font intervenir dans leur texte. On cherchera à distinguer le rapport qui s'établit entre l'usage des différentes stratégies de mention utilisées, le projet général mis en œuvre par l'auteur (en termes doctrinaux mais également historiques et politiques) et la distance à l'objet étudié (orateurs du passé ou orateurs contemporains). On montrera ainsi que les comportements mentionnés, transformés en objets de mémoire et peu à peu intégrés à la tradition, deviennent des objets textuels soumis aux mêmes processus de déformation et de manipulation que les textes théoriques habituellement cités.

Rhétorique gréco-latine / Greco-Latin Rhetoric
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Ut pictura rhetorica: il contributo delle fonti greche

Quintiliano (12.10.1-18) e, più brevemente, Cicerone (Brutus 70) in due celebri passi, equiparano lo sviluppo della retorica a quello delle arti figurative: un topos fortunatissimo e assai studiato soprattutto dagli studiosi di storia dell'arte che dai passi in questione traggono informazioni preziose sulla pittura e sulla scultura antiche (da ultimo si veda ad esempio S. Settis in Il papiro di Artemidoro (P. Artemid.), ed. C. Gallazzi, B. Kramer, S. Settis, Milano 2009, p. 592 ss.). Il tema ha anche dato un rilevante apporto alla riflessione sull' arte dell'Umanesimo e del Rinascimento e, in questo senso, è stato oggetto di numerose analisi.

Tali tipi d'approccio, pure assai produttivi e fecondi, invertono, se così si può dire, la prospettiva comunicativa degli autori, per cui i riferimenti storico-artistici mirano in realtà a rendere perspicui alcuni aspetti della storia della retorica, che è la vera protagonista della analogia fra le arti.

In particolare, risultano assai trascurati gli apporti della retorica greca all'elaborazione del topos che equipara la retorica alle arti figurative. Si tratta, in particolare, di un gruppo di passi di Dionisio d'Alicarnasso (Isocr. 3; Dem. 50; Thuc. 4; Din. 7; Isae. 4), in genere solo menzionati in bibliografia ma non oggetto di analisi specifiche. A partire da questi testi, si indagherà ulteriore materiale che, nella secolare tradizione della retorica greca, riprende, cita e integra l'analogia in questione. Ne verrà analizzato l'impianto contenutistico e tematico: ma in particolare saranno oggetto di attenzione gli elementi stilistici e lessicali. Lo scopo è quello di far emergere la specificità dell'apporto greco nel più vasto contesto della riflessione antica sul tema, e in particolare, i punti di contatto e le differenze rispetto alle fonti latine.

Marie-France GINESTE
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Pierres précieuses en rhétorique

La communication a pour objet de mesurer l'importance et la fonction de la métaphore des pierres précieuses dans les traités de rhétorique de l'antiquité gréco-romaine et, dans une moindre mesure, dans les analyses stylistiques des écrivains. Elle s'inscrit dans la réflexion antique sur l'ornement rhétorique dans un parcours qui conduit d'Aristote à Cicéron, Quintilien et Tacite. Mais il convient de questionner la prégnance de cette métaphore dans la réflexion stylistique des théoriciens et écrivains de l'Antiquité tardive.

Dans le prolongement de la remarquable étude de Michael Roberts sur le Jeweled Style (1989) dans la poésie tardo-antique latine, nous voudrions approfondir le rôle complexe de cette image dans la réflexion rhétorique. En effet, l'image des pierres précieuses s'inscrit d'abord dans une problématique proprement esthétique, liée aux notions de genres stylistiques (enargeia, uariatio, ornatus). Mais, en tant qu'emblème d'embellissement rhétorique, elle est également au cœur de débats d'ordre moral sur la nature et la fonction de l'éloquence. Ce débat, qui est souvent posé au premier siècle après J.-C. en termes d'opposition entre le style ancien et la modernité, s'inscrit plus tard dans une perspective religieuse, chez les chrétiens qui travaillent à l'élaboration d'une éloquence proprement chrétienne et s'interrogent sur les bienfaits et les dangers de la delectatio. Plus généralement, elle pose le problème de la représentation, l'éloquence épidictique se faisant le miroir plus ou moins complaisant d'une société d'ostentation et d'apparat.

Après une exploration lexicale du corpus qui présente un panorama des emplois de cette image, nous envisageons une analyse thématique de ses fonctions, en allant des problèmes de pure esthétique aux questions d'ordre moral, politique et philosophique.

De l'analyse ressort l'importance de l'image des pierres précieuses dans la rhétorique et sa remarquable extension au cours des siècles, liée au développement de l'éloquence épidictique et à des comportements politiques, sociaux et religieux, dont elle est la transposition symbolique au cœur de l'écriture. L'engouement pour les pierres précieuses est également d'ordre philosophique, car, paradis à la fois naturels et artificiels, microcosme rhétorique d'une société écartelée entre paraître et être, les gemmes ressortissent à une réflexion d'ordre ontologique.

Susan JARRATT
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Phantasia in the Second Sophistic

Greek rhetors in the first four centuries of the Common Era show a particular interest in the visual arts and produce ekphrastic discourse in numerous forms. Philostratus' collection (Eikones/Imagines) is the most notable example of free-standing ekphraseis: descriptions of paintings in the house of a patron in Naples offered as a pedagogical experience for the patron's son. Other forms of ekphrastic discourse include descriptions of cities within city encomia (Aristides on Rome and Smyrna; Libanius on Antioch), fanciful debates about the virtues of visual or verbal arts (Favorinus on the destruction of his Corinthian statue; Dio's Olympic oration in which Pheidias defends poetry over the plastic arts), and descriptions within the Greek novels (e.g., the opening scene of Heliodorus' Aethiopica).

Critical literature on ekphrasis abounds, although much of it comes from the discipline of literary studies (e.g., Bryson, Hagstrum, Heffernan, Krieger, Mitchell). Classicists discuss ekphrasis as it informs relations between literature and the visual arts, and here again the bibliography is lengthy (e.g., Benediktson, Goldhill, Kuels, Leach, Trimpi, Zeitland). Some of the most innovative interpretations of ekphrasis appear in newer criticism of the Greek novel (Bartsch, Nimis).

Within the field of ancient rhetoric, ekphrasis is listed among the progynmasmata (Pernot) and typically treated as a "minor sophistic genre" (Kennedy, New History). The goal of this presentation is to contribute to the critical analysis of ekphrasis, asking whether its various appearances in the productions of Greco-Roman rhetors may signal something more than the sophist incorporating progymnasmatic segments to showcase his style and advertise his pedagogical portfolio. A rhetorical perspective has the potential to stimulate this critical conversation by situating the appearances of ekphrasis within the political and cultural contexts of its practitioners. Working from the distinction between mimesis and phantasia as modes of visual/verbal production (Benediktson), I will explore the ways phantasia--a mode of representation uncoupled from the obligation to imitate an original--served Greek rhetors in their need to project mobile and shifting personae, to keep alive memories of democratic political practices, and to manipulate space and time in an imperial geopolitical context.

Rhétorique comparée des civilisations anciennes/ Rhetorical Perspectives in Ancient World Cultures
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Heon KIM
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A Study on Greek Rhetoric as a Starting Point of Comparative Rhetoric

In our time, different cultures and civilizations meet far more actively and widely than in any other period. Since rhetoric is concerned with the rules and methods of communication, a new question arises. How can we establish a communication system that works not only in a homogeneous society, but also in an enlarged system beyond the differences between diverse cultures and civilizations? How can we establish criteria to judge rhetorical peculiarity and universality inherent in each rhetorical condition?

With respect to rhetoric, theoretical and systematic attempts in the ancient Eastern world were less distinct than in the ancient Western world. I derived the concept of rhetoric from the ancient Greek world, conceptualizing Greek rhetoric as the orator's art put into practice in courts, assemblies and rites in the democracy of the classical Greek age. The result of this conceptualization is the starting point of our comparative rhetorical study. In particular, I formed an archetype of rhetoric by comparing Isocrates and Aristotle; the former, who tried to rhetoricalize philosophy, was very influential on his contemporaries while the other, who tried to philosophize rhetoric, was most influential in his posterior age.

With this notion, we will obtain an important comparative rhetorical perspective which enables us to clearly understand the peculiarity of the rhetorical traditions in the ancient Eastern world, especially in India, China and Korea. To achieve this perspective, we must first consider what was included though not fully developed in the Greek rhetorical notion, but was developed in Eastern tradition. Second, we must consider what could be included but was not explicitly contained in the Greek rhetorical notion, but was however developed in Eastern tradition. Third, we must also consider what had to be included in the Greek rhetorical realm though developed outside of the rhetoric, but was developed in Eastern tradition

in relation to other rhetorical practices. Through this comparative rhetorical perspective, we can objectively apply the ancient Greek rhetorical notion to the Eastern rhetorical tradition, and moreover we can search for a broader extension and deeper intention of the rhetoric itself.

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The Traditions of Public Debate (vada) in Ancient India: A Case for World-wide Perspectives on Rhetoric

The attempt to open new geographical perspectives in the history of (world-) rhetorics does not need to be founded on radical expansion to include all animals with any degree of communicative ability. Such works of Naturalisierung as that of G. A. Kennedy reveal the theoretical deficiency combined with the lack of knowledge on "rhetorical aspects" in Asian cultural traditions.

Without ignoring the historical diversity of the concept of "rhetoric" in the western tradition, it is, I believe, de facto easy to trace the critical and theoretical deliberations around the problems dealt with in the western rhetorical traditions. However, the question in dispute is rather what meaningful impetus could be expected from the discussions on non-western rhetorical traditions. Asian rhetorical traditions, for example, could point at a possibility of theoretical developments realized under a different overall structure of (indigenous) sciences. The tradition(s) of public debate (vada) in ancient India could demonstrate other theoretical access to the theory of fallacy, since it was not placed in tension between logic and rhetoric.

For financial and political support, as well as social acknowledgement, representatives of scholarly, not to mention philosophical, Indian traditions had to assert themselves on the stage for public debate. This tradition of public debate in ancient India marks the starting point of the theoretical development of eristic, logic and epistemology. These traditions further seal huge cultural and geographic dimensions in the history of Asian rhetorics, in that the logico-epistemic tradition has become part of the Buddhist traditions in Asia. This unique feature of the historical development of vada-tradition(s) illustrates not only how the tradition of public debate can develop without any significant intersection with the art of writing or poetics, but also how it could become a distinct approach to the real use of arguments including fallacies.

Keith LLOYD
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Rhetorical Synchronicity: Exploring the Relations between Rhetorical Treatises from Ancient Greece and India

Current interest in "Asian" rhetoric focuses mainly upon Chinese rhetoric. Yet, few, even those who study comparative rhetoric, know that in ancient India, debate and rhetoric became formalized in Sanskrit writings called the Nyaya Sutras, written by the Indian philosopher Gotama, about the same time as, or just before, rhetorical practices emerged in Ancient Greece. Though Nyaya still influences various aspects of Indian rhetoric, its methods remain virtually unknown in the West, mostly because it is assumed that India is more mystical than logical, and because of other historical factors such as Colonialism and prejudice toward Western practices.

This presentation focuses on three dimensions of Nyaya. The primary concern is to trace its relationship to Greek rhetoric, in particular to Isocrates and Aristotle, though some references to Dionysius of Halicarnassus, Quintilian and Cicero will also be pertinent. Although there is almost no evidence of cross influence (Nyaya's approach does share some connections with Epicureanism), Nyaya's methods compare and contrast in fascinating ways with the enthymeme, epichireme, and arguments from signs. The Nyaya approach to rhetorical presentation combines elements of each in its own unique way, functioning in some ways as an enthymeme with attached arguments from signs. It also relates to some extent to Aristotle's discussion on maxims and the enthymeme.

Secondly, the presentation will focus on differences in approaches to rhetorical situation, concepts of the rhetor and rhetor's roles, and definitions of fallacious arguments. Lastly, I will consider how the Greek and Indian approaches relate to their historical and epistemological contexts.

The Indian Nyaya tradition is a rich one, and scholars of the history of rhetoric would be remiss to overlook its approaches and implications, not only because it may predate or relate to Greek rhetoric, but because understanding it widens our comprehension of the rhetorical practices of another culture and opens the door to a more cross-cultural and inclusive view of the history and practice of rhetoric.

Kermit CAMPBELL
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"I Sing of Arms and a Man": Rhetoric in the Soninke Epic of Wagadu

Africa has possessed, throughout its long history, a wealth of oral and literate materials that could arguably constitute a distinct African rhetoric or, more likely, distinct African rhetorical traditions. Kwesi Yankah has, for instance, written about the function of the proverb in Akan rhetoric. Others, like Ruth Finnegan, have focused on the formal oratory of traditional African societies, for example, Burundi of the mid-twentieth century. One of the more fruitful oral traditions for the study of African rhetorics, especially for pre-modern Africa, is the epic poem. The rise and fall of the Soninke kingdom of medieval Ghana is depicted in the Epic of Wagadu--also known as Gassire's Lute. Not unlike the Homeric epics, Wagadu celebrates the heroic deeds of those who fought for a once mighty empire. Wagadu, however, also shows the epic hero, oddly enough, in the process of becoming a bard, one who recounts his own heroic exploits. This dual role of fighter and wordsmith, while not unheard of in Western epics (Achilles, after all, was trained in both word and deed), is rather unique since the main character in this West African epic acts as both heroic figure (Achilles) and poetic storyteller (Homer). In this paper, I explore the implications of this duality for rhetoric in the earliest known empire of West Africa.

Rhétorique des XVIe et XVIIᵉ siècles / Rhetoric of the XVIth and XVIIth Centuries
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Stephen MCKENNA
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Loyola's Rhetorical Exercises

Certain rhetorical features of Loyola's Spiritual Exercises have not gone unnoted, e.g. Roland Barthes' (1976) references to topics of meditation and dispositio in the four-week schema. But a more thoroughgoing account of the work's rhetoricity

is warranted—not, pace Barthes, to make the case for Ignatius as logothete, but to probe the dialectical relationship between his spiritual discipline and the other paradigmatically Jesuit art, viz., rhetoric itself as the crowning course of the Ratio Studiorum. Taking a cue from Francis P. Donnelly, S.J., a prominent author of rhetorical treatises widely used in American Catholic schools and universities in the first half of the twentieth century, who, in a monograph on Jesuit education practices (1934) briefly notes common principles operating in the Exercises and the Ratio, this paper plumbs the rhetorical character of the Exercises: their explicit engagement of "intellect in reasoning" (logos/docere), acts of the will (ethos/movere), and movements of feeling (pathos/delectare); the resemblance of some exercises to heuristic topoi (cause and effect, comparison, contraries); their aim of moving exercitants from visual "composition" to formulation of petition to communication (colloquy) with God; their kairotic adaptability to exercitants as audience; and their urging of meditative amplification to maximize effect. These parallels between Loyola's art of penitential conversion and classical arts of persuasion not only help explain how the revisions of the earliest drafts of the Ratio (beginning in 1586) responded to petitions for the educational schema to be laid out in a form less like a treatise and more like the Exercises, thus yielding the definitive 1599 edition. They also call for an evaluation of spiritual and religious vectors in Jesuit rhetorics as a whole, from Caussin's appropriation of Second Sophistic and Baroque aestheticism along side his otherwise Ciceronian orthodoxy or Keckerman's ramistic reorganization of invention to emphasize motus cordis, to Donnelly's own Art of Interesting, a pulpit rhetoric addressed to the problem of competing for congregants' attentions in a culture of transitory amusement and advertised materialism. This analysis in turn presents a valuable historical context for grounding theoretical work, such as that by Kenneth Burke and Wayne Booth, on the religion of rhetoric.

William FITZGERALD
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Artes Orandi, Medieval to Modern: Contemporary Prayerbooks in Historical Context

My key observation is that recent books in popular piety--in particular, prayer--may be profitably understood as falling within a rich rhetorical tradition under the heading of artes orandi, that is, instructional texts devoted to the practice of prayer. As historian of medieval rhetoric Barbara Jaye observes, artes orandi arose as a distinct (if not precisely defined) genre, one with affinities to other,

widely recognized "medieval" rhetorical arts, including letter writing, poetry, and preaching. This tradition, exemplified by such foundational figures as William of Auvergne and Hugh of St. Victor, enjoys a long, profuse flowering, one that spans the rise of commercial print culture and the fracturing of a unified Catholic culture as well as a range of contemplative and active modes of prayer. The genre's primary focus, to motivate and model authentic communication with the divine, constitutes a profound, yet undervalued, site of rhetorical education.

My proposed objective is to read several contemporary exemplars of this "how to" genre through the lens of history and tradition to better understand how rhetorical pedagogy and practice are intertwined in the context of religious devotion. A particular emphasis in this paper is on prayer as a site of invention and memory. After briefly reviewing both the development and the defining features of the instructional prayerbook (noting a spectral range from theoretical treatise to pure miscellany), I will turn to three works that illustrate the complexity and variety of artes orandi as a living rhetorical tradition, both in Europe and America: Hans Urs von Balthasar's Prayer (1986) [orig. Das Betrachtende Gebet (1955)], Richard J. Foster's Prayer: Finding the Heart's True Home (1992), and James Washington's Conversations with God: Two Centuries of Prayers by African Americans (1994).

My summary claim is that artes orandi, while typically overlooked in our accounts of the rhetorical tradition, nonetheless remain a significant domain of rhetorical activity, one meriting further attention, as does, of course, the rhetorical activity of prayer itself that artes orandi seek to promote.

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Aristotle's Rhetoric and the XVIIth Century Aesthetics of Wit

This essay, written in Spanish, inquires into the relationship of rhetoric to poetics. With sources in Emanuele Tesauro's aesthetics treatise The Aristotelian Telescope (1670), Aristotle's Rhetorica and contemporary literary criticism, it identifies and examines the use of fallacious entymemes and enthymematic elements in selected works of the Spanish Baroque writer Francisco de Quevedo (1580-1645). It argues that the analysis of the enthymemes contained in Quevedo's works reveals new interpretations of those texts. Specifically, the essay addresses the facts that 1) in a

century when Aristotle's philosophy was rejected, his Rhetoric was embraced with renewed enthusiasm, 2) enthymeme, Aristotle's original achievement, played an important role as a textual strategy in the Baroque Aesthetics of Wit, 3) enthymeme functioned as a switch of the intellectual perspective, analogous to devices used in other arts of the period, and 4) use of the enthymeme in the XVIIth century responded to necessities dictated by cultural and historic contexts.

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De William Shakespeare a César Vidal: la Historia como exemplum y suasoria

El concepto de historia como exemplum a seguir para diferentes estamentos sociales se remonta a las discusiones que acaecen en el Político y en la República platónicos. Tanto en el primero, donde el político es visto como el que alimenta a un rebaño de bípedos domesticados, como en el segundo, donde los guardianes y los auxiliares aparecen como los representantes más propicios para la comunidad, el objetivo es descubrir cuál es el ciudadano que puede conducir al Estado por los derroteros de la cordura y el buen gobierno. Para ello, la historia mítica será un ingrediente esencial para confirmar la valía de los candidatos propuestos. Un segundo eslabón en esta cadena lo protagonizaría Cicerón, el cual meditó sobre la importancia de la historia y sobre aquél que debe escribir historia (el orador) en Orator, De Finibus, Pro Archia Poeta y De Legibus. Para el análisis desde un punto de vista más moderno de la historia como elemento retórico, hemos seleccionado dos autores que utilizan el recurso de diferentes formas. W. Shakespeare deja entrever la problemática política de su época en buena parte de su producción teatral (Ricardo II, las tres partes de Enrique VI, Ricardo III, las dos partes de Enrique IV y Enrique V), pero, según defienden los expertos, sin tener la intención de aclamar o censurar a los bandos enfrentados en las disputas acaecidas. Lo que sí parece claro es que la historia puede ser vista como exemplum válido al que se puede acudir si se quieren evitar males mayores. Por su parte, César Vidal, historiador, escritor y director del programa "La Linterna" de la emisora españoloa COPE, diseña una estrategia de confirmación histórica en una de sus publicaciones, "Bienvenidos a la Linterna. La historia ilumina la actualidad", donde los acontecimientos del pasado sirven de punto de referencia para analizar de una manera crítica y veraz los errores que los políticos del siglo XXI pueden cometer y, al mismo tiempo, deben evitar.

Henri III et l'éloquence reine / Henry III and Eloquence
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Descriptif de la séance / Description of session

Dans son Projet de l'eloquence royale (1579), Jacques Amyot écrivait à l'intention
de Henri III : « si l'eloquence est reine de toutes choses, ainsi que quelque poëte
l'a laissé par escript, il n'y a Roy, tant soit grand et puissant, qui ne doibve desirer
de l'avoir pour sa compagne ». Or, le roi a certainement retenu la leçon, dans
la mesure où, pendant tout son règne, et bien que les guerres civiles aient alors
atteint leur apogée, le dernier des Valois n'a jamais renoncé à l'idéal de la toute-
puissance de la parole éloquente. Ce projet de séance, réunissant cinq propositions
de communication, a pour ambition d'étudier les rapports de Henri III à la
rhétorique, par-delà les traités théoriques (Du Perron, Amyot, Forget).

Guy Poirier (U. of Waterloo) retracera les modèles oratoires dans les Vies
parallèles de Plutarque, susceptibles d'être proposés à l'imitation du roi. Pascal
Bastien (U. du Québec à Montréal) se propose de définir le fonctionnement
institutionnel des États Généraux de 1576 et de 1588 pour mieux mesurer la
marge de manœuvre consentie au monarque lors de ses plus célèbres harangues.
Quant à Luc Vaillancourt (U. du Québec à Chicoutimi), il s'intéressera aux
postures apologétiques dans la correspondance de Henri III. Claude La Charité
(Université du Québec à Rimouski) cherchera à voir, dans les Diverses œuvres
posthumes de Jacques Davy Du Perron, les traités et les traductions qui ont
pu servir de complément à la formation oratoire du roi après la dissolution
de l'Académie du Palais en 1579. John Nassichuk (U. of Western Ontario) se
penchera sur le cas d'un juriste proche de Henri III, Léger Duchesne, théoricien
et praticien de la rhétorique in auditorio regio.

Guy POIRIER
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Modèles antiques d'éloquence royale sous le règne de Henri III de France

Si des conseils étaient prodigués aux princes de la Renaissance, une partie importante de leur formation à titre de souverain provenait des exemples antiques. Les Vie parallèles de Plutarque, traduites en français par Jacques Amyot, constituaient ainsi, selon les historiens, une source importante de modèles offerts aux enfants du défunt Henri II et de Catherine de Médicis. Dans le cas de Henri III, on connaît bien entendu les nombreuses associations qu'effectuèrent les poètes officiels avec les figures d'Alexandre et de César, mais nous prouverons que ces modèles n'étaient pas uniques.

Nous comptons donc démontrer, dans un premier temps, quels étaient les modèles antiques de souverains orateurs qui auraient pu inspirer le jeune monarque roi de Pologne et de France. Nous nous pencherons ainsi sur la traduction française des Vies parallèles, mais également sur l'opuscule du "Trop parler" (parfois intitulé "Le Bavardage") de Plutarque traduit par Jacques Amyot et intégré à la version française de ses Moralia en 1572 (cf. Robert Aulotte).

Dans un second temps, nous comparerons cette parole du souverain orateur à la parole du tyran perfide telle qu'elle est définie dans les pamphlets politiques contre Henri III publiés dans la dernière partie de son règne. Nous avons ainsi pu déjà remarquer comment ces publications imposèrent une image très différente du roi éloquent, le rendant tributaire, notamment, des conseils et de la parole perverse ou diabolique de ses favoris.

En conclusion, nous pourrons ainsi comparer et contraster la façon dont les modèles antiques d'éloquence mais aussi de prise de parole inadéquate, pour un souverain, purent ponctuer le règne du roi Henri III de France. 'histoire, fort malheureusement, retiendra surtout le dernier modèle esthétique, mais nous parviendrons peut-être à expliquer comment ce retournement rhétorique des choses a pu se produire.

Pascal BASTIEN
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Les instruments de la confrontation politique : nouveaux regards sur les États généraux de Blois de 1576 et 1588

Les États généraux de Blois de 1576 et 1588 marquent, à travers les guerres civiles qui s'enchaînent pendant tout le règne d'Henri III, deux moments fondamentaux pour l'histoire des assemblées représentatives et de la communication politique. Ces deux sessions répondent à une aggravation de la guerre civile et réagissent, d'une certaine manière, à la formation des deux Ligues (la Ligue de Peronne de 1576 et celle des Guises de 1584). De fait, beaucoup plus qu'un simple élargissement provisoire du Conseil du roi – ce qu'avaient longtemps été ces assemblées – les États généraux de Blois mettent en scène une véritable confrontation politique.

Étapes importantes dans la chronologie des guerres civiles du XVIe siècle, les États généraux de Blois sont bien connus des historiens de la France des derniers Valois. Or ce n'est pas tant le contenu des discours et harangues qui nous intéressera ici, que la parole comme territoire de la souveraineté. En inscrivant notre démarche dans celle des travaux récents en histoire de la culture politique, nous souhaitons réfléchir aux « quatre instruments » qui se déploient lors des processus de confrontation politique : 1) la violence, 2) la rhétorique, 3) les rituels et 4) la formation d'associations politiques. L'analyse de ces quatre instruments, tour à tour sollicités par les différents partis, permettra de mieux comprendre le contexte institutionnel, ainsi que le fonctionnement, des États généraux convoqués par Henri III.

L'objectif principal de notre communication sera, globalement, d'esquisser le poids de l'institution et des rituels dans la liturgie oratoire qu'impliquent la convocation, la tenue et les suites des États généraux.

Luc VAILLANCOURT
(Université du Québec à Chicoutimi, Canada; luc_vaillancourt@uqac.ca)
Postures apologétiques dans la correspondance d'Henri III

Si Henri III compte parmi les monarques les plus vilipendés de l'histoire de France, il fut généralement admis par ses contemporains, et ce, même chez ses contempteurs les plus acerbes, tel René de Lucinge, que le roi était doué pour

l'éloquence. Dans le contexte d'un dénigrement systématique de sa personne, qui perdure bien au-delà du XVIe siècle, une telle concession étonne et on en déduit que ses qualités devaient effectivement être exceptionnelles pour commander à cet égard une considération qu'on lui refusait presque partout ailleurs. L'étude de ses Lettres, publiées à l'instigation de Pierre Champion au milieu du XXe siècle et dont l'édition est toujours en cours, nous offre l'occasion de juger par nous-mêmes de sa maîtrise des codes rhétoriques. Certes, il s'agit pour l'essentiel de lettres missives d'abord vouées à l'administration du royaume et rédigées, sous la dictée du roi, par des Secrétaires d'État. Mais ces lettres laissent entrevoir des traits de caractère singuliers et récurrents qui témoignent d'un souci de représenter et de diffuser une certaine image de soi. Notre communication se propose d'expliciter les stratégies éthiques à l'œuvre dans la correspondance royale, et notamment dans les lettres diplomatiques et/ou à destinataires multiples, d'ordinaire appelées à une circulation plus importante que les lettres personnelles, de manière à mettre en évidence une dimension, sinon propagandiste, du moins fortement apologétique, par laquelle le roi veille à contrôler son image et à faire taire ses détracteurs.

Claude LA CHARITÉ
(Université du Québec à Rimouski, Canada; claude_la_charite@uqar.qc.ca)
La formation rhétorique de Henri III, par delà les trois institutions oratoires : les compléments de Jacques Davy Du Perron

On connaît de mieux en mieux les trois traités de rhétorique écrits à l'usage du dernier des Valois par Jacques Davy Du Perron, Jacques Amyot et Germain Forget. On sait que Henri III, après avoir mis un terme aux réunions de l'Académie du Palais à la fin de l'été 1579, chercha à donner un prolongement aux leçons de rhétorique par la lecture et par des exercices pratiques. Les ambassadeurs, en particulier Lippomano, décrivent le roi comme étudiant volentiers les moralistes et les livres d'histoire et de rhétorique. Robert J. Sealy, dans The Palace Academy of Henry III (1981), a formulé certaines hypothèses intéressantes sur ces compléments de formation, en supposant que les Modèles de Phrases de Pontus de Tyard ou le Discours de la philosophie d'Amadis Jamyn en faisaient partie.

Nous voudrions, dans cette communication, mettre l'accent sur les compléments probables préparés par Jacques Davy Du Perron à l'usage du monarque. Dans

les Perroniana, on trouve le passage suivant qui conforte cette hypothèse : « Le feu Roi Henry III me commanda de lui faire mille traits, et me donna dix sujets, sur chacun 100 ». Même si ces « mille traits » sont sans doute perdus, il reste que certains textes des Diverses œuvres de Du Perron méritent d'être relus à la lumière de la formation oratoire du roi, en particulier la Traduction du premier livre des Ethiques d'Aristote, l'Epistre de Ciceron à Quintus son frere, la Premiere Oraison de Ciceron contre Verres, voire le Traicté des Vertus Morales. En plus d'identifier d'éventuels autres textes complémentaires, il s'agira de voir, dans chaque cas, comment ces œuvres originales ou ces traductions ont pu s'inscrire dans le prolongement des trois institutions oratoires du roi et prendre le relais des leçons de l'Académie du Palais, une fois survenue la surdité partielle de Henri III.

John NASSICHUK
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Léger Duchesne orateur royal

En 1588, l'an de la mort de Léger Duchesne, les presses parisiennes de Denis Du Pré font paraître un petit opuscule signé du nom de cet auteur ardent et controversé, qui porte le titre Periocha partitionum oratoriarum M.T. Ciceronis, auctore Leodegario a Quercu (BNF Rés. X-3630). Ce travail modeste constitue la contribution ultime de Léger Duchesne à une méditation sur l'art de l'éloquence qui remonte à la publication du commentaire collectif des Partitions cicéroniennes, réunissant plusieurs humanistes, qu'il fit paraître dès 1554. L'année précédente, 1553, avait vu la parution du De Oratore, grâce aux soins du même Duchesne, nanti d'un impressionnant appareil de commentaires humanistes, dont ceux de Duchesne lui-même, de Jacques-Louis d'Estrebay et de Bartholmaus Henricus Steinmetz, dit Latomus (BNF Rés.- X-1059).

La présente étude examinera le rapport entre la publication de 1588 et celle de 1554, situant la première dans le contexte général de la longue carrière que mena le juriste Duchesne comme praticien et théoricien de la rhétorique. Il conviendra notamment d'étudier ses propres oraisons latines, prononcées in auditorio regio en janvier 1580 et février 1581, à la lumière de la théorie cicéronienne qui semble l'avoir accompagné pendant plus de trois décennies.

Rhétorique européenne. XVIe-XVIIIe siècles / European Rhetoric. XVIth-XVIIIth Centuries
Présidence / Chair: Lilia METODIEVA
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Thomas CONLEY
(University of Illinois, USA; t-conley@uiuc.edu)
Rhetorics of Praise and Blame in the Works of Vulcanius

In the dedications and notes by Bonaventura Vulcanius (1538-1614), we find a variety of rhetorical strategies of praise and blame that shed light on the formation of social as well as scholarly communities during the Renaissance. This paper will concentrate on the editions of Greek authors that Vulcanius published between 1570 and 1610.

Karin Noomi KARLSSON
(Gothenburg University, Sweden; karin.karlsson@gmail.com)
The Enigmatic Voice of a Scald. A Study of the Changes in the Writer's Voice and Position in 17th and 18th Century Swedish Occasional Poetry

During the 17th and 18th century the occasional poetry was a genre of pronounced rhetorical character. The composition of these poems was strictly fettered to the rhetorical rules and guidelines provided by numerous textbooks on the subject. The immense popularity of the occasional poems has provided the scholars of today with a vast material to examine, and there are several aspects of this genre yet to be scrutinized.

What kind of changes can one expect to discover in these poems when performing a thorough examination regarding the rhetorical composition from the 17th to the 18th century? Perhaps a less strict conduct at the end of the period? The rhetorical scheme eventually came to lose it's significance when romanticism entered the literary scene.

The writer's voice and position has also changed from one time to another, but is there a detectable connection between this and the changes in the rhetorical composition of the occasional poetry during the period between late 17th and early 18th century?

If the poem is intended for performance viva voce, does this in any aspect affect the occurrence of metaphores, alliterations and other rhetorical figures ? And what differences, if any, can one find regarding the appraisal of the living and the deceased addressees ? Does the gender of the addressee affect the composition and, if so, how is this displayed in the material that is still extant?

In this presentation I will illuminate how the rhetorical composition and the writer's voice and position changed during the 17th and 18th century with examples from the collections of Swedish occasional poetry from this period.

Annie MATTSSON
(Uppsala University, Sweden; annie.mattsson@littvet.uu.se
Clandestine Pamphlets against the Swedish King Gustavus III in a
European Perspective

During the reign of the king Gustavus III (1771–1792) freedom of the press was limited in Sweden. Unlike larger countries like France, the production of clandestine printed material in Swedish was of a negligible size. Instead, the political opposition primarily made use of the flourishing manuscript culture to spread their pamphlets, which were mainly written in the Swedish language, but to some extent also in French. These pamphlets are the main sources for the paper, and have never before been the object of any larger comprehensive studies.

The late 18th century was a turbulent time, with revolutions and uprisings in different parts of the world, and in Sweden the ever growing opposition against the king finally led to the act of regicide in 1792. The question I intend to answer in this paper is how the Swedish oppositional works relate to similar discourses in other European countries. What differences and similarities in rhetorical strategies can be found between the Swedish pamphlets and those of other countries, like France and England, and how can this be explained ? In my attempt to answer these questions, I will make use of the many studies of clandestine political literature which are available from several other European countries.

My study suggests that there are structural similarities between the Swedish pamphlets and those from other countries and in some few instances libels against for example Louis XVI and Gustavus III have almost the exact same wording. It is clear that

writers from different European countries are on a larger scale part of the same rhetorical tradition, and that the Swedish writers are familiar with similar works from other countries, but there are also some differences between the countries, especially concerning preferences in the choice of loci in their argumentation. Some of these differences can be explained by the specific political situations, while others seem to point towards a disparity in rhetorical traditions between the countries.

Kolja LICHY
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Parler la société: la rhétorique et la noblesse polonaise au XVIIᵉ siècle

Pour la Pologne du XVIIᵉ siècle l'intervention rhétorique peut être analysée comme une des fondations de la construction et de la constitution de la noblesse en tant que communauté sociale, politique et religieuse, comme partie intégrante du rituel du pouvoir.

La pratique oratoire au Sejm, l'institution centrale de la représentation socio-politique, (ainsi que dans d'autres sphères sociales) peut être subsumée sous la maxime suivante : « Parler, c'est agir ». Ce proverbe renvoie, non seulement, à l'importance du contenu argumentatif en tant que discours politique, mais également à la signification particulière que revêtent à la fois la technique et la structure rhétorique d'un tel discours. Ce double impact de la rhétorique se cristallise notamment au Sejm autour, d'une part, du discours défini par le contexte cérémonial, et d'autre part, autour des structures et des techniques rhétoriques instrumentées par l'orateur pour définir les contours de ce cérémonial. La démonstration historique qui est faite au niveau du Sejm, s'applique également à l'échelon des assemblées locales. Le discours dominait donc la vie quotidienne, les contacts entre nobles, ainsi que les coutumes des cours magnatiques en province. En outre, la formation rhétorique dominait l'idéal éducatif de la noblesse polonaise ainsi que l'idée même du noble en tant que membre distingué et dirigeant de la société. La rhétorique devenait donc le prisme herméneutique au travers duquel la noblesse pensait son appartenance à son groupe et interprétait la politique et la société de manière générale.

Je cherche à travers cette contribution, d'une part, à montrer jusqu'où, les théoriciens politiques pouvaient comprendre, non seulement la rhétorique comme technique culturelle indispensable à la participation à la vie politique, mais également comme compréhension de la société nobiliaire. Dans un second temps, je tente de démontrer l'impact de cette « rhétorisation » de la société nobiliaire sur la pratique politique. Selon la théorie des systèmes, le Sejm était une institution marquée par une communication informelle basée sur l'interaction personnelle et dont l'élément principal était le discours. Jusqu'au XVIIIe siècle, le Sejm n'a donc pas fondamentalement pu changer son mode de fonctionnement, car il était empreint de la représentation d'une société nobiliaire, une société rhétorique.

<div style="background:gray">**Séance 20 / Session 20 - Salle / Room 927**</div>

Cartographier la rhétorique / Inventing Edited Collections: Staking Out and Reclaiming Rhetorical Territory
Présidence / Chair: Janet M. ATWILL
(University of Tennessee, USA; jatwill@utk.edu)

Descriptif de la séance / Description of session
This year's ISHR call for papers observes that recent rhetorical scholarship has called into question "the a priori of a universal and hegemonic model based on a classical and occidental definition of the history of rhetoric." One genre that identifies and challenges problematic disciplinary assumptions and models is the edited collection, which not only stakes out fresh rhetorical territory but also reclaims and reshapes the old.

This panel explores the disciplinary revisions that occur when new edited collections are compiled and published. We hold that edited collections are not neutral vehicles that simply convey information but are instead sites of disciplinary invention and re-invention. By focusing on our own experiences editing two such volumes, we demonstrate concretely how established traditions and precepts make way for or expand to accommodate the new. In particular, we examine how one edited collection centered on feminist rhetorical inquiry makes claims regarding the importance and validity of a research perspective while the second collection makes a case for reviving a rhetorical canon, style, that has fallen out of favour in recent decades as a focus of scholarly investigation and writing instruction.

Collection editors make disciplinary arguments through choices internal to the volume - the selection of writers, articles, and topics; the categorization of this material; and the inclusion of framing texts, such as introductions, section or article prefaces, afterwords, and bibliographies. However, there are also significant external pressures that exert their own shaping force on the genre and thus on disciplinary redefinitions, including publisher take-up, costs and funding, page number constraints, and deadlines.

To examine these matters, this panel will consist of three presentations. Speaker 1 will set the stage by examining the place of edited collections in the discipline and their power to reshape or redefine it. Speakers 2 and 3 will then apply these observations to their respective projects, the first centered on feminist rhetorical scholarship and the second on the canon of style. Collectively, these presentations explore the possibilities and constraints of edited collections seeking to expand and revise the history of rhetoric.

Kathleen RYAN
(University of Montana, USA; kathleen.ryan@mso.umt.edu)
Shaping Edited Collections: Arrangement as Textual and Disciplinary Invention

Genre studies is a site where the canons of invention and arrangement intersect because of the meaning-making function attached to genre theory (Miller, 1984; Bawarshi, 2003). Gail Hawisher and Cynthia Selfe and Laura Micciche, American scholars in Rhetoric and Composition, have acknowledged the particular inventive function of edited collections. For example, Hawisher and Selfe write that "By bringing to scholarly conversations voices that might not otherwise be heard, the edited collection defines and broadens fields of inquiry, while at the same time identifying issues that demand attention" (104). Edited collections, then, offer important scholarly contributions to their disciplines. However, edited collections in the US typically don't "count" the way single-authored books do in terms of merit/tenure and promotion. Speaker 1 argues that the recognition of the inventive capacity of edited collections, by extension, calls for scholars and their institutions to revalue the academic contribution that edited collections actually represent. Editors are active agents in shaping their disciplines as they shape their collections, not merely individuals "putting together" a neutral, descriptive body of texts.

To further this end – the argument that the inventive work of edited collections revalues this genre – Speaker 1 studies shaping as an art of invention and arrangement in order to draw close attention to the inventive work that goes into the creation of edited collections. In particular, Speaker 1 uses 18th century humanist Giambattista Vico's definition of ingegno and contemporary woman's historian Gerda Lerner's definition of form-giving as a way to discuss editors' organizational choices as both textual and disciplinary invention. Shaping is a significant invention activity that can go unremarked, but deserves attention to better acknowledge the significant academic contribution editors of collections make to their disciplines.

Lindal BUCHANAN
(Old Dominion University, USA; ljb9601@yahoo.com)
Mapping the Field of Feminist Rhetorics

In the 1990s, Cheryl Glenn challenged feminist rhetoricians and historiographers to "remap" disciplinary terrain by leaving well-traveled paths in order to investigate women and sites conventionally bypassed by the rhetorical tradition. Her call inspired a generation of scholars to travel "off the beaten path." In the process, they have discovered overlooked rhetors, spaces, genres, and practices; claimed them as valid subjects of rhetorical inquiry; and reshaped rhetorical history. Indeed, the published results are now so rich, abundant, and diverse that it is time to begin mapping the field of feminist rhetorics itself, which is the major purpose of the edited collection to be examined by this speaker.

Of course, collecting landmarks essays and controversies into one volume makes a claim for the validity of feminist rhetorical scholarship, both as a research perspective and set of methodologies. One of the collection's editors, this presenter describes their efforts to support this claim through the assembly of the text, identifying the difficulties of demarcating areas of study and debate in the field, of determining how best to represent them in a limited amount of space, and of determining the framing materials needed by newcomers to the field (the volume's target audience). She will also explore the discoveries generated by the work, one of the most important being gaining an overall sense of the field of feminist rhetorics--its history and growth, present condition and scope, and possibilities for future development. In all, this presentation seeks to detail the editors' efforts, insights, and lingering questions, in the process illuminating the current state of scholarship in this emergent and important area of rhetorical inquiry.

Paul BUTLER
(The University of Houston, USA; pg_butler@hotmail.com)
Reclaiming Style, Rewriting History: Rescuing a Rhetorical Canon through an Edited Collection

While a number of scholars have recently documented the reemergence of the canon of style as a topic of serious scholarly inquiry in rhetoric and composition (Connors; Johnson and Pace; Butler), no one to date has discussed the rhetorical situation of editing a collection of essays on style with competing visions of its history in the field or the reasons for its sudden disappearance from serious scholarly study. Speaker 3 argues that the process of editing a collection about stylistic study reveals not only the contested space of the canon's current renaissance, but also the very fault lines of revisionist history, and, by extension, of the entire field. Specifically, Speaker 3 shows how the history of one of rhetoric's most important canons gets read in competing ways, part of a dialectical pull of such divergent influences as grammar, cultural studies, alternative styles, multiliteracies, democratic ideologies, and areas of language change like Ebonics, Spanglish, and "Tex-Mex." Thus, in the process of selecting readings to include in an anthology on style, the speaker essentially enters the debate over how disciplinary history gets written—and begins new debates, through the rhetorical choices made, of what constitutes the rhetorical history of the field.

The history of style studies in rhetoric and composition, when considered in broad terms, can be seen as beginning with classical rhetoricians like the Sophists, Aristotle, Quintilian, and Cicero, who discussed, among other things, the relationship between style and invention and the other canons of rhetoric. In taking up the reasons for style's exile from the discipline of composition, Speaker 3 shows the dynamic nature of the canon's development in other areas of study. Indeed, other fields and areas of study have embraced style theory with almost unprecedented interest. Thus, by editing a volume of style's history in the field, the speaker not only examines the dialogic relationship between style in rhetoric and composition and in other fields, but also articulates a new approach to style in composition and rhetoric based on multidisciplinary redefinitions of the canon.

Christopher COFFMAN
(The University of Tennessee, Martin, USA; ccoffman@utm.edu)
Transtextuality and Discursive Conflict: Toward a Structural Stylistics of Museum Exhibition

Gérard Genette's varieties of transtextuality are most frequently applied in the analysis of written texts. In this paper, I argue that Genette's concepts can profitably problematize our understanding of how the rhetorical manipulation of space allows discursive communities to absorb, resist, and overcome claims of their rivals. This claim is supported by evaluation of a particular case through the lens of one sort of transtextual relation, a kind of relation Genette labels paratextuality. The case examined is an exhibition of ten Dead Sea Scrolls at an American science museum, and it offers itself as material for a schematic outline of the paratextual elements of exhibition, what I call a "structural stylistics of exhibition." In the narrowest sense, this stylistics explains how the museum in question co-opted some the elements of religious discourse, including the authority derived from the aura of the scrolls themselves, and reinforced its claim to that authority through a variety of elements of display and through the physical direction of viewers. More broadly, and it is here that I believe my argument most directly addresses the theme of the conference, such a stylistics does much to bridge the gap between rhetorical analyses of space grounded in the historical tradition of rhetoric and analyses of space that rest on assumptions particular to the newer field of museal studies, a field that has a largely different genealogy. Whether examining the issue narrowly or more broadly, however, the undeniable value of Genette's concepts of transtextual relations is that they allow one to understand how specific institutions persuade audiences to assume particular subjective positions in relation to a set of texts, and help to explain how discursive communities perform acts of spatio-rhetorical appropriation. My analysis ultimately turns upon itself to discuss a more pressing issue: whether or not the agreement of different discursive communities regarding the monumentality of a text directs attention to a point from which they may constructively uncover further common ground, or if it only helps to identify one of the points at which communal conflict will continue.

René Agustín DE LOS SANTOS
(DePaul University, USA; rdeloss2@depaul.edu)
Recreating a "Culture of Documentation": Archives as Rhetorical Accomplishments

In a 2002 issue of Archival Science, Ann Laura Stoler calls for a theoretical shift in how scholars see and define archives, towards what she calls a "politics of knowledge that reckons with archival genres, cultures of documentation, fictions of access, and archival conventions" (88). Stoler represents this shift as a movement from static to active, as a way of moving from "archive-as-source to archive-as-subject" (87).

In a conference presentation in English, I take up Stolar's call and seek to reckon with and theorize the archive as a rhetorical accomplishment. This new perspective in rhetoric studies understands the archive not as a neutral repository, but as a complex "culture of documentation" that is fundamentally rhetorical in nature.

To highlight this, the presentation utilizes primary texts produced by the Mexican Secretaría de Hacienda y Crédito Público to focus on the reconstruction of this Ministry's economic archive during 1928-1940. In this case, Mexican state-builders understood that years of Revolution had disrupted the state's ability to exert meaningful rhetorical presence nationally and internationally. As they understood, reconstructing a robust archive was not simply a matter of reestablishing procedures or retraining employees. The archive also had to serve as a powerful symbolic and material representation of the triumphant revolution and its ideals.

Such work necessitated constructing a "culture of documentation" that was radically different than what had existed during the revolutionary period. Whereas the Revolution had destroyed any sense of continuity, this new "culture of documentation" required a strictly managed rhetorical presence in which every aspect of the archive would be carefully managed for audiences within and without the Secretaría.

This process asks us to carefully reflect on and consider how the archive is not simply a material accomplishment, but that it is also an important rhetorical and pedagogical accomplishment as well. In this particular case, the re-formation of the Ministry's Archive mattered not only for identifying and legitimizing the conditions

of what was rhetorically possible, but it also mattered as a pedagogical effort aimed at reconstructing a national "culture of documentation" under which a new "citizen-worker" could effectively argue the economic needs and desires of the nation.

Femme et rhétorique/Women and Rhetoric
Présidence / Chair: Tania SMITH
(University of Calgary, Canada; smith@ucalgary.ca)

Beth BENNETT
(University of Alabama, USA: bbennett@ua.edu)
English Renaissance Letter-Writing Manuals for Literate Women

This presentation focuses on selected English Renaissance letter-writing manuals, published in the mid-seventeenth century, which explicitly target women as principal readers: Du Bosc, Jacque, The Secretary of Ladie, trans. John Hainhofer (London, 1638); "Philomusus," The Academy of Complements. Wherein Ladyes, Gentlewomen, Schollers, and Strangers may accommodate their Courtly Practice… (London, 1639); revised by W. Elder, Gent., as Pearls of Eloquence, or, The School of Complements… (London, 1656); "Musophilus," The Card of Courtship: Or, the Language of Love; Fitted to the Humours of all Degrees, Sexes, and Conditions…. (London, 1653); and Samuel Sheppard, The Secretaries Studie: Containing new familiar Epistles. Wherein Ladies, Gentlemen, and all that are ambitious to write and speak elegantly, and elaborately, in a succinct & facetious strein, are furnished with fit Phrases, Emphaticall expressions, and various directions, for the most polish'd and judicious way of inditing Letters…. by S.S. Gent (London, 1652).

L. Green (2007) describes early English Renaissance dictamen as products of two trends: formulaic adaptation of medieval ars dictaminis and studied imitation of Ciceronian letters, which he characterizes as aiming "to use the resources of rhetoric to create and project the human presence of the writer" (102). By the seventeenth century, letter writing manuals had begun to display more variation, including a trend Green labels "prosaic" for offering "to help the unschooled and those whose needs were not addressed in the schools" (112) that added women to their readership.

The chief issue is to consider how traditional rhetorical precepts were adapted for the use of literate women in this age. To what degree are they doing something innovative ? In using the traditional genre for a new audience, to provide structures for "social negotiation" between gender and class, did they help re-direct rhetorical theory for humanistic discursive purposes?

Little scholarly attention has been paid to these manuals. None has received a modern edition, and none is freely available in machine-readable texts. So, the opportunity to examine them critically has been limited.

Webster NEWBOLD
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Rhetoric, Fiction, and the Appetite for Model Letters in Renaissance England

Only three of all the vernacular rhetoric handbooks published in English in the sixteenth century can be called popular successes: Thomas Wilson's Ciceronian Art of Rhetoric, and two letter-writing manuals, William Fulwood's translation The Enemy of Idleness (1568), and Angel Day's The English Secretary (1586), and the latter two appeared in more editions and over a longer period (fifty years) than Wilson's famous Art. Scholarship in the twentieth century slowly acknowledged the importance of these works, especially Secretary, but we cannot yet adequately account for their popularity or fully describe their impact on the growth of English literacy. Continuing pursuit of such an understanding is clearly warranted, given the dominance of letter writing in education and in public and private affairs, and the importance of Enemy and Secretary in the English vernacular letter-writing context. One aspect of these works that seems likely to provide insight into their success is the model letters themselves, which could potentially be enjoyed for their imaginative value in addition to their instructional uses. This attraction must have been a significant factor in the books' long appearance on the English scene.

This hypothesis suggests that through the impact of model letters, these letter "writing" manuals may be important as well in the development of English "reading" habits and preferences.

I propose to investigate Enemy's and Secretary's model letters in relation to works appearing in the early- to mid-seventeenth century that intentionally provided

letters as fictions. I will address such questions as, in what ways did letter-manual models inspire fictional imitations ? Can the rhetorical origins and purposes of Fulwood's and Day's letters be detected in subsequent works aimed at a popular audience ? What are the implications for our thinking about genre at this time and for our understanding of contemporary reading practices and expectations? My analysis will focus on letter writers' personas, situations or occasions, evoked relationships, development of narrative threads, and, especially, rhetorical technique in order to investigate the possibility that Fulwood's and Day's models extended rhetoric's influence further into the early stages of English epistolary fiction than has been previously assumed.

Don ABBOTT
(University of California, Davis, USA: dpabbott@ucdavis.edu)
"A Proper Book": Elocutionary Manuals and Women's Education

A significant historiographic development of the last decade is the increasing recognition of the place of women in the rhetorical tradition. The process of "Reclaiming Rhetorica" has demonstrated that female voices were heard in virtually every period of rhetoric's history. One aspect of rhetoric that has received relatively little attention in this reclamation project is the elocutionary movement in Great Britain and the United States. et elocution was perhaps the first branch of rhetoric to offer women a systematic and sustained role in both theory and practice. From the late eighteenth century until the early twentieth century books by women and for women were a significant part of the elocutionary corpus. Works include: Wollstonecraft, The Female Reader (1789); Cresswick, The Lady's Preceptor (1792); Sanders, Young Ladies' Reader (1855); Hows, The Ladies' Reader (1860); and Isbister, Lessons on Elocution and Good Reading for Girls (1870).

The implicit assumption of these manuals is the that men's and women's elocutionary needs are distinct. If Ellen Terry's Ladies Reciter was a "proper book to put into the Hands of school girls" it follows that there must have been improper books. Cresswick, in The Lady's Preceptor, excluded "every thought or expression which may, in the smallest degree, be injurious to the purity of their morals ... Thus only "the relative duties of daughter, wife, mother, friend, and valuable member of society, are forcibly inculcated in this selection, and submitted to the careful perusal and attention of the Female Reader" (iv).

While many of these texts offer a conservative view of women's roles, they recognize the possibility and the desirability of training women in public address. By the late nineteenth century writers envisioned a significant role for female elocutionists. In 1884 M.L. Rayne profiled occupations available to women in the U.S. including law, literature, journalism, and, of course, elocution. And she concluded with satisfaction that successful female students of elocutionary schools "have the capacity of filling halls wherever they go with a paying audience. The labor of the course is severe, but it is thorough and beneficial" (160-61).

Rhétorique en Amérique du Nord / Rhetoric in North America
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Kenton CAMPER
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The Role of Sacred Text in George Campbell's Homiletic Theory: With a Focus on Lectures on Pulpit Eloquence

This paper focuses on the role of scripture in preaching according to George Campbell's homiletic theory as found in the second half of the series of lectures collectively known as Lectures on Systematic Theology and Pulpit Eloquence. Campbell urges that preachers choose biblical texts to fit the subject of the sermon, rather than the traditional method of searching for sermon topics within the Bible itself. By inverting traditional homiletic practice, Campbell gives preachers more freedom to address the specific circumstances of their congregations. At the same time, Campbell sees the use of biblical texts in preaching as a way for a congregation, who as good Protestants would presumably have their Bibles open to the text, to monitor the preacher's interpretation, thus involving preacher and congregation in a complex rhetorical-interpretive relationship. The scriptural text becomes a flexible reference point for the religious community that helps construct community identity and can be used to address issues across times and contexts. In arriving at the implications of Campbell's homiletic theory of sacred texts, this paper draws parallels between Campbell's theory and Leff's (1997) concept "hermeneutical rhetoric."

This paper views Campbell's homiletics as described in Lectures on Pulpit Eloquence as applied rhetoric. While most scholarship focuses on Campbell's more well-known rhetorical treatise Philosophy of Rhetoric (Conley 1990, Ulman 1994, Hagaman 1981 and 1983), this paper attempts to shed more light on the less studied Lectures on Pulpit Eloquence. This paper also presents a more fully developed analysis of Campbell's view of the role of scripture in preaching, that previous scholarship has only treated briefly (Edney 1952, Agnew 2000, Manolescu 2007). Studying Lectures on Pulpit Eloquence allows us to see George Campbell's rhetorical theory in light of both of his vocations: rhetorician and minister.

Paul DAHLGREN
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Dangerous Minds in Public Places: Civic Implications for Neo-Lockean Epistemological Rhetoric in New England 1782-1837

Scholars have long recognized how belletristic rhetoricians such as George Campbell and Hugh Blair adopted neo-Lockean psychological models of the mind in their understanding of rhetoric. Yet rarely do scholars trace out the civic implications for this psychological model, turning instead to the neoclassical elements within these works. However debates about the nature of the mind had strong theological, political and even poetic implications for the early national period in the United States. For instance, New England Unitarians, seeking cultural as well as economic hegemony, often found belletristic arguments about the shaping of the mind through discipline very suited to their political preference, the Whig party. In words of one orator, what was at stake in public deliberation was rarely partisan politics; it was the shaping of "the public mind."

Thinkers such as Blair and Campbell had a profound impact on New Englanders thought about the mind, as did a number of thinkers usually not connected to the rhetorical tradition. Indeed, many debates, coloured by both politics and theology, raged about the nature of the mind during the early years of the American Republic. This paper traces out these conflicts and their implications for understanding the public sphere that was emerging during this era using source material from the University of Harvard's rhetorical curriculum as well as a number of orations read at that University. Whereas most scholar in rhetorical studies suggest that this is

an era where a civic republican conception of the public sphere as an area without real conflict emerges, I will suggest that early Americans had competing models of the public sphere which often derived from different understandings of how the mind works. Thinkers who followed Campbell's work for instance, did have strong communitarian elements in their understanding of the public sphere. However, scholars who drew from other models, especially the then new German Idealism, often were deeply individualistic and welcomed certain kinds of conflict. After tracing out how these various thinkers used these models in their thinking about rhetoric and the public sphere, this paper will suggest we need to revise our understanding of Early American rhetoric to account for these contested models of the mind.

Connie STEEL
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Un-Lockeing the Age of Paine: Moral Sentiment, Human Rights and the Rights of Man

This paper focuses on Thomas Paine's 1791, Rights of Man which contains what the Oxford English Dictionary credits as one of the first usages of the term 'human rights' in English. To un-Locke the importance of Thomas Paine's rhetorical innovation for modern readers, this paper frames 'human rights' using Normand and Zaidi's most recent volume in the UN Intellectual History Project, Human Rights at the UN: The Political History of Human Justice (2008). In today's political clime human rights rhetoric is often critiqued as the ethnocentric tool of dominant bourgeois liberal voices. Yet, Thomas Paine's voice was one of dissidence and revolution, not dominance. One recalls that Paine was tried and convicted of sedition in England for publishing Rights of Man. He fled England to France and fled France to America by invitation of Thomas Jefferson. Today, would a man like Paine be invited to take refuge in America by a major political figure, or would he instead be extradited to Guantanamo Bay? As the international community struggles with increasingly complex conflicts between political, economic and religious systems, the time has come to examine more closely the invention of human rights rhetoric and revisit the neglected ideas of sympathy and sentiment and their significance to the individual human.

Unlike many intellectual histories, which attribute the rhetoric of human rights to the political philosophy of Locke through Paine, I propose that Thomas Paine was equally indebted to the Scottish rhetorical and ethical tradition of 'sympathy'

and 'sentiment'. By putting Rights of Man in conversation with the Scottish Enlightenment it becomes clear that Paine's 'human rights' are not a mere step in the evolution of Locke's ideas but rather that 'human rights' were a priori to justice and property rights. In this way, Paine reconciles ideas of sympathy and moral sentiment with reason and logic to create a synthetic and innovative rhetorical tool capable of supporting radicalism and revolution. This renovation of traditional readings of Paine provides a fresh opportunity to reflect on the genealogy of human rights rhetoric that is used reflexively by politicians, activists and aid workers across the globe today.

Zosha STUCKEY
(Syracuse University, USA; zstuckey@syr.edu)
Nineteenth Century American Revisionist Histories of Disability

While recent nineteenth century North American revisionist histories of rhetoric include abolitionist, women's rights, and Native American rhetorics, histories of rhetoric regarding disability in this or any other period have scarcely been excavated. According to disability studies and history of rhetoric scholar Jay Dolmage, exclusion in terms of somatic normalcy has been exported into our writing of history. It is my intention to show how histories of rhetoric can benefit greatly by problematizing and attending to this exclusion. If the rehabilitation of Demosthenes, and his transformation from the "abnormal" to the "normal" is a grand mythos in histories of rhetoric how can we contest this exclusionary technology of normalization that organizes histories of rhetoric?

For example, in her outstanding revisionist history entitled Regendering Delivery: The Fifth Canon and Antebellum Women Rhetors, Lindal Buchanan briefly mentions Dorthea Dix alongside other reformists, but does not give weight to Dix nor contextualize her within what we now know as disability rights. Like Dorthea Dix, the rhetorical histories related to disability rights and disability culture deserve excavation—Mabel and Alexander Graham Bell's works around deaf culture, Margaret Fuller's writings on poorhouses and asylums, lectures given by freak show performers, and the radical social critic Randolph Bourne are a few examples. In order to do this work, Brenda Brueggemann, James Fredal, and Jay Dolmage urge us to dispel the notion that disability or deformity precludes rhetorical achievement. Further, disability must gain a positive signification so that we stop reading history normatively.

In this presentation, I begin not only to consider what and who constitute rhetorics of disability but also how this consideration expands our understanding of histories of rhetoric. Who spoke ? And how is the construction of this question exclusionary ? I focus specifically on histories between 1830-1930. I contextualize my discussion within the current turn towards abolitionist, women's rights, and Native American rhetorics in North America. I will ask the same questions: what is at stake in the writing of these histories ? What kinds of evidence counts?

Mirela SAÏM
(Université McGill, Canada; mirela.saim@mcgill.ca)
Max Lilienthal as a Public Speaker

Max Lilienthal (1815-1882) was one of the foremost cultural personalities of Nineteenth century Jewish America. Having graduated from a Prussian University and coming in 1845 to America after a short but contradictory reform stage in Russia, Lilienthal quickly became one of the most respected leaders of American Jewry, representing a multifaceted yet cautious trend of reformism, in both religious and social activism. His publishing activity is equally impressive and appealing, covering the whole range of religious preaching, periodical and book publications, as well as translations. During his long career, he switched from German to English with equal success. Yet, to this day, no examination of Max Lilienthal's style of eloquence, neither sacred nor secular, has been made. In this contribution I intend to study Lilienthal's accomplishments as a public speaker, looking into his rhetorical formation, his sources and influences. I also intend to situate him in the context of the American rhetorical performances of Reconstruction America.

Jeudi, 23 juillet 2009 / Thursday, July 23, 2009
12h45-14h15 / 12h45 AM – 2h15 PM
Déjeuner / Lunch

Jeudi, 23 juillet 2009 / Thursday, July 23, 2009
14h15-16h45 / 2h15 PM – 4h45 PM
Université McGill, Édifice Leacock / McGill University , Leacock Building
Séances parallèles de la Société internationale d'histoire de la rhétorique (ISHR) /
Parallel Sessions of the International Society for the History of Rhetoric (ISHR)

Cicéron / Cicero
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Hanns HOHMANN
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Pouring Darkness over the Judges: Cicero's Ambidextrous Rhetoric in Pro Cluentio

Quintilian famously reports Cicero's apparent boast "that he poured darkness over the judges in the case of Cluentius" (Inst. Or. 2.17.21: Cicero […] se tenebras offudisse iudicibus in causa Cluenti gloriatus est). Over the years, scholars have offered different hypotheses as to which particular aspects of Cicero's defense speech (such as his misleading and incomplete disjunction claiming that either Oppianicus or Cluentius bribed the jury in the earlier trial of Oppianicus [Cluent. 64], while very likely both actually committed bribery) might be the basis for this claim. In this paper I propose to shift attention from specific problematic parts of the speech to a more general feature that may lend additional support to Cicero's self-assessment of his performance in this case.

It is of course one of the prominent features of the classical rhetorical handbook tradition that in addressing certain recurrent topics of controversy in legal cases, it offers arguments on both sides of each of these issues, to be used by the advocate as the interests of his client in a given case require. Thus we find Cicero maintaining in the present case that the letter of the law should be observed strictly (Cluent. 143ff.); and we are not surprised when in another case (e.g., Caec. 48ff.) we find him arguing eloquently that the intent of the law should take precedence over the letter. But what is remarkable about his speech for Cluentius is that here, to a far greater extent than in any other murder trial, Cicero argues both sides of a variety of different issues in the same speech. Thus for instance he claims in effect that the fact that someone was never convicted for a crime he has been accused of is both highly significant and completely irrelevant; that it is both completely acceptable and quite objectionable to leave money in a will to a stranger; that the sudden death of a hitherto healthy person is both not unusual and very suspicious; etc., etc. In completing my analysis, I will also endeavor to explain the choice (and the success) of Cicero's rhetorical strategy in this speech in relation to the special complexities of the case and its circumstances.

Christopher CRAIG
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Rhetoric, Persuasion, and Self-Fashioning in Cicero: the case of Pro Roscio Amerino

This paper will use Cicero's earliest criminal defense speech, his pleading for Roscius of America on a charge of murdering his father in 81 or 80 BCE, to make a contribution to our understanding of the role of rhetoric in Ciceronian argumentation. It will then use that analysis as a springboard to treat the larger question of the dangers and benefits inherent in the two most important current approaches to the orations.

1) Working within the tradition of persuasive process criticism (defined especially by Neumeister [1964], Stroh [1975], and Classen [1985]), which treats the speech as the orator's progressive manipulation of a fictive listening audience in specific circumstances, I will offer a new analysis of the way in which Cicero harnesses the expectations that his rhetorically educated jurors bring to the speech as a means to manipulate their perceptions. The principal focus of this analysis will be the locus communis of indignatio. I will extract from Cicero's rhetorica and from the Rhetorica ad Herennium a bundle of seven traits of the canonical indignatio, demonstrate that all these traits are present in Cicero's treatment of one of his opponents, T. Roscius Capito, at S. Rosc. 111-117, and show how the very satisfying of the expectations for an indignatio in this passage distracts the rhetorically sophisticated jury from the fact that Cicero's larger argument is profoundly flawed.

2) Having showcased the persuasive process approach, I will make explicit the relationship of the presuppositions of the this approach to the current popularity of the remarkable hypothesis that Cicero's client was in fact guilty of murdering his father (so Alexander [2002], Dyck [2003], Hinard [2006]). This hypothesis is in part the result of a harmful narrowing of critical perspective; since persuasive process criticism sees the highest achievement in the overcoming of the greatest rhetorical challenge, successful defense of a parricide becomes an act of supreme artistry. As an antidote to this view, I will invoke what is currently the most important alternative scholarly direction in Ciceronian oratory, that of treating Cicero's speeches as public self-fashioning for his reading audience (exemplified by Narducci [1997], Dugan [2005], and Steel [2005]). The self-fashioning approach is not primarily concerned

with strategies for persuading a jury, but with the orator's "cultural program," his redefinition of the ideal Roman aristocrat in public life as someone with Cicero's own talents, achievements, and interests. I will use the importance of self-fashioning for a reading audience to reject the hypothesis that Cicero successfully defended a parricide. But I will also note in reader-focused analyses of self-fashioning the relative neglect of the immediate persuasive value of the arguments that the orator does use. I will conclude by arguing that the approaches to an oration as persuasive process and as literary self-fashioning need not be mutually exclusive, and that pursuing either in isolation risks distorting our understanding of Cicero's speeches.

Marcus HECKENKAMP
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Cicero's Tears

"Neque enim prae lacrimis iam loqui possumus, et hic se lacrimis defendi vetat »: "Nor, indeed, can I speak any longer for weeping; and this man forbids me to defend him by tears." (Cic. Mil. 105)

There is no modern comprehensive study in the use of tears in oratory, and there are only sporadic allusions to them in Greek or Roman technai.

The tears in Pro Milone have either been explained with the Mediterranean temper of the Romans who showed their emotions easily or their mentioning has been dismissed as a mere commonplace. In the speech for Plancius, however, Cicero mentions that he is mocked by his opponent for his tears. Such a feature is very unlikely to have been invented by Cicero. But the question remains whether the tears shed were real or false.

My paper aims at answering this question and investigating the use of tears in a speech.

First the paper will sketch the various aspects of tears as found in Cicero's and Quintilian's handbooks. Then it will examine how and why tears are employed in the two speeches Pro Milone and Pro Plancio and what made them especially suitable for the use of tears.

The paper will try show, that the tears weren't false but weren't spontaneous either. Cicero has designed these speeches to arouse pity not only in the audience but also in the orator, himself.

Rhétorique épidictique / Epidictic Rhetoric
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Laurent PERNOT
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La rhétorique des acclamations dans le monde gréco-romain

Dans l'Antiquité gréco-romaine, les foules réunies en assemblée avaient l'habitude de recourir aux acclamations, par exemple pour honorer un dieu, pour saluer l'arrivée d'un grand personnage ou pour lancer des protestations. Ce phénomène est connu par des mentions dans la littérature et par des témoignages épigraphiques et papyrologiques. Dans la recherche moderne, il a été abordé d'un point de vue historique, en tant que pratique institutionnelle et sociale, et d'un point de vue linguistique, en tant que témoignage sur un état oral de la langue.

La présente communication a pour objet d'étudier les acclamations en tant que mode d'expression rhétorique. Deux domaines sont considérés : l'acclamation religieuse et l'acclamation politique. Dans les deux cas, on a affaire à un message collectif, soit d'éloge (expression de plaisir ou d'admiration, hommage, félicitation), soit de blâme (attaque directe, condamnation, polémique). Ce message est porteur d'un consensus (qui peut être un consensus obligé, comportant une part d'intimidation). La formulation est toujours très brève (souvent un seul mot), rythmée et cadencée. Les acclamations sont beaucoup moins répétitives et stéréotypées qu'on ne l'a cru : elles sont en fait multiples et porteuses de messages variés, en fonction des circonstances.

Les théoriciens grecs et latins de la rhétorique n'ont pas envisagé les acclamations. A leurs yeux, les acclamations ne faisaient pas partie de la rhétorique, parce qu'elles présentaient plusieurs différences fondamentales par rapport à la définition du discours rhétorique : elles étaient extrêmement brèves, alors que le discours a nécessairement un certain développement ; elles étaient prononcées par une collectivité, alors que le discours suppose un orateur ; elles étaient codifiées, dans leur contenu et leur forme, alors que le discours contient une part de liberté et de création. En outre, les acclamations ont évolué au cours de l'histoire et sont devenues spécialement fréquentes dans l'Antiquité tardive. Leur importance s'est en quelque sorte révélée trop tard pour être prise en compte, à une époque où le périmètre de la rhétorique

était déjà défini. Pour toutes ces raisons, les acclamations ont été tenues en dehors de la rhétorique, et cette exclusion a duré jusqu'à l'époque actuelle. Dans le cadre du thème du congrès « Nouvelles perspectives sur l'histoire de la rhétorique », la présente communication propose de faire des acclamations un objet d'histoire de la rhétorique. Les acclamations ne sont pas seulement un aspect pittoresque et intéressant de la vie antique ; elles étaient aussi une forme d'expression publique, qui peut être analysée en termes rhétoriques.

Lorenzo MILETTI
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L'orazione 28 Keil di Elio Aristide e la retorica dell'autoelogio

L'orazione 28 Keil De paraphthegmate è la risposta di Elio Aristide ad una critica mossagli al termine della recitazione di un suo inno ad Atena. In quest'inno l'oratore, improvvisando, aveva aperto una breve parentesi (un paráphthegma, appunto) per sottolineare la propria bravura, scandalizzando un anonimo spettatore che gli aveva palesato il proprio disappunto.

La vicenda è lo spunto per una delle più lunghe e complesse orazioni dell'intero corpus aristideo, lontana dal gusto dei moderni e di lettura non agevole, alla quale finora non è stata prestata che un'attenzione fugace, con alcune significative eccezioni (I. Rutherford, in Innes / Hine / Pelling, Ethics and Rhetoric, Oxford 1995, 193-204; L. Pernot, «REG» 111, 1998, 101-124). Per difendersi dall'accusa, Aristide passa in rassegna l'intera produzione letteraria greca, da Omero ai lirici, agli storici e agli oratori, nell'intento di mostrare che l'autoelogio è una pratica giustificata e legittima, connaturata allo spirito e alla personalità dei grandi del passato ellenico. Quella di Aristide è una vera e propria storia della letteratura e della retorica greca sub specie periautologiae, e rappresenta, molto al di là della semplice autodifesa, un tentativo di tracciare un nuovo profilo del perfetto oratore (che naturalmente Aristide fa coincidere con se stesso), cosciente del proprio valore, lontano da quei principi di moderazione cari al Plutarco del De laude ipsius. Un oratore che gode di un rapporto privilegiato con la divinità dalla quale è ispirato, e che si ritiene perfettamente in linea con la più genuina tradizione ellenica.

L'affermazione esplicita da parte di Aristide del proprio carisma è consona al nuovo ruolo del retore nel contesto neosofistico: la retorica da lui praticata si fonda sul rapporto con un pubblico fedele di discepoli e ammiratori, che nutrono per lui una

venerazione incondizionata e per i quali egli si fa portatore di un messaggio ispirato, di mediazione tra umano e divino. Alla pari dei Discorsi sacri, questo singolare discorso sull'importanza dell'elogio di sé costituisce dunque un testimone fondamentale per ricostruire un profilo quanto più articolato possibile del retore Aristide.

Oriana SCARPATI
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« Mort es lo reis, morta es midons ». Studio sulla retorica dei planhs medievali

Nella lirica trobadorica si annoverano quarantacinque planhs, ossia lamenti in morte di un personaggio di spicco o della persona amata. Il genere poetico del planh deriva dal compianto funebre latino, il planctus, che si codifica tra il decimo e l'undicesimo secolo in moduli che si conserveranno anche nella produzione in lingua volgare. Tra questi i principali sono: l'esordio attraverso una dichiarazione di lutto o di desolazione; la laudatio del defunto o della defunta come modello ideale di virtù; l'imprecazione contro la Morte; l'universale partecipazione al lutto; l'autocommiserazione; la preghiera, in chiusura, a Dio affinché accolga l'anima del defunto accanto a sé.

L'intervento analizzerà in primo luogo gli stilemi e la retorica del planh, al fine di delineare i rapporti del genere in lingua d'oc con il suo precedente latino e di indagarne la funzione modellizzante per la successiva produzione romanza. In secondo luogo, valuterà le differenti applicazioni di questi stilemi retorici nei planhs in morte di un sovrano e in quelli in morte della donna amata. Nella lirica trobadorica, solo cinque planhs sono dedicati alla morte della donna amata: la ricerca prevede un'analisi particolare di questo piccolo gruppo di testi soprattutto in relazione alla fortuna di questo genere nella lirica italiana delle origini.

Maria Cecília De Miranda Nogueira COELHO
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La rhétorique de la mort et les conceptions platoniciennes et gorgiennes dans les Sermons d'Antônio Vieira

Le prêtre jésuite Antônio Vieira (1608-1697), qui a vécu au Brésil depuis l'âge de 6 ans jusqu'à sa mort, a été réputé un des plus grands orateurs du XVIIe siècle. Dans certaines de ses oeuvres, telles que le Sermão da Sexagésima (sermon dit

dans l'avant dernier dimanche du carême), et, particulièrement, les trois Sermões da Quarta-feira de Cinzas (sermons du mercredi des Cendres), nous pouvons constater qu'il emploie les modèles classiques d'argumentation de la rhétorique et de la philosophie grecques, particulièrement ceux que nous trouvons chez Gorgias et chez Platon. D'une part, Vieira, pour discuter le sujet de la mort et de la vie éternelle dans l'horizon de la doctrine catholique, se sert des structures argumentatives bien proches de celles dont s'est servi Gorgias dans son Traité du non-être. D'autre part, il reprend la critique platonicienne aux sophistes tout en distinguant la bonne et la mauvaise rhétorique, attaquant ses adversaires (les prêtes dominicains) que, selon lui, ne s'intéressaient qu'à jouer avec le « pouvoir du langage » dans leurs discours, sans aucun effort pour mettre en lumière la vérité. Parmi les nombreuses études sur les oeuvres de Vieira, nous ne trouvons pas des mises au point concernant le parallélisme entre ses sermons et quelques textes de la Grèce classique. Je propose donc, dans le cadre de mon exposé, de présenter les éléments d'ordre rhétorique permettant établir ce parallélisme. Pour cela faire, je prendrai comme point de départ l'analyse de l'oraison funèbre, notamment des Epitaphes de Gorgias, ainsi que du Ménexene de Platon, que nous comptons comparer ensuite avec les trois Sermões da Quarta-feira de Cinzas de Vieira, où l'orateur s'efforce de persuader son auditoire d'attribuer un sens précis à la mort en se fondant sur des présupposés métaphysiques, religieux et politiques.

Johannes ENGELS
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"Die Demokratie ehrt ihre Gefallenen" - Die athenische Epitaphientradition und die Diskussion um zeitgemäße Feiern, Monumente und Gedenkreden für Gefallene in Deutschland und anderen westlichen Demokratien

Die athenische Demokratie des 5. und 4. Jh. v. Chr. entwickelte typische Rituale zur Ehrung der in den damaligen häufigen Kriegen gefallenen Bürgersoldaten der Polis. Im Zentrum der aufwendigen jährlichen Feiern beim 'Staatsgrab' (demosion sema), die für ihr Selbstverständnis ausgesprochen aufschlußreich sind, standen die Reden auf die Gefallenen der Stadt, die jeweils von dem führenden Politiker und besten Redner der Stadt vorgetragen wurden. Während nun z.B. die berühmteste Rede dieser Gattung, der Epitaphios des Perikles, eine Kunstschöpfung des Historikers Thukydides ist, sind die spätesten beiden überlieferten Beispiele dieser Gattung, die Reden des Demosthenes vom Jahre

338/7 und des Hypereides von 323/22 v. Chr. tatsächlich vorgetragen worden. Sie sollen daher in diesem Vortrag ausführlich gewürdigt werden. Im Zentrum der demokratischen Erinnerungsrituale der Athener an ihre Gefallenen standen enkomiastische Reden und temporäre Inszenierungen (Prozessionen, Opfer), während jüngere Epochen oft einen größeren Wert auf dauerhafte Monumente gelegt haben.

Einige heutige westliche Demokratien tun sich mit der zeitgemäßen Fortentwicklung gerade der staatlichen Gefallenenrede als einer traditionsreichen Redengattung schwer, nicht zuletzt auf dem Hintergrund der historischen Erfahrungen und der Mißbräuche solcher Feiern und Reden im 20. Jh. Diese Schwierigkeiten werden im Vortrag exemplarisch an der gegenwärtigen Diskussion in der Bundesrepublik Deutschland erläutert. Deren politische Eliten und publizistische Meinungsführer suchen angesichts der zahlreicher werdenden Einsätze deutscher Soldaten in Kriegsgebieten inzwischen auch wieder nach neuartigen, einer weltoffenen pluralistischen Demokratie angemessenen Formen der Ehrung ihrer gefallenen Soldaten. Offenbar ist ein einfaches Anknüpfen an antike Modelle und Topoi der Epitaphienrhetorik ebenso problematisch wie ein bloßes Kopieren rhetorischer Traditionen aus bedeutenden westlichen Demokratien (England, Frankreich oder den USA). Man beobachtet daher in Deutschland einen Prozeß einer allmählichen Ausbildung einer neuartigen Gedenkrhetorik. Es ist zu erwarten, daß die demokratische Staatsberedsamkeit sich diesen neuartigen Anforderungen schneller adaptieren wird als sich zeitgemäße Gedenkmonumente ausbilden werden, deren Formensprache auch in der breiten Bevölkerung identitätsstiftend wirken könnte.

Séance 25 / Session 25 - Salle / Room 721

Rhétorique médiévale / Medieval Rhetoric
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Ellen QUANDAHL
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The Rhetorical Construction of Learnedness in Tornikes' Monody on Anna Comnena

The life of Byzantine historian and rhetorician Anna Comnena was commemorated in a long monody by Georges Tornikes sometime within two years of her death. The monody has been mined for details about Anna's biography by Robert Browning, who interprets Tornikes to deny the much-cited plot by Anna against her brother to gain the throne. It has also been read for details about Aristotle's Rhetoric at Byzantium by Thomas Conley, who argues that Anna's commissioning of commentaries on the Rhetoric was of little moment for Byzantine rhetorical practice. But scant attention has been paid to Tornikes' rhetorical construction of Anna as a learned woman. This presentation examines the monody as a rhetorical artifact, a text that is partly basilikos logos and partly epitaphios logos, offering a picture of royal daughter who exemplifed the features of a virtuous woman. I argue that the central tension in the text concerns Anna's location in Greek paideia and Christian theology. These are represented in ways that both reflect and differ from Anna's representation of her rhetorical education and training in the Alexiad, sometimes nearly quoting and subtly transforming her text, and bespeaking the complex political and rhetorical context of the reign of Anna's nephew, Manuel. Tornikes' apparently late composition (the text cannot be understood to have been read at an actual funeral) hints at what could appropriately be said about this royal woman and her anomalous work.

Georgiana DONAVIN
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The Virgin Mary and Lady Rhetoric in John of Garland's Epithalamium

John of Garland, master at the University of Paris, composed the Epithalamium Beate Virginis Marie (circa 1225) in order to establish the Virgin Mary as the fount of the liberal arts and the Christian Rhetorica. While Garland's Parisiana Poetria is widely studied among historians of rhetoric, this paper explains how the Epithalamium provides the foundation for the former text and why Garland so often invokes the Virgin Mary as an exemplar of rhetorical principles.

The Epithalamium Beate Virginis Marie is an epic narrative in ten books treating the history of the world, the fall into sin and the Virgin's triumph over the Vices in her marriage to Christ. Throughout the story, Garland weaves teachings from the seven liberal arts and argues that if his students are to learn, they must imitate and venerate Mary. Garland's Marian frame for teaching the liberal arts appropriates two related strands of medieval discourse: exegesis on the Song of Songs reading Mary and Jesus as Bride and Bridegroom and interpretations of Martianus Capella's De nuptiis Philologiae et Mercurii.

In E. Faye Wilson's estimation, Garland composed the Epithalamium in order to supplant Martianus in the schools. Whereas in Martianus's De nuptiis Mercury represents rhetoric and Philology knowledge, Garland's Christian revision renders Jesus God of both Wisdom and Word and Mary the human recipient of divine teachings. In many ways, Mary is Philology's better-invested counterpart; however, she is also associated with one of Martianus's dotal handmaidens: the figure for Rhetoric.

In Martianus, the handmaiden Rhetoric is a tall, elegant and imposing figure who commands all with her powerful speech; similarly, in Garland's Epithalamium the Virgin Queen leads the Virtues to overcome the Vices through her moral persuasion and example. In the Prologue to the poem, the description of the Virgin Bride and the celebration of her Assumption and Coronation at the Epithalamium's conclusion, Garland demonstrates that the tropes and figures best serve Mary's purity, and that she herself is an embodiment of the ideals of Christian rhetoric.

Heather PALMER
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Feminine Ethos and the Ethics of Affect in Julian of Norwich

The disciplinary field of rhetoric has witnessed a burgeoning of concerns with corporeality and sensuality, often called "embodied rhetorics." This nascent field has provided scholars a disciplinary space to reclaim and chart that which has been historically forced into silence, suppressed, and denied its very articulation by the predominantly patriarchal model of rhetorical studies. Unfortunately, much of

recent philosophy on the body and the subject has been paralyzed by a debate that theorizes "the subject" as ideologically constructed against "the body," often considered as the domain of unmediated sensory experience, a "dumb matter" which is most often associated with woman. The terms of this debate often devalue the epistemological value of the personal and what Emmanuel Levinas refers to as "sensuous lived experience." This devaluation leaves behind the possibilities of the embodied affect, by ignoring the dimension of the lived intensity of textual becoming, an ethics of the body. I argue that the textual practices of medieval women mystics such as Margery Kempe and Julian of Norwich give us viable alternatives to patristic traditions of establishing ethos through self-effacement (effacement of the body) by reviving Greco-Roman rhetorical practices of self-cultivation, in which the lived reality of the self is affirmed through discourse.

Ethos is the place from which we speak, the locus of our identity-experience, and provides a space to reconsider the relationship between the body and language. Since the category of "woman" has typically been structurally cast as "extra-discursive," outside the language of reason and logic, I'll use the concept of a feminine ethos to consider the intersections of the text and the body in Julian's textual practices, the ways that "bodies and words [might] couple and struggle," in Brian Massumi's words. Tracing the contours of a "feminine ethos" through the texts of the anchoress Julian of Norwich gives us an alternative to the dominant discourse of the masterful subject of logic and rhetoric and raises concerns which will move beyond the primary oppositions upon which epistemological considerations of ethos and character are based: knowledge as absolute and attainable/knowledge as relative and probable; the self as unitary, self-conscious essence/the self as divided and fragmented, radically constructed by historical and material contingencies that it cannot transcend.

Séance 26 / Session 26 - Salle / Room 116

Rhétorique et médecine / Rhetoric and Medicine
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Caroline PETIT
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Is there such a thing as medical rhetoric? Rhetorical strategies in Greek medical texts of the Roman period (1st-3rd cc. AD)

Recent scholarship has shown ever-growing interest in the rhetoric of scientific discourse: indeed, up to a fairly recent time, strategies of self-presentation have always taken part in scientific, especially medical, texts. Ancient Greek medical texts, in particular, have developed since the early days (5th c. B. C.) in a competitive context of performance, in which a doctor had to persuade potential patients of his personal skills and competence. The present proposal investigates, mainly with reference to Greek texts of the doctor Galen (129-215? A. D.), the connections between imperial rhetoric of the time and medical writing.

This paper attempts to give a definition of 'medical rhetoric' in the Roman era through the example of Galen and his fellow doctors. The question has hardly been addressed before now, apart from some basic general research on ancient scientific discourse (van der Eijk) and perfunctory remarks here and there on some rhetorical aspects of Galen's prose. The issue underlying this study is Galen's problematic position in the movement of the Second Sophistic, which in turn has been very patchily treated. This amounts to an astonishing gap in our understanding of that cultural movement.

My proposal builds on my past research and PhD (now about to be published as a Budé volume in Paris, Les Belles Lettres) and currently carried on in the framework of my current project at Manchester on Galen's Greek. The proposed approach combines medical history, rhetoric and linguistics: it will investigate precise features of style, composition and language in works of different types by Galen and contrast them with those of other prose writers of the period, medical and not.

In correlating the style and language used by Galen and others with purpose, audience (readership) and text-type, this paper will shed new light on rhetorical strategies in imperial medicine. In other words, it will make a substantial contribution to our understanding of Galen's work in the broader context of the rhetoric of his age, that is the Second Sophistic, and of the Second Sophistic in the light of medical rhetoric.

Jeanne FAHNESTOCK
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Medical Reasoning in Melanchthon's Erotemata Dialectices

Among early modern humanists, Philip Melanchthon (1497-1560) stands out for his surprising familiarity with the natural philosophy of his time. Coming to Wittenberg as the Professor of Greek, his curricular reforms touched on all the arts and faculties in an academic career of over forty years. Recent scholarship (Eckart, Kusakawa, Methuen) has reassessed the textbooks he wrote for use in Protestant universities and identified their extensive sections on anatomical and astronomical learning. His appreciation for medicine was especially strong. Not only did he write celebratory speeches for the medical faculty of Wittenberg (Sirasi), but he also, in an unprecedented way, included anatomical training as part of the curriculum for the BA degree (Nutton, Cunningham, Helm). He was familiar with the new edition of Galen's Greek corpus that appeared in 1525 and in the 1540s, as his letters and other writings show, he had studied the new treatises of Copernicus and Vesalius.

But what has not been appreciated is the extensive influence that Melanchthon's medical knowledge had on his understanding of the arts of argument. Melanchthon wrote treatises on both rhetoric and dialectic beginning in 1518, and he continued to revise these, producing three versions of each. Much has been written by scholars on his rhetorical hermeneutics (Schneider, Hoffmann) and by historians of rhetoric on his unique conflation of the arts of rhetoric and dialectic (Vasoli, Mack, Meerhoff). In the final version of his treatise on rhetoric in 1542, he is explicit about their identity, but in the actual texts for the two arts, he paid greater attention to argument generation in his dialectical treatises. In the final version of his dialectics, the Erotemata Dialectices of 1547, a lengthy work addressed to his academic colleagues, Melanchthon not only presents a complete art of argument but he also provides copious examples of claims and premises in theology, medicine and law. In Book IV devoted to the topics, he makes extensive and surprising use of illustrations from medical lore in a way not at all typical of contemporary dialectical texts, citing treatments for gout, liver ailments, pleurisy and fever, the meaning of continued pallor in the young, the signs of excess bile, etc. Moreover, when he wants to illustrate the nature of probable argument versus proof, he uses as an illustration an argument for why the seventh day of an illness is critical as well as Galen's reasoning on why the liver is the source of the veins, an argument that he knows Vesalius has contested.

More important than these examples scattered through the text was Melanchthon's incorporation of new topical sources of argument which he specifically attributed to Galen. The greatest expansion occurs in the section on causal argument, which itself is as long as the entire treatment of the topics in his first dialectical treatise of 1520. In the 1547 version, Melanchthon lists new forms of causal reasoning in addition to the usual Aristotelian four causes and he illustrates these with medical examples, such as vere causa versus the causa sine qua non (citing for the latter the removal of pus to cure a wound); proximate causes versus remote (as in dropsy caused immediately by water retention and ultimately by unconverted chyle passing through a weakened liver); universal causes versus particular (as in pestilence whose universal cause is an eclipse or an unpropitious conjunction and its particular cause the corruption of the humors in an individual); or interior versus exterior causes, Galen's prokatarktiki (as bile is the interior cause of dysentery and eating raw fruit the external cause). These causal templates, drawn from the probable reasoning typical in medicine, Melanchthon then extends to cases in moral philosophy, law and even theology, making good on the characterization of dialectic, and its partner rhetoric, as universal arts of argument. With its detailed treatment of individual topics and rich examples involving current controversies in the natural sciences, Melanchthon's Erotemata Dilaectices, went through 47 editions in the second half of the sixteenth century and was widely used in Protestant universities. It provided models for generating probable arguments in natural philosophy, precisely what many of its users, including Tycho Brahe, Johannes Kepler and William Gilbert, went on to do.

Jean Dietz MOSS
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Deplored Diseases Cured and Miserable Bodies Restored. The Campaign by Early Modern Physicians to Promote Spa Medicine at Bath

Bath probably would not have become the social attraction it was in Jane Austen's Day had it not been for the efforts of physicians in the preceding two centuries to publicize the marvelous cures that might be expected from judicious use of the healing waters of Bath. After the cloth trade declined, Bath's City Fathers seized upon the baths as a means of drawing people to the city. Physicians were encouraged to publish accounts praising the water's effects.

This study distills representative texts by six Bath physicians who practiced there in the mid sixteenth to the late seventeenth centuries. These rare books offer a privileged glimpse of the people who were encouraged to come for the promised cures, the diseases treated, and, not least, the physician authors who hoped to treat them. Educated in universities in England and abroad, the physicians' medical advice changed with the passage of time. In the early promotion of the spa, the authors praised the history and antiquity of Bath's waters, adorned the text with Latin and English poetry, included elaborate analyses of the quality of the waters, appended tables relating humoral effects, and examined the views of authorities dialectically. By the end of the seventeenth century, the works featured spare prose, made promises to eshew rhetoric, recounted chemical assays of the waters, and provided detailed case histories of patients' treatment.

Most importantly for historians of rhetoric, the persuasive methods employed in these books mirror the changes taking place in the study and practice of medicine and in rhetorical education as the "new science" takes hold. This innovative study is the first to show the importance of rhetoric to the growth of spa culture in the period and to delineate its role in the presentation and promotion of balneological science.

Sara NEWMAN
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"Sympathy": The Influence of Medical Definitions on Rhetorical Practice in the Eighteenth Century

"Sympathy" is a key concept in Enlightenment rhetorics. As discussed in the works of George Campbell, David Hume, and Adam Smith, it is a capacity which helps speakers engage audiences in persuasion; to that end, it has been associated with pathos, propriety, invention, and even with gesture, the latter in Elocutionary works of Gilbert Austin and John Walker, among others. Yet, sympathy is used differently within these eighteenth century works, and, in turn, variously interpreted in current scholarship. To gain insight into sympathy, this paper first examines the term's definitions in eighteenth century medical texts and dictionaries by means of corpus linguistics and rhetoric analysis. Then, this examination is used to analyze eighteenth century rhetorical discussions

of sympathy. These efforts find that the medical works frame sympathy within treatments of magnetism, electricity, muscles, and nerves. In these contexts, sympathy operates within the physiology of energy and movement, sense and impressions, and attraction and repulsion. Accordingly, sympathy belongs to the physical processes which regulate feelings and motions within the body and mind, and between these internal entities and the outside world. These medical discussions also provide criteria with which to read these inner operations as movements on the body's surface and evaluate their health. Understood in these medical terms, rhetorical sympathy helps link mind, body, and world by means of motions involving electrical flow, forces of attraction, and the like. More than an abstraction which attempts to capture how speakers and audiences connect, rhetorical sympathy provides a pathology for effecting this connection by means of movements involving bodily and vocal organs. This pathology also offers criteria for judging the propriety and effect of these movements. In demonstrating this cross-disciplinary influence between medicine and rhetoric, this paper contributes to current attempts to understand how sympathy, emotions, and gestures operate in rhetoric generally and in Enlightenment rhetorics specifically; how eighteenth century Elocution and rhetoric are linked; and how rhetoric is an embodied art of persuasion which is grounded in audience orator reaction.

Séance 27 / Session 27 - Salle / Room 210

Rhétorique de la Chine ancienne / Aspects of Rhetoric in Early China
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Hui WU
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The Divinely-Endowed Persuader: The Dao, Providence, and Energies in Guiguzi's Treatise

In the Warring States Period (475-221BCE) of China, persuasion was highly valued and enthusiastically practiced (Crump; Garrett; Lu). However, Guiguzi's treatise, Guuiguzi, China's first book devoted entirely to persuasion, is strangely overlooked in the West and regarded in China as a wicked book because of its focus on statecraft and persuasion without promoting Confucian rites and morals.

Guiguzi (400-300 BCE) taught persuasion, almost at the same time as Aristotle did, to about five hundred students, including famous persuaders Su Qin and Zhang Yi whose words could strengthen a state or destroy it. But there is hardly any coherent study to associate the students with their teacher. Consequently, the questions raised by James Crump three decades ago remain unanswered: "Suppose a Chinese rhetorical tradition included some such device as the suasoria for training men in the art of persuasion, would that not explain much of what is most baffling about the Intrigues (Chan-Kuo Ts)? […] Why, for example, do so many persuaders so often speak their entire piece with no interruption from the ruler […] ? Why are the pieces in the Intrigues so beautifully polished ? And how did the men in the Intrigues invariably think of just the right things to say for the occasion ?"(16).

This study attempts to solve the mystery by examining the interrelations among three qualities that Guiguzi believed a persuader ought to have before practicing rhetoric. The first is the understanding of the Dao, which is originated from divine Nature and sustains energies between Heaven and Earth. These nameless invisible energies composed of godly spirit, soul, power, will, and aspiration are the second quality. The third is persuasive techniques cultivated by the Dao and maintained by the energies. The Providence teaches the Dao to humans. Only those who have nurtured the five energies can master the Dao and become true humans who in turn evolve along with Nature before they can practice persuasion.

George XU
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The Ethics of Writing: The Philosophical Rhetoric of the Chinese Tang Dynasty Literary Giant Han Yu (768-825 B.C.)

A pivotal figure in Chinese literary history, Han Yu of mid-Tang Dynasty led a movement of renovating prose writing under the guise of an advocacy of returning to the classical style. He and like-minded writers brought about a fundamental change in the direction of development in writing and literature. His literary influence, profound and long-lasting, has received extensive scholarly attention. However, his theories on writing and rhetoric, which have been tremendously influential on the practice of writing up till the present, have yet to be investigated in depth. In my presentation, I will argue that Han Yu developed a philosophical rhetoric, maintaining a much wider scope than what Chinese rhetoric staked out for itself

in the later centuries, especially in the 20th century. He defined the relationship between writing and Dao, theorizing on the essence of Dao as to be embodied in writing. He emphasized the importance of a writer's moral and ethical education, attributing a decisive efficacy to a writer's moral charater. He also recognized the expressive function of writing--as a means of giving expression to righteous emotions. I will critically examine Han Yu's theories in his cultural and philosophical context, as well as in comparison with Western rhetorical theories. The comparison is based upon my observation of parallels between Han Yu's view of writing and Dao and Plato's view of rhetoric and truth, between Han Yu's and Cicero's views of the social functions of rhetoric, and between Han Yu's emphasis on the writer's moral integrity and Quintilian's definition of rhetoric as a "good person speaking".

Jaewon AHN
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Some Vorlage-problems of G. Aleni (1582-1649)'s Rhetoric in Seohakbeom,
De Doctrinis liberalibus in Europa

Eloquence is a necessary condition for orator perfectus, while it is barely required for rex perfectus. Therefore, it is quite difficult to compare the two ideal men in a rhetorical respect. However, in my opinion, there is at least one reason for doing so. Both ideal men played an important role in the establishment and development of their respective civilizations. Like Cicero's orator perfectus, Confucius' rex perfectus is regarded as the founder of civilization. This is already an attractive basis for comparative analysis. Through this analysis I want to answer two questions. First, what kind of equivalent or similar functions in the institutions of both civilizations could be attributed fundamentally to both ideal persons ? Second, how do they differ from each other ? The reason for posing the latter question is especially related to the following inquiry: if there is any essential difference in terms of eloquence, which has made deep-seated civilization-divergence between Asia and Europe, what is it ?

Séance 28 / Session 28 - Salle / Room 819

Rhétorique en Grande-Bretagne / Rhetoric in Great Britain
Présidence / Chair: Tina SKOUEN
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Malcolm RICHARDSON
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John Horne and London Civic Rhetoric, 1300-1500

John Horn, the city clerk of London in the early fourteenth century, was the first London merchant-citizen to attempt to create an informed civic rhetoric for conducting city business. Although a fishmonger by trade and apparently without an advanced education, Horne nevertheless attempted to establish ethical and rhetorical norms and goals for the governing class by the creation of several custumals, or codex volumes describing how the city should be run, both in practical and ideal terms, especially the Liber Horn and the Liber Regum. He began writing and (especially) assembling his collections before assuming the clerkship and at his death bequeathed his books to the city to serve as models. Horne was uncommonly well read for a fourteenth century layman and was even somewhat aware of contemporary Italian "civic Humanism." He attempted to infuse some of the Italian ideals into London city governance through his books, which were intended to be the ur-text of similar custumals in the future. Horn cites Brunetto Latini, Aristotle, and Cicero and gives a high place for rhetorical competence in his ideal governing class. Like some of his Italian counterparts, he provides at least one model of civic oratory and created texts which could be used as guides to citizenship besides serving as rhetorical models and formularies. Additionally, using the medieval rhetorical principles of compilatio and ordinatio, he organizes the disparate material in his books to give a shape to his ideals. For example, his Liber Regum contains non-documentary material reflecting personal interests and pride in the history of the country and city, such as Henry of Huntington's account of the geography and races of England and William FitzStephen's description of London. However, as Ralph Hanna has recently argued, the later fourteenth century marks a turning away from potentially subversive innovation in London literature and rhetoric, and Horne's work, like the London pui, were systematically discouraged. Although Horne's hopes for the civic custumal were thwarted after his death and London civic books became dry catalogues of administrative rules, Horne's example spawned a middle class interest leading to the creation of vernacular chronicles and eventually private, vernacular custumals.

Arthur WALZER
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Thomas Elyot: Rhetoric and Prudence in the English Renaissance

Perhaps because of Cicero's titular presence, the civic tradition of rhetoric has been dominated by the formative idea of the ideal orator, the statesman/orator whose mission is to arouse a legislature on behalf of republican ideals. But under the conditions of monarchy the Ciceronian model is necessarily more an object of nostalgia than contemporary relevance. During these periods, other formative models developed. The history of rhetoric would be enriched if we moved out from Cicero's shadow and made these works more prominent within the civic tradition. One such alternative educational model is the ideal magistrate, the advisor to the prince. In this paper, I will examine from the perspective of civic, formative rhetoric the contribution of the Tudor rhetorician and diplomat, Thomas Elyot, whose work The Book Named the Governor (1531) presents the ideal magistrate as a formative ideal and whose dialogue Pasquil the Playne (1533) dramatizes the rhetorical challenges of offering honest advice to the powerful.

Within the incipient tradition of the ideal magistrate or adviser to the prince, developing and practicing prudence has an importance analogous to developing and practicing eloquence within the tradition of the ideal orator. Prudence has a rich classical lineage, but for English Renaissance Humanists, Cicero is the central influence. Cicero understood prudence as both a technical skill in making rhetorical choices and as a moral virtue. As Victoria Kahn points out in Rhetoric, Prudence, and Skepticism in the Renaissance, Cicero's linking of prudence to the orator increased its importance to Renaissance humanists, such as Thomas Elyot.

Developing and practicing prudence figures prominently in Elyot's Governor, which sets forth a program of education intended to develop the virtues and manners of the magistrate/counselor. The somewhat theoretical treatment of prudence in the Governor is subsequently complicated in the Lucianic dialogue Pasquil the Playne, the subject of which is counseling the prince—whether the prudent strategy is frankness, flattery, or silence. The typical Humanist and Roman confidence that, in theory, honor and expediency can never be in conflict is in the dialogue complicated in the context of practice. My paper will trace Elyot's treatment of prudence and rhetoric in both works.

Daniel SEWARD
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Financing God's Monarchy: Religious Inflections on Classical Deliberative Rhetoric in Elizabethan Subsidy Speeches

Early modern European culture is commonly described in terms of two influential intellectual movements, the reformation of Christian religion and the renaissance of classical literature. Both movements have been linked to the revival of rhetoric in contemporary education and popular culture. Not only were the teachings of great classical rhetoricians rediscovered and integrated into humanist schoolrooms, but they were also Christianized to cohere better with the theological indoctrination promulgated by contemporary religious institutions. Thus Thomas Wilson, in his Arte of Rhetorique, inserts the concept of original sin into his retelling of Cicero's orator-centered creation myth. While the intersections between reformation and renaissance have been studied extensively for their influences on rhetorical education and religious preaching and polemics, much more work needs to be done in tracing the effects of religious indoctrination in the practice of traditional forms of civic rhetoric.

Towards that end, I will discuss invocations of religious topics within subsidy speeches delivered in the Elizabethan House of Commons. Such speeches represent a fundamental form of secular civic rhetoric--Aristotle, indeed, places "finance" first among the subjects deliberative speakers debate. The Elizabethan orations about whether or not to provide the Queen with extra funding would seem, then, to fit within the classical tradition of civic oratory. Not surprisingly, early modern orators trained in that classical tradition do indeed refer the issue of royal subsidy to the special topics of classical deliberative rhetoric: honor, profit, and safety.

But how does an orator tailor these special topics, which are essentially vestiges of pagan moral philosophy, to persuade an audience hot for Christian reformation and as ready to quote scripture as Cicero ? As I will show in my talk, there were multiple strategies for reconciling the two ethical systems. I will focus on the efforts of three Parliamentary speakers in particular: Ralph Sadler, William Lambert, and Walter Mildmay. Although each invokes one or more of the classical deliberative topics, they find different way to appeal to the audience's religious sensibilities. These different approaches tell us as much about the reception of classical rhetoric as they do about laypeople's understanding of Christian religiosity and theology.

Rhétorique en Amérique du Nord / Rhetoric in North America
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Marlana PORTOLANO
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City Upon a Hill: American Utopian Rhetoric from Winthrop to Emerson

Rhetoricians have long described ultimate appeals: Cicero's ideal orator, Perelman's universal audience, and Weaver's and Burke's god-terms define a triangle of potential idealisms in any rhetorical situation. In this tradition, I aim to illustrate a fourth ultimate term: the utopia. I propose to survey selected utopian topics, commonplaces, and enargia in New England's epideictic rhetoric from colonial times to the Transcendental movement. My hunch is that there were two main types of utopian appeals: a fundamentalist strain of religious utopian rhetoric and a romantic strain of rhetoric integral to what Harold Bloom once called the "American religion" of self reliance and equality. Interestingly, the two are not markedly distinct, even when used as appeals representing opposite sides. Consider this:

In 1630, John Wintrhop exhorts his congregation: "Allwayes before our eyes our Commission [...] soe shall wee keepe the unitie of spirit in the bond of peace [...] soe that wee shall see much more of his wisdome power goodnes and truthe [...] for wee shall be as a Citty upon a Hill."

Two hundred years later, Ralph Waldo Emerson, at the Boston Masonic Temple, concludes, "The boldness of the hope men entertain transcends all former experience. It calms and cheers them with the picture of a simple and equal life of truth and piety. And this hope flowered on what tree? It was not imported from the stock of some celestial plant, but grew here on the wild crab of conservatism. It is much that this old and vituperated system of things has borne so fair a child. It predicts that amidst a planet peopled with conservatives, one Reformer may yet be born."

My larger project will explore more than Winthrop, Emerson, and a few in between, but for our conference, I will define "utopian rhetoric", categorize when and how it arose, and suggest more historical applications. The investigation is

informed by Burke's distinction between primary and secondary utopias (Rhetoric of Motives); Berlin's writings on Emerson as the origin of epistemic rhetoric; Crowley's Toward a Civil Discourse: Rhetoric and Fundamentalism; and Clark's Rhetorical Landscapes in America.

Karen WHEDBEE
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Citizens and Subjects: The Talk and the Silence of Patriots and Traitors

The distinction between "citizenship" and "subjecthood" is ubiquitous in Anglo-American political discourse. As far back as the 1790s, to address someone as "citoyen" was a revolutionary gesture. In Britain, for example, it implied seditious affiliation with the revolutionaries of France. This connotation continued throughout the nineteenth century. Coleridge, for example, described the "good citizen" as someone who talks "loudly and rapidly," reads Godwin, and exists in a perpetual alcoholic stupor. By the standard of that day, a true patriot existed not as a "citizen" but as a "subject of the realm." Thus, for example, in discussing the right to petition the government for redress of grievances, Bishop Samuel Horsley argued that subjects have "nothing to do with the law but to obey it." In this essay, I examine the genealogy and contemporary influence of these two contrasting versions of patriotism—-the subject versus the citizen—-focusing especially on evolving standards of patriotic and seditious speech.

Betsy VERHOEVEN
(Duke University, USA; betsy.verhoeven@duke.edu)
Crispin, Rusticus, and the Allure of Homespun: Vernacular Public Sphere Rhetoric during the American Revolution

This proposal treats the vernacular public sphere rhetoric of American revolutionary-era newspapers, comparing the rhetorical strategies of well-educated, wealthy writers with those of laboring-class newspaper contributors. Beginning with articles and editorials from The Massachusetts Spy, a newspaper described by historian Sidney Kobre (1) as America's first labor newspaper, I consider a range of Patriot papers, rhetoric handbooks, and letter-writing manuals. Elite writers' use of appeals to classical republican virtue, which emphasized material simplicity, could have authorized a wider variety of newspaper contributors. In

fact, varying levels of acceptability existed for rhetorical strategies marking the writer as "laboring class," with the Spy being the most tolerant. Where vernacular strategies were welcomed, it was partially due to their writers associating their activities and lifestyles with classical republican virtue, by distancing themselves from European corruption, and by using the growing fields of science and social science (agriculture, demographics, economics, comparative politics and religions). However, as the war gained momentum, less vernacular sphere rhetoric was tolerated in any venue, and a semi-standardized, proto-Standard American English prevailed, cutting out many topics and word choices as well as many types of logical, ethical, and emotional appeals. This study builds upon work like that of Waldstreicher (2) and Olson (3) examining non-traditional rhetorical venues (parades and woodcuts, respectively). Since most of newspaper content in this place and period took the form of correspondence, this project applies Poster & Mitchell's (4) and Bannet's (5) studies of letter-writing conventions to newspaper context. Finally, it troubles rhetoricians' assumptions that, in an age of language codification (Cmiel [6]), non-elites would have been excluded from public sphere participation (Warner [7], Fliegelman [8]), as well as Habermas's [9] early claim that quality of public-sphere participation declined with the entrance of non-bourgeois into the public sphere.

(1)   The Development of the Colonial Newspaper (1960).
(2)   In the Midst of Perpetual Fetes: The Making of American Nationalism, 1776-1820 (1997).
(3)   Benjamin Franklin's Vision of American Community: A Study in Rhetorical Iconology (2004).
(4)   Letter-Writing Manuals and Instruction from Antiquity to the Present (2007).
(5)   Empire of Letters: Letter Manuals and Transatlantic Correspondence, 1688-1820 (2005).
(6)   Democratic Eloquence: The Fight over Popular Speech in Nineteenth-Century America (1990).
(7)   The Letters of the Republic: Publication and the Public Sphere in Eighteenth-Century America (1990).
(8)   Declaring Independence: Jefferson, National Language, and the Culture of Performance (1993).
(9)   The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourge.

Paul STEWART
(Roberts Wesleyan College, USA; stewartp@roberts.edu)
Epistolary Theory, Early American Petitioning, and the Power of Rhetorical Form

The contemporary petition is a document in which the petitioner issues a tersely worded demand to some political authority and then secures as many signatures as will make the petition, by sheer volume, significant. The historical right to petition, however, particularly as it was grounded in the Western political traditions, was a distinct rhetorical genre pervaded by a sense of humility and deference. Understood tacitly by a broad cross-section of the public, the tone was ingratiating and the subscriptions secondary to the plea of the petitioners. The formal and stylistic features of petitions have largely been ignored by scholars who have dismissed the structure as "merely formal" or "ritualistic," but an examination of petitioning in the American colonial and the early federal period (1632-1830) reveals that the form of the petition is central to the petition's distinct rhetorical power. This form can be traced to the medieval epistolary praxis (such as Anonymous of Bologna c.1135) that carefully proscribed the boundaries of appropriate letter-writing to superiors.   Rigid adherence to the structure of this ecclesiastical tradition assured petitioner and authority alike that the sanctity of hierarchy was being observed. The irony, however, is that this submissive rhetorical posture was the leading source of legislation during the period. Petitioners literally set the agenda of the political sphere. Petitioning wanes in significance only when petitioners begin to violate the form. In so doing, the petitioners cease to petition and begin to demand. The relationship between petitioning, epistolary theory, and secular political customs becomes clear as does the significance of form by examination of the largely forgotten right to petition.

Mary Anne TRASCIATTI
(Hofstra University, USA; Mary.Anne.Trasciatti@hofstra.edu)
"An Endless Chain of Communication": Political Repression during World War I and the Development of the American Fundraising Letter

In 1917 a letter went out from the General Defense Committee of the Industrial Workers of the World (IWW), a radical labor union dedicated to organizing all workers in all industries, seeking funds for the legal defense of 166 union members indicted on charges of conspiracy to overthrow the government. Since

its founding in 1905 the IWW had made several appeals for funds to defray the cost of legal counsel when members were jailed for one reason or another, but the press had always been the medium for circulating these appeals. After passage of the Espionage Act in June of 1917, soon after the United States entered World War I, which made it a crime to interfere with the operation or success of the United States military, or to convey statements with such intent, newspapers of the IWW and other organizations that opposed the war were denied mailing privileges and effectively shut down. Denied its traditional medium for raising money and awareness, the IWW resorted to letter writing. After reading the letter, recipients were expected to copy it at least five times, send it along to friends and relatives, and thus establish an "endless chain of communication." In this paper I will argue that the modern fundraising letter emerged as a distinct epistolary genre in 1917 from a combination of economic, political, and legal developments that made suasory appeals in the more public medium of the press impossible. I will identify the characteristic substantive and stylistic features of the fundraising letter, distinguish it from the newspaper appeals that preceded it, and explore its development from an underground alternative form into the ubiquitous genre we in the United States know today.

<div align="center">**Séance 30 / Session 30 - Salle / Room 110**</div>

Rhétorique et nouvelles technologies / Rhetorical Theories for New Media
Présidence / Chair: Lindal BUCHANAN
(Old Dominion University, USA; ljb9601@yahoo.com)

Descriptif de la séance / Description of session
In *The Language of New Media*, Lev Manovich defines new media as information mediated via databases (such as library catalogs) or algorithms (such as software that predicts weather). New media are changing the ways in which knowledge is organized and disseminated, and as such, these media affect how rhetoric is conceived and works. This is not unlike the rhetorical revolution that occurred during the transition from oratory to written form and again with the printing press. New media creates a form of disembodied rhetoric, one that is, as N. Katherine Hayles argues, based outside of the humanist tradition of the self-realized individual to the multiplicities of subjectivities that are cybernetic (a

la Haraway) within the external memories of information systems (such as the internet). New media are challenging rhetoricians to retheorize rhetoric, from rhetorical genres (Ian Bogost proposes procedural rhetoric to account for the rhetoric of computer games) to rhetorical tropes (see McAllister's *Game Work: Language, Power, and Computer Game Culture*). This panel proposes to add to these conversations by investigating the ways that new media and rhetorical theories are in a current state of dialectical transformation in order to account for modern methods of storing, creating, and circulating meaning.

Jennifer DEWINTER
(Worcester Polytechnic Institute, USA; dewinter@email.arizona.edu)
New Media, Rhetorical Contexts, and the Collapse of Space-Time

Rhetoric owes its understanding of "context" to two traditions: a classical understanding from Latin (contexto, or to weave together) and an anthropological understanding explored by Malinowski as "situation". Both understand rhetorical context as a specific space and time. The complications that new media (media that organizes information in either databases or algorithms) bring to the idea of a place-based context are, I argue, unique. Consumers have the ability to download music via bit-torrent, which samples small selections of files from multiple sites in order to compile a whole text. Such practices complicate sites of production and consumption while emphasizing circulation. Consumers can watch anime produced in Japan, animated in Korea, uploaded to the internet, subtitled by a person in Canada and distributed, for free, to anyone who has a media player on their computer and a fast internet connection. These examples complicate traditional notions of context by adding a multiplicity of contexts that from which producers (creators) and consumers (audiences) simultaneously act and interact with global circulation. In addition to collapsing multiple contexts via speed, new media also makes possible the creation of virtual contexts. Online environments provide players with virtual worlds in which they can act, from engaging simple commerce such as buying bread or a house to developing complex relationships with people and objects. Such environments act to complicate the multiple contexts in which people simultaneously interact: the material contexts of their physical places and the virtual contexts in which they act. This presentation will theorize a rhetorical context of new media by applying Virilio's theories of space-

time compression to account for the simultaneity of access and communication across vast distances. I will start with traditional understandings of rhetorical context and a discussion of why these understandings are not applicable to the rhetorics of new media. Following this, I will outline space-time compression and how it changes our understanding of rhetorical context and thus how rhetoric functions within a context that is not longer place-bound. Such an inquiry is timely as new media are changing the way that knowledge, communication, and persuasion are created, disseminated, and consumed.

Daniel GRIFFIN
(University of Arizona, USA; griffin@email.arizona.edu)
Rhetorics of New Media Adaptation

The relationships between new media (those based on algorithms and databases) and old media (those grounded in print and broadcast) calls to mind Walter Benjamin's assertion that "storytelling is always the art of repeating stories". But increasingly, the order by which that retelling takes place is gaining complexity. With the rise of media conglomerates, the need for profitability has placed an increasing strain on the previous model of licensing established properties. Scholars such as Linda Hutcheon explore the components that have traditionally influenced the processes of adaptation while the work of Henry Jenkins points to the potential for audience empowerment through increased interaction and influence with media artifacts. Embedded in both of these styles of investigations is a concern with the functions of rhetoric that necessarily correspond to changing forms of new media adaptation. Therefore, this paper will explore the rhetoric within and resulting from new media works: both those adapted from old media artifacts and those that are generated as new media with the intent to be adapted back into so-called traditional media. In doing so this paper will highlight the increasing need to take up Douglas Kellner's charge for a "multiperspectival" approach to research. The paper will explore the current state of adaptation studies and then argue for the need for increased direct attention to rhetoric to help answer some of the problems in the field. Then the paper will explore the increasing use of new media artifacts to reinvigorate old media brands. In doing so, this paper will explore the rhetorics embedded in new media artifacts and the need for scholars to investigate said rhetorics to better understand how new media highlights an increasingly global and commodified rhetoric that serves to both connect and separate its audiences.

Jason THOMPSON
(University of Wyoming, USA; sawthompson@gmail.com)
Toward a Rhetorical Poetics of New Media

Though a poetics sufficient to understand new media has yet to be articulated, one does exist that shapes meaning, and this presentation seeks to give voice to how that shaping occurs. I will outline a history of poetics and theorize how new poetics have been formed in the past then will interrogate two new media objects, offering the foundational principle of new media poetics: that metaphor is the engine behind meaning-making. This will allow me to explicate how memory works in both the enthymeme and in metaphor (representative of rhetoric and poetics, respectively) and to argue a second principle of new media poetics: that unmediated memory practice is inconvenient and should be discarded. To put this another way, instead of commanding users to forget, new media objects consistently invite users not to remember.[1]

If a nontraditional new poetics "one that needed no herald or manifest" is currently dominating new media (by making knowledge), and if one important engine to drive that meaning-making is metaphor, then because metaphor relies as it does on memory, memory can be seen as the engine behind metaphor. This presentation, then, examines how memory has functioned in rhetoric (enthymeme) and poetics (metaphor) in order to create knowledge; such an understanding is necessary before we can examine the place of memory in a poetics of new media.

[1] For example, when I purposely misspell "remember" by typing "remember," MS-Word automatically corrects my error and does it so quickly that I can miss witnessing the change. With the Autocorrect feature activated, I literally cannot forget to correctly spell "remember" because I am never invited to recognize my error in the first place.

Amelia FERNÁNDEZ RODRÍGUEZ
(Universidad Autónoma de Madrid, España; amelia.fernandez@uam.es)
Estrategias persuasivas en la comunicación digital: los espacios lectores

La comunicación que propongo se basa en una reevaluación de los hábitos lectores en el espacio digital, abordando la adecuación del canal a las estrategias persuasivas así como artísticas a la nueva recepción. El nuevo escenario abierto,

de naturaleza audiovisual, presenta retos renovados a la vez que invita a una reflexión innovadora sobre los antiguos hábitos que implicaban una captación del conocimiento centrada en la lectura y abocada al libro y, en definitiva, a la imprenta como medio tecnológico. El medio digital ha abierto además nuevas disposiciones persuasivas que han permitido abrir escenarios renovados para la Retórica como disciplina atenta a la persuasión. La propuesta se centra por un lado en una evaluación de los nuevos medios a la vez que explora la oportunidad de analizar desde un cambio tecnológico de primera magnitud los antiguos condicionantes lectores y en definitiva receptores.

Michael MACDONALD
(University of Waterloo, Canada; m2macdon@uwaterloo.ca)
Operation Athena: Power, Persuasion and Information Warfare

This essay explores an important new site of rhetorical theory and practice: Information Warfare (IW). As information becomes the currency of power in global politics, military thinkers are rediscovering the value of rhetoric as an instrument of "national power and authority" (Defense Science Board). In fact, the use of persuasive information (not just data or intelligence) is now recognized as a new medium of power and a core element of American grand strategy for conflict in the age of global information. And yet, despite the profound implications of this rhetorical turn in military affairs, scholars have devoted little attention to the use of rhetoric at the level of military doctrine, tactics, or strategy. Drawing on unclassified reports, manuals, and vision statements from across the U.S. military, this essay attempts to show that the revolution in military affairs (RMA) has in turn made possible a parallel revolution in rhetorical affairs that situates the art of rhetoric – the power to convince, influence, and persuade – at the center of a "new vision" or "new paradigm" of warcraft and statecraft alike: the military is retooling the entire armamentarium of rhetoric for the global "battle-space" of information.

In the course of exploring the rhetorical dimensions of information warfare, I address the following questions (among others): How does InfoWar appropriate the techniques of sophistic rhetoric – stealth, agility, deception, cunning, and opportunism – in its efforts to create an "insurgent" global communications

strategy? How does Infowar translate military doctrine (eg.: "Full Spectrum Dominance") into rhetorical doctrine ("Full Spectrum Influence")? How does InfoWar mobilize new information technologies as media of influence and persuasion? How does InfoWar exploit the emergence of a global infosphere to dissolve the distinction between foreign and domestic audiences and, with it, the traditional boundaries between information (Public Affairs) and propaganda (Public Diplomacy)? Above all, how does this new doctrine of InfoWar help explain the success of the campaign to install the global war on terrorism as the new "national security meta-narrative" (Department of Defense)? As the information revolution continues to push armed conflict toward immaterial war and the soft power of "friendly conquest," it is instructive to recall the ancient affinities between violence and persuasion. Despite her flowers, love spells, and shimmering garments, Peitho is also the attendant of Bia (force) and, in Hesiod's Genealogy, "daughter of Night and designing ruin." I believe that understanding this new mixture of violence and persuasion in our time – the hard edge of soft power – remains one of the most pressing responsibilities of the student of rhetoric.

Jeudi, 23 juillet 2009 / Thursday, July 23, 2009

16h45-17h00 / 4h45 PM – 5h00 PM

Université McGill, Édifice Leacock, Hall d'entrée / McGill University, Leacock Building, Main Hall
Pause café / Coffee Break

Jeudi, 23 juillet 2009/ Thursday, July 23, 2009

17h00-19h00 / 5h00 PM – 7h00 PM

Université McGill, Édifice Leacock / McGill University, Leacock Building
Séances parallèles de la Société internationale d'histoire de la rhétorique (ISHR) / Parallel Sessions of the International Society for the History of Rhetoric (ISHR)

Séance 31 / Session 31 - Salle / Room 109

Rhétorique grecque / Greek Rhetoric
Présidence / Chair: Terry PAPILLON
(Virginia Tech, USA; Terry.Papillon@vt.edu)

David MIRHADY
(Simon Fraser University, Canada; dmirhady@sfu.ca)
The Disappearance and Reappearance of Exetasis

The Rhetorica ad Alexandrum (5, 37) introduces a species of oratory called "investigative" (exetastikon), which is to be used to elucidate choices, acts, and words that contradict each other or otherwise the life of the person making them. One premise of this species, clearly, is that the credibility of a statement is particularly affected by subjective elements of the speaker. Indeed, Socrates challenges his accuser Meletus' accusation against himself (Apol. 24c) through just such a method of investigation (exetasis). But in other Athenian oratory terms associated with such investigation largely disappear in the first half of the fourth century, and in his rhetorical theory, Aristotle banishes it to the realm of dialectic. This study will posit that the language of this species of oratory became closely associated with Socratic dialectic and so generally disappeared from the law courts, emerging only in cases associated with the scrutiny (dokimasia) of orators until it was reclaimed for rhetoric in the Rhetorica ad Alexandrum. In so doing, the Rhetorica ad Alexandrum re-bridges a divide between philosophy and rhetoric that had been established by Plato and sustained by Aristotle.

Marie-Pierre NOËL
(Université Paul-Valéry (Montpellier III), France; marie-pierre.noel@wanadoo.fr)
L'usage des preuves chez Isocrate : l'exemple du tekmèrion

Même si de nombreux points de contact ont déjà été soulignés entre la Rhétorique à Alexandre et la conception de l'art du discours que l'on trouve chez Isocrate, ce qui suggère au moins un arrière-plan technique commun, l'usage que ce dernier fait du vocabulaire de la preuve (pistis) n'a jamais été considéré comme systématique. Ainsi, on interprète souvent comme de simples synonymes des termes comme sèmeion, tekmèrion, elenchos, qui apparaissent dans l'ensemble de son œuvre, sans justifier leur différence d'emploi.

Nous voudrions montrer ici – en prenant essentiellement l'exemple du tekmèrion – qu'Isocrate fait au contraire un usage cohérent et très précis de ces termes, qui correspond aux définitions que l'on trouve dans la Rhétorique à Alexandre et qui

éclaire parfois aussi le fonctionnement et la portée de ce mode de preuve là où la définition de l'auteur du traité, différente de celle d'Aristote dans la Rhétorique, demeure pour nous un peu obscur. On verra aussi comment cet usage, hérité de la pratique judiciaire et des technai sophistiques, s'inscrit, chez Isocrate, dans le cadre d'une nouvelle forme de discours, reposant sur l'eulogia et marqué non par sa technicité mais par son unité.

Thomas BLANK
(Universität Tübingen, Germany; thomas.blank@uni-tuebingen.de)
 (Isok. X 1) - Isokrates über paradoxe Rede-Themen

Der Vortrag beleuchtet die Bedeutung der Themenwahl für die Durchführung der enkomiastischen Abschnitte in Helena und Busiris. Ausgangspunkt ist seine Kritik an den gleichnamigen Reden des Gorgias und des Busiris. Mit der Wahl von Helena (Gorgias) bzw. Busiris (Polykrates) als Gegenstände von Lobreden stellen diese sich bewusst gegen die literarische Traditionv - in der Absicht, an besonders schweren, paradoxen Gegenständen ihre eigenen Fähigkeiten und die Überzeugungskraft rhetorischer Techne zu demonstrieren.

Isokrates zeigt in der Durchführung seiner Reden Helena und Busiris, dass nach seiner Rhetorik-Auffassung paradoxe Reden sich niemals auf konsistente Argumentationen stützen können. Dem aufmerksamen Beobachter wird keine paradoxe Rede als überzeugend erscheinen. In diesem Bewusstsein stellt Isokrates im Busiris seine eigene Lobrede auf den ägyptischen König wieder in Frage (XI 30-33) und bezeichnet die exemplarische Durchführung des Busirislobes als Spielerei (XI 9). Beim Thema der Helenarede dagegen handelt es sich nach Isokrates' Überzeugung keineswegs um eine paradoxe Themenwahl, weshalb ein korrekt durchgeführtes Lob auf Helena mehr Material bietet als Isokrates selbst ausarbeiten kann (X 69). Insofern richtet sich die Kritik an Polykrates gegen dessen paradoxe Themenwahl (XI 49), die Kritik an Gorgias dagegen richtet sich gegen die falsche Auffassung, bei Helena handele es sich um einen paradoxen Gegenstand für eine Lobrede. Aus diesem Grund lobt Isokrates die Wahl der Helena als Gegenstand eines Enkomions - und kritisiert die Durchführung der gorgianischen Rede als Apologia (X 14-15).

Michael GAGARIN
(University of Texas at Austin, USA; gagarin@mail.utexas.edu)
The Rhetorical Structure of Demosthenes' De Corona

In the trial On the Crown Demosthenes (D) won acquittal overwhelmingly. One important reason for this is the extraordinary organization (dispositio) of themes and arguments in D's speech. D develops an intricate web of recurring themes that build to a climax. Among these are the involvement of the gods in human affairs, the contrast between monarchy and democracy, and the contrast between speech and silence. And D uses even minor themes to construct the complex web of his speech. My paper will examine two or three of these.

One example is the theme of eunoia -- goodwill, loyalty. In his opening sentence (18.1) D asks the gods to show him the same eunoia as he has always shown the jury, and he repeats this request at the end of the proem (8). He also three times (3, 5, 10) asks for the jury's goodwill in similar language. On the surface these appear to be routine requests, but D holds on to this themethroughout the speech. He speaks of the goodwill others feel toward the Athenians (94), the goodwill the gods have shown the Athenians (153, 195), the loyalty the rich can be expected to show the city (171), and above all D's own goodwill toward the people (173, 286), this last in clear contrast to Aeschines' lack of good will toward them (273, 276, 286). Then, at the end D echoes all these points, using eunoia 7 times in the last 14 sections (311-24) -- Aeschines' claim to eunoia is empty (311, 312), especially by contrast with the eunoia of men of the past (314, 316). Everyone (except Aeschines) competed to show eunoia toward the city, including D (320), and D's own eunoia to the city has been demonstrated time and again (321, 322).

Eunoia is a relatively minor theme in D's speech, but the way he maneuvers it from a throw-away request for the gods' goodwill into a major aspect of his career illustrates the rhetorical skill with which he composed this speech.

Séance 32 / Session 32 - Salle / Room 927

Aristote / Aristotle

Présidence / Chair: Edward SCHIAPPA

(University of Minnesota, USA; schiappa@umn.edu)

Michael HOPPMANN
(Universität Tübingen, Germany; michael.hoppmann@uni-tuebingen.de)
Objections in Aristotelian Argumentation Theory

Scattered over his logical (An. Pr. 69a37ff.), dialectical (Top. 157a35ff.) and rhetorical (Rhet. 1402a31ff.) work we find the term "enstasis" at central places in the Aristotelian theory of argumentation. Usually translated as "objection" in English, this term in Aristotle denotes the alternative to a counterargument.

The dichotomy between a counterargument and a second alternative (e.g. "critical question" or "undercutter") is well known to modern Argumentation Theory. In this paper I will present a close analysis of the characteristics of "enstasis" that can be deduced from Aristotle's work and contrast his concept to corresponding modern theories.

The driving question behind this analysis is whether those modern dichotomies are (potentially without knowledge of the authors or at least without their reference to Aristotle) a replication of Aristotelian theory or whether there is a systematic difference. In the latter case modern theories might be either superior to their Aristotelian counterpart in this aspect or they might be enhanced and enriched by embracing the Aristotelian distinction.

Daniel CUTSHAW
(Old Dominion University, USA; dcutshaw@odu.edu)
Aristotle's Topoi: Finding A Place for Ethical Argumentation

Where the borders of demonstration, dialectic, and rhetoric are has been a problem ever since Plato. The medievals, though their primary curriculum was Trivium in name, never seemed to have come to a conclusion on the matter (though the late placing of dialectic under grammar by the speculative grammarians is telling for the relationship between language, dialectic, and world that I hope to work with here). Most modern attempts to draw these boundaries, whether explicitly dealing with the question or not, have tried to stuff demonstration and dialectic into a pouch of rhetoric, resulting in "Big Rhetoric." My goal here, however, is not to diligently trace the problem through history or totally clear up the misunderstandings but to examine one of the dividers, universals and

particulars, in an Aristotelian strand of thought. Aristotle seems to make the claim that demonstration deals with universals and particulars (in the first and strongest figure) and dialectic with universals, and Boethius, the most in touch with Aristotle of the early medievals, states more clearly than Aristotle that dialectic deals with universals while rhetoric deals with particulars. I hope to show that one reason for the problem of distinguishing demonstration, dialectic, and rhetoric and their domains may be traceable to this divide where it occurs among the different types of topoi, that there is a "place" where universals and particulars are changed or exchanged and where demonstration, dialectic, and rhetoric cross over, the only thing keeping the lattermost separate being an ethical approach. I will try to reveal this ethical approach, though it perhaps be undermined by Aristotle's assumptions that Bonaventure critiques, in Aristotle's connection between dialectical and rhetorical topoi, not only in the Rhetoric but also in other works, such as the physical treatises. Finally, though this paper somewhat acts a history of a topic of rhetoric rather than examining how such a history should be carried out, I also hope to use my efforts here to fulfill one of the ancient uses of history, i.e., to briefly summarize the import of the connections in and through the topoi, as well as their ethical implications, for rhetoric in today's public sphere.

Richard GRAFF
(University of Minnesota , USA; graff013@umn.edu)
The Agonistic and Written Styles after Aristotle's Rhetoric

In his final chapter on prose lexis, Rhetoric 3.12, Aristotle describes differences between an "agonistic style" (lexis agônistikê) appropriate in the debates of the assembly or law courts and a "written style" (lexis graphikê) suited to epideictic oratory. In most particulars, Aristotle's account codifies a stylistic distinction appearing in earlier authors; Aristotle's contribution consists in his giving the distinction a firmer base in an explicit generic framework and in describing the qualities of each style in somewhat greater detail. A source of valuable insights into both the oral performance and written production of oratory in fourth-century Greece (see, e.g., Gagarin 1999; Graff 2001; Innes 2007), Aristotle's discussion has also been cited as an important step in the evolution of ancient style theory. Neil O'Sullivan (following Quadlbauer) has identified the agonistic/written distinction as an influential precursor to the various theories of style types or characters (genera dicendi, kharaktêres lexeôs) which are a fixture in later rhetoric and style manuals (O'Sullivan 1992; Quadlbauer 1958). In this paper, I test this thesis by close

examination of the later sources, including those most likely to have felt Aristotle's influence. I argue that while certain qualities of style recognized in Rhet. 3.12 do find their way into the mainstream of later theory, in some authors--notably, Demetrius and Quintilian--the agonistic/written distinction also persists in its pure, Aristotelian form. This fact provides an important barometer of later antiquity's knowledge of principles deriving from Aristotle's Rhetoric and of the authority granted to early peripatetic style theory. The paper will show, however, that the agonistic/written distinction received little elaboration in the later works and that some later authors evidently misinterpreted elements of Aristotle's account. What is more, where a version of the agonistic/written distinction does appear in later works, it is kept apart from the developed theories of types and characters most familiar to historians of rhetoric. In sum, this paper will argue that the Aristotelian distinction between the agonistic and written styles was known to later rhetoricians, was considered a minor but discrete classification, and was largely overshadowed though not totally absorbed by the various competing post-Aristotelian systems.

Séance 33 / Session 33 - Salle / Room 110

Rhétorique cicéronienne : thèmes, modèles et fortune / Aspetti della retorica ciceroniana: temi, modelli, fortuna
Présidence / Chair: Lucia MONTEFUSCO
(Université de Bologne, Italie; lucia.montefusco@unibo.it)

Descriptif de la séance / Description of session
La singolare produzione ciceroniana è tale per qualità e quantità, per rapporti diretti tra prassi e riflessione teorica da costituire una tappa miliare per l'avanzamento degli studi retorici. Di qui la necessità di tornare a riflettere su alcuni elementi strutturali che contraddistinguono il corpus compatto di testi pervenutoci. Nell'impossibilità di condurre un'analisi che abbia la pretesa di costituire una tappa definitiva, si prevede di soffermare l'attenzione su tre elementi: il primo riguarda la presenza di alcuni topoi che tornano come invarianti nella produzione ciceroniana come a scandire attraverso la grana grossa di alcune reti di metafore il procedere del ragionamento persuasivo; il secondo pone al centro dell'attenzione il procedere del ragionamento retorico attraverso la costituzione di trame di senso che sfruttano i canali comunicativi del linguaggio fisiognomico. Si considererà infine la novità della retorica ciceroniana attraverso l'analisi della fortuna di un testo, quale la pro Milone, che a più riprese tornerà a far discutere generazioni di studiosi in ragione della sua singolare riuscita.

Valentina BONSANGUE
(Università degli studi di Palermo, Italia; vbonsangue@hotmail.com)
L'irosa eloquenza delle strumae. A proposito dell'in Vatinium di Cicerone

Notoriamente, la carica di evidentia che il corpo possiede costituisce essenziale strumento di persuasione nell'atto semeiotico dell'oratore che mentre parla agisce, accompagnando le parole con i gesti. Tuttavia, attraverso un percorso nelle invettive ed in via privilegiata nella in Vatinium ciceroniana, è possibile dimostrare come la forza iconica del corpo sia in grado di fornire strumenti utili al ragionamento persuasivo, in special modo quando si tratti di quello dell'imputato. Esso ne diventa parte intrinseca in quanto viene inserito opportunamente in una delle premesse di un entimema atto a dimostrare la colpevolezza del reus, come avviene per le strumae ripugnanti di Vatinio. Tutto ciò è possibile tramite una lettura fortemente orientata e spesso deformante dei caratteri fisici del corpo, secondo le dottrine dettate dalla fisiognomica. In questo modo, le parti del corpo divengono evidenti segni di emozioni, inclinazioni e comportamenti determinanti per le strategie dell'avvocato.

Maurizio Massimo BIANCO
(Università degli studi di Palermo, Italia; mm.bianco@libero.it)
Urbana militia. Oratoria vs guerra nella Pro Murena

Se già nel de oratore (I,1; I, 43,44; I,48,49,55) Cicerone prospetta una scala teorica di valore tra l'arte oratoria e l'arte militare, una riflessione sul campo emerge comunque da una analisi dell'orazione Pro Murena, dove la questione appare di primo piano. Consapevole di trovarsi in un momento cruciale per la Repubblica romana, Cicerone concentra l'attenzione sulla necessità virtuosa di difendere la patria: benché non manchino passaggi di tono spettacolare e umoristico, l'orazione nell'insieme è costruita con idee solide, sostenute e talvolta preoccupate. Impegnato nel duplice ruolo di oratore e di uomo di stato, l'Arpinate, dopo avere sottolineato la supremazia del bellum, articola nella propria strategia difensiva un ragionamento di tipo sillogistico, grazie al quale alla fine il personaggio Cicerone si confonde nel personaggio Murena e l'impegno oratorio (l'urbana militia) finisce per eguagliare la fatica politica e militare.

Alfredo CASAMENTO
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La Pro Milone dopo la Pro Milone

Le tormentate vicende che hanno accompagnato la gestazione del processo politico a carico di Milone fanno sì che la performance ciceroniana risulti sollecitata da innumerevoli fattori che concorrono a rendere questo testo un 'prodotto' unico nel pur ricco e variegato corpus oratorio. Ed è proprio tale unicità ad avere attratto l'interesse e l'attenzione delle generazioni successive che, in contesti più o meno legati alla riflessione retorica su cui converrà indagare, si sono confrontate con questa orazione finendo col restituirle quel successo che il quadro storico e i fermenti politici le avevano negato. In ragione, probabilmente, dell'eccellente qualità della scrittura e della maturità raggiunta dall'autore.

Séance 34 / Session 34 - Salle / Room 210

Rhétorique antique / Ancient Rhetoric
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Cristina PEPE
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Lo statuto della storiografia nella teoria retorica antica

L'indagine sui rapporti tra storiografia e retorica è indispensabile per stabilire lo statuto epistemologico che l'antichità attribuiva alla storia. La quasi totale assenza di trattazioni sistematiche Peri historias sembra essere la prova della carenza di un approfondimento metodologico sul genere storiografico nel sistema letterario antico. Tuttavia, il dibattito sulla sua qualificazione e sulle sue finalità trova largo spazio all'interno della trattatistica retorica. Già a partire dal IV secolo a. C., lo studio della storia entra nel curriculum dell'oratore e ciò per una duplice ragione. In primo luogo, secondo l'insegnamento tucidideo, la conoscenza dei precedenti politici e militari è necessaria per decidere più consapevolmente la propria condotta e per esercitare un'efficace azione di governo. Inoltre, come evidenziato da Isocrate e Aristotele, il ricorso all'exemplum storico si rivela, nella strategia oratoria, uno

strumento di grande efficacia per convincere i giudici o l'assemblea. Più tardi, nelle scuole dei retori la lettura delle opere dei grandi storiografi comincia a svolgere la funzione di modello stilistico entrando così nel campo dell'elocutio e i temi storici sono frequentemente scelti nella pratica dei progymnasmata e delle declamazioni. La presenza costante della riflessione sul passato determina una notevole fioritura di teorie che cercano di collocare la storiografia nell'ambito dell'eloquentia e, in particolare, in quello specifico dei generi oratori.

L'intervento si propone di analizzare le principali posizioni espresse dai retori antichi sullo statuto della storiografia: quella che, in ragione della presenza dei discorsi e dell'analisi politica, ne sostiene la pertinenza al genere deliberativo; la seconda, più diffusa e sostenuta tra gli altri da Cicerone e Quintiliano, che la include nel genere epidittico in virtù del suo carattere narrativo-descrittivo e dello stile brillante, opposto a quello dell'oratoria agonistica. Attraverso la testimonianza di autori come Rufo, Siriano e Nicolao Sofista, sarà possibile mettere in luce come lo sforzo di sancire l'integrazione della storiografia nel sistema retorico conduca in ultima istanza ad individuare nell'historikon un quarto genere del discorso retorico, che va ad aggiungersi ai tre canonici teorizzati da Aristotele.

Kristine BRUSS
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Antecedents of Boredom in Greek Rhetoric: Monotony and the Attractive Style in Dionysius' On Literary Composition

Is it possible that the ancient Greeks were not bored by rhetoric ?

In two recent books on boredom, Spacks' Boredom: The Literary History of A State of Mind (1995) and Goodstein's Experience Without Qualities: Boredom and Modernity (2005), the authors assert that boredom is a modern invention, noting that the word does not appear until the 18th century. Although the term "boring" pervades contemporary discourse, it is indeed curiously absent in ancient Greek texts, including rhetorical works. There is no word for boring in ancient Greek; hence, strictly speaking, we can't say that Greeks were bored by rhetoric.

The absence of the word "boring" does not preclude the possibility that the Greeks experienced something akin to boredom in the realm of rhetoric, but it

does present a challenge in determining how best to describe and understand that experience. In this paper, I take a step in that direction by examining Dionysius of Halicarnassus' On Literary Composition. I shall focus, in particular, on Dionysius' discussion of attractive composition (11-12), which he describes in language similar to that which we would associate with boredom or its opposite states (e.g., interest, engagement). According to Dionysius, attractive composition is associated with "freshness, charm, euphony, sweetness, persuasiveness, and all such qualities"; its function is to "completely enchant" listeners. With respect to the ways in which a speaker might fail to enchant listeners, Dionysius cites monotony as one example, making observations such as, "Thus I say that we should relieve monotony by the tasteful introduction of variation." Those who ignore this advice, according to Dionysius, are likely to annoy their audience.

Modern listeners can undoubtedly relate to Dionysius' comments, but this may be due more to the modern translation than to Dionysius himself. "Monotony," for example, appears three times in the translation of Dionysius' comments, yet the word monotonia, of late Greek origin, does not appear in the Greek text in any of those instances. This suggests, as I will make clear in my analysis, that careful attention to the original Greek is imperative when reconstructing an account of this nature.

Michele KENNERLY
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Mercury's Lyrical-Rhetorical Purchase in Horace's Odes I.10 and III.11

Riddling out the significance of Mercury to Horace's person and persona(e) requires both care and daring. On a medium level, Mercury provided Horace with his two lyrical-rhetorical media, the lyre and language. On a material level, Mercury has commercial ties. What purchase, in terms of Horace's lyrical-rhetorical voice, does Mercury afford him? If Horace operates within a "rhetoric of economy" (Oliensis) wherein poets constantly make, remake, and unmake "rhetorical negotiations" (Bowditch), invocations of Mercury in this context of poetic exchange, interchange, and patronage bank on the god's areas of influence.

But there's more. Though it is generally agreed that Horace invests Mercury with polysemy beyond the god's usual range of associations (by connecting Mercury to Maecenas and Augustus, for instance), one of Mercury's traditional functions—as

psychagogue—comes to the fore in Horace's odes to a degree previously unexplored. Whereas earlier scholarship on Augustan-age poets explored rhetoric's stylistic dimensions only (e.g., Conte), recent works on Horace have ventured into rhetoric's argumentative, social, and performative dimensions (Davis, Dunn, Oliensis). Yet, scholarship on Mercury's functions in the Odes has not explored the rhetorical valence and relevance of psychagôgia. The soul-guiding dynamic entails knowing one's audience—not just knowing what they find compelling or offensive, but knowing how to use their inclinations to lead them in the desired direction.

Throughout his Odes, but particularly in his two Sapphic hymns to Mercury (I.10 and III.11), and even in his Ars Poetica, Horace conceives of his own poetic project psychagogically, translating its Greek terms into his Roman situation.

Prédication et colonisation / Artes praedicandi and Colonization
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Del sermón manuscrito al sermón impreso: una retórica de los paratextos
en la literatura homilética de los siglos XVII y XVIII en la Nueva España

Los problemas que representó la transmisión de los sermones medievales, es decir, su carácter o esquemático o de copia rápida de un discurso emitido de forma oral, tomaron al inicio de la edad moderna un cariz diferente. En esta ponencia me propongo rastrear cómo frente a la transmisión manuscrita, por lo general reflejo de la puesta por escrito por el mismo predicador de sus apuntes previos o posteriores a la emisión del sermón, encontramos, y sin duda de forma predominante en la Nueva España, una fuerte presencia del género entre las producciones impresas, rodeado de una serie de paratextos que entran con el sermón en una relación dialéctica interesante y permiten ver bajo nueva luz la inscripción de dicho género homilético en la vida cultural de la época.

María del Carmen RUIZ DE LA CIERVA
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**Una contribución a la historia de la retórica en España desde el método de
estudio retórico íntrínseco-contextual: Instrucción de Predicadores (1617)
de Francisco Terrones del Caño**

En esta comunicación se estudia una de las obras más importantes de la retórica
del Siglo de Oro español: Instrucción de Predicadores de Francisco Terrones del
Caño (Andújar, 1551 – Villalón, 1613). Esta obra, que estaba terminada en 1605 y
fue publicada en 1617, constituye un tratado retórico en el que, junto al estudio de
la figura del predicador, se exponen las operaciones retóricas con una estructura de
retórica completa que es básicamente tripartita, al estar presentes la inventio y la
dispositio y al vincularse la memoria y la pronuntiatio a la elocutio. Utilizamos un
método de estudio retórico que denominamos intrínseco-contextual, consistente
en el estudio de la obra Instrucción de Predicadores comparando su organización,
sus estructuras conceptuales, las nociones que contiene, sus posiciones retóricas,
etc. con las obras retóricas de su tiempo, especialmente las de retórica sagrada. Este
método, que ofrece nuevas perspectivas en el estudio de la historia de la retórica,
constituye una proyección del método de análisis interdiscursivo propuesto por
Tomás Albaladejo, que permite el conocimiento comparado de los textos con la
determinación de sus semejanzas y sus diferencias.

Belmiro FERNANDES PEREIRA
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**Rhetoric and the Meeting of Cultures: Portuguese Jesuits Present Japan to
the Roman Curia in 1585**

In the very first colleges of the Society of Jesus the teaching of rhetoric acquired
an important position: only through an eloquence informed by the precepts and
practice of the ancients would study progress and communication be achieved in
any circumstance or place. As is well known, this pedagogical experience resulted
in the establishment of a complete programme of instruction in rhetoric in the
final version of the Ratio Studiorum.

The desire, which at the beginning of the century encouraged Diogo de Gouveia to create 50 study stipends at the Parisian Saint Barbara College (in order to educate theologians for the evangelization of the discovered and conquered territories), was finally satisfied when, in 1555, D. João III gave the Jesuits the Colégio das Artes in Coimbra. If the apologetic purpose was not absent from the literary education on offer there, the advantages of preparation in rhetoric were already noted in the letters sent from Brazil and from Asia by the first Jesuit missionaries.

It is from the perspective of the usefulness of the study of rhetoric for evangelization and for the intercultural dialogue that the Oratio habita a Gaspare Consaluo Lusitano in Legatorum Iaponiorum introitu (Rome, apud Franciscum Zanettum, 1585) will be analysed.

Four Japanese princes, accompanied by two Jesuits, left Nagasaki for Rome in February 1582, in order to swear their allegiance to the Pope. The oratio oboedientialis, directed at Pope Gregory XIII, was presented by the experienced Latin orator Father Gaspar Gonçalves. Another Jesuit, Duarte de Sande, wrote an extraordinary travel book on the eight-year long journey of the Japanese aristocrats which appeared in Macao in 1590 (cf. Américo da Costa Ramalho, Duarte de Sande: Diálogo sobre a Missão dos Embaixadores japoneses à Cúria Romana, Macau, Fundação Oriente, 1997).

Susan ROMANO
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Mexican Sacrament Handbooks and Their Contribution to Colonial Historiography

Renewed attention to rhetoric's handbook tradition supports a practice-centered historiography of particular value for studies in American colonial rhetoric, where sites of religious teaching were primary venues for rhetorical activity and speculation on the entailments of language and persuasion (Abbott). Featuring two handbooks from Mexico's colonial period—Bartolomé de Alva's Confessionario Mayor, y Menor en Lengua Mexicana (1634) and Manuel Pérez's Farol Indiano: Guía de Curas de Indios (1713)—I propose that because it privileges instructional rhetoric, handbook-centered historiography produces new refractions of an occidental tradition under significant pressure by racial,

cultural and linguistic difference. The handbook tradition in colonial Mexico took the form of sacrament guides, that is, publications designed for use during the instructional experience. Guide authors and users were professional Christians charged with teaching religious truths; "students" were positioned in these guides as raced learners of European religion and culture. We can trace the genealogy of the genre from medieval confession manuals through that great watershed of the Reformation and Counterreformation: public versus private venues for moral discipline (MacCulloch). The privatization of confession and penance under reformed Catholicism required the production of priests' guides for managing this new practice (Homza), and the genre was further developed in the Americas as a practical response to the instructional dilemmas posed when fixed, religious truths met flexible vernaculars for articulation of these truths—that is, native languages in flux and hence unmanageable in both their forms and their practices. Thus I explore the hypothesis that American dubia arise from the instructional venue itself, from the experiences of those positioned as teachers and those positioned as students in conflict over issues of truth and language. I use the Alva and Perez handbooks to examine the degree to which arguments embedded in broader public discourse (e.g., the Las Casas-Sepulveda Valladolid controversy on the humanity of the Amerindian) draw from or exclude instructional experiences and the degree to which the occidental arts and forms, e.g., quaestio and dialogue, are nuanced by the experience of catechetical instruction in colonial Mexico.

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Séance 36 / Session 36 - Salle / Room 738

Rythme rhétorique/Rhetorical Rhythm
Présidence / Chair: Vessela VALIAVITCHARSKA
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Descritif de la séance

The rhetorical rhythm in Antiquity has been, if at all, studied under stylistics, and not as one of the most influential layers of composition. Parting ideologically from the studies by Meschonnic and methodologically from studies on Greek and Latin (Steinrück, Päll from the group DAMON), the panel discusses the present situation of the study of prose rhythm, pointing to the future directions of studies. Although focusing on Greek Antiquity, the parallels from Latin and modernity have been taken into account.

The opening by Dr. Janika Päll (Tartu, Estonia) discusses the function of prose rhythm in attic oratory and sophistic, as well as in preaching during the Late Antiquity. She explains the method as a phrase analysis, which studies word choice (incl. frequency and dynamics), syntactic structures up to rhetorical (mostly repetition) figures and syllabic rhythm. She analyses the evaluation of phrase rhythm devices in ancient theory and practice of rhetoric (incl. topoi about skilled rhetoric as 'bad').

Mme Elle Vaht (Tartu, Estonia) studies the usage of speech rhythm devices in Greek magical texts, as well as the evaluation of magic and incantations in Antiquity.

Janika Päll proceeds with a comparison of rhythm in sophistic authors (Gorgias, Himerios, Dio Chrysostomos), attic orators (Demosthenes, Isocrates) and Christian texts (gospels, homilies by St. Basileios and St. Gregorios). She demonstrates the passage of sophistic prose rhythm inventory into preaching, investigating the ideological implications of this process.

Dr. Martin Steinrück (Fribourg, Switzerland) analyses ideology and prose rhythm in Themistios. He brings forth the implications of ideology for a choice between enumerating ('serial') and rounded ('periodic') styles during Imperial Period and analyses the rhythm of the 13th Speech of Themistios, concentrating on sound patterns, quantitative and accentual rhythm.

The closure by M. Steinrück and J. Päll presents historical conditions for changes in prose rhythm patterns (changes of accent type and vowel quantities) and its political background. If this panel finds a public, its goal, a promotion of prose rhythm studies, will be fulfilled.

Janika PÄLL
(University of Tartu, Estonia; Janika.Pall@ut.ee)
Revealing and Hiding Rhythm in Greek Oratory

The paper discusses the function of prose rhythm in attic oratory and sophistic, as well as in preaching during the Late Antiquity. The method of the study of prose rhythm is based on a phrase analysis, mostly focusing on the study of period structure (both syntactic structures and figures of structural repetition) and syllabic rhythm. However, word rhythm can be revealed in word choice (incl. the frequency and dynamics of certain words or word forms) as well.

The rhetoric of anti-rhetoric in the 4th century Athens labelled skilled rhetoric of the sophists as 'bad': anti-democratic and untruthful, whereas the argument (which could be used in opposite sides) became untrustworthy. A response to this devaluation of the argumentation can be seen in the structure of the rhetoric of Aristotle, where a great stress is laid on the presentation of a speaker's character (ethos, providing thereby credibility) and style, lexis. A great number of style figures, sicussed by Aristotle,a s well as other figures, connected to syntactic repetition (from parallelism, antithesis, to anaphora, polyptoton, circular structures etc) participate in the formation of prose rhythm.

Due to different ideologies of performance the prose rhythm can be hidden (as in Lysias) or more or less openly manifest. The comparison of rhythm in sophistic authors (Gorgias, Himerios, Dio Chrysostomos), attic orators (Demosthenes, Isocrates) and Christian texts (gospels, homilies by St. Basileios and St. Gregorios) enables to see the passage of sophistic prose rhythm inventory into preaching. The ideological implications of this process are complicated: if openly rhetorical rhythm in prose had a bad flavour in Hellenistic and Roman oratory as Asianist (although it was not prohibited for attic orators), and the moderate style corresponded to Atticist style ideal, why used the well-educated Christian fathers still this type of rhythm ? The answer could be found in the openly poetical character of such rhythms: from the beginning of poetical theory, poetry is connected to divine inspiration; as the church fathers were certainly inspired by God, the features of poetic rhythm were not banned from their preaching, on the contrary.

Elle VAHT
(University of Tartu, Estonia; Ellevaht@gmail.com)
The Function of Rhythm in Attic Curse Tablets

The relation between rhetoric and magic has been discussed since the Antiquity. Tradition names Gorgias (fifth-fourth century BC) as the founder of that discussion. The present paper is based on the assumption that there exists a relation between word-magic and rhetoric.

The main topic of this paper is rhythm in Attic spells. These belong to the corpora of lead curse tablets (defixiones, katadesmoi). Attic curse or binding spell is a rhythmically organized verbal formula, which intends to bring victims under the power and control of those, who inscribed them. So, the key element in Greek curse tablets (as in rhetoric) is a claim to power and control.

Magical texts often contain „poetical" features, such as chiasm, parallelism, figura etymologica, alliteration, polysyndeton etc. The use of rhetoric devices in incantations is almost universal, occurring in Sumerian, Akkadian, Hurrian, Aramaic and Greek (or Finnish) incantations, although it may differ in various spell types. The high concentration of poetic features in spells is probably due to their pragmatic value, as this concentration might be different in other text types from the same period or location.

One of the most important characteristics of the language of the spells is their rhythm. The main rhythm type in Attic spells is phrase rhythm, achieved by different devices of structural parallelism (parisosis, parison, gradation). Often it is realised as a defragmentation of the period into short, sometimes isosyllabical counterparts (commata and cola), but isosyllabic rhythm can appear in spells even without structural parallelism.

Rhetorical figures, connected to structural parallelism, as anaphora, epiphora, chiasm, polysyndeton, asyndeton, polyptoton and sound figures (homoioteleuton, alliteration, and paranomasia) take part in the formation of phrase rhythm. In the incantations poetic repetition is used in order to support the content: the binding or cursing words or the names of the victims (or their language, hands, property)

of the incantation are often repeated. Such repeated elements often occur in the form of anaphora, circular structure, chiasmus or polyptoton. Repetition of whatever kind is connected to variation. The function of rhythm is to strengthen the curse and to support the performance.

Martin STEINRÜCK
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Un rythme mixte pour un public mixte

L'analyse de la prose rythmique de l'antiquité dite tardive peut confirmer les thèses d'Eunape de Sardes sur le rapport entre orateur et public.

Les publics de cette époque sont mixtes du point de vue culturel et donc aussi selon le critère esthétique : des grecs traditionnels (comme Julien ou Eunape) et recourant au rythme quantitatif, des romains qui depuis le IIIe siècle prônent le rythme accentuel ou mixte, des chrétiens hellénophones mais optant pour le rythme de prose plutôt «moderne », accentuel.

Selon Eunape, un orateur comme Libanius doit être un poulpe pour atteindre toutes les couches de son public. Dans le discours 13, l'erotikos, de Thémistios, on peut observer, comment une telle polyesthétique fonctionne.

Tout en opposant à l'amour platonicien, atticiste, le nouvel amour (de l'empereur) en périodes ioniennes ou asianistes, Thémistios doit à la fois charmer le sénat romain et les grecs qui constituent les deux son public. L'analyse montre que le rythme romain s'intègre au jeu atticiste aux débuts des phrases, le rythme traditionnel à leurs fins, double jeu qu'on peut inverser.

Rhétorique au Mexique/ Rhetoric in Mexico
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Diana Leticia DEL ÁNGEL RAMÍREZ
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Dos ekphraseis de la ciudad de México en la Grandeza mexicana (1604) de Bernardo de Balbuena y en Diálogo entre un francés y un italiano de Fernández de Lizardi

El tópico de la ciudad ha sido objeto del arte retórica desde la antigüedad clásica hasta nuestros días. En los manuales se daban reglas sobre la descripción de ciudades, aunque la percepción discursiva de un mismo espacio puede variar de acuerdo a las intenciones de cada texto.

En esta ponencia se pretende analizar los recursos retóricos-literarios de que se valieron Bernardo de Balbuena en su Grandeza mexicana (1604) y José Joaquín Fernández de Lizardi en su "Diálogo entre un francés y un italiano" (1813) para crear dos imágenes contrapuestas de la ciudad de México: mítica en el primer caso y realista en el segundo. Grandeza mexicana es un poema largo en alabanza de la ciudad de México, dedicada a una dama española y perteneciente claramente al género epidíctico que se convirtió en el texto oficial de dicha ciudad. El "Diálogo entre un francés y un italiano" es un artículo perteneciente al semanario El Pensador Mexicano donde critica la visión oficial de la ciudad de México y está dirigida a los habitantes y autoridades de la todavía Nueva España. El estudio paralelo de los textos es pertinente porque Fernández de Lizardi no sólo conocía el texto de Balbuena, sino que lo cita dentro de su artículo para criticarlo. Los ejemplos provienen de momentos históricos distintos y muestran la necesidad de estudiar el contexto de cada obra, para comprender la intencionalidad de cada uno de los textos. Como ambos textos persiguen objetivos diferentes, es interesante estudiar la finalidad y la forma de la construcción discursiva disímil, además de sus tópicos.

Laura Severa ROMÁN PALACIOS
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Entre la reivindicación y el halago: la Grandeza mexicana de Bernardo de Balbuena como documento político. Relación entre retórica, poesía y análisis político social

Bernardo de Balbuena (1562, Valdepeñas, España 1627 San Juan de Puerto Rico) es conocido por su poema La Grandeza mexicana (1604) dedicado a elogiar los

edificios, los acontecimientos sociales y culturales así como al comercio y el gobierno de la ciudad de México. Se trata de un testimonio histórico sobre la vida de la ciudad novohispana con base en el cual los estudiosos del siglo pasado consideraron a Balbuena el primer poeta americano. El presente trabajo se centra en unas secciones de ese poema y, tiene el propósito de enlistar las características principales del gobierno ilustre allí descrito y demostrar la plausibilidad de considerar al texto de Balbuena en su dimensión de texto político en el que se encuentra una explícita conciencia de la relación que él considera tiene que existir entre el saber y el poder.

Esto no ha sido ponderado suficientemente en las investigaciones anteriormente realizadas pues se limitan a colocar a este autor en la larga lista de quienes hacen referencia a la ciudad de México, mismas que confrontan con informes obtenidos a través de otras fuentes. Si bien esos estudios ya han develado en la obra de Balbuena un discurso dirigido "a las fuerzas dominantes de la sociedad para obtener mercedes" no lo acreditan plenamente en su dimensión de un discurso político ocupado en precisar una visión del buen gobierno y de quienes lo ejercen ubicada en la frontera entre el afán de reivindicarlo y el interés, tanto individual por conseguir sus favores, como el más general de sugerir recomendaciones acerca de las bondades de las instituciones, características y actores del poder que conviene preservar y, ocasionalmente, de las debilidades que convendría suprimir. Por ello se puede concluir que el estudio de la vida y la obra de Balbuena sirve para iluminar algunos aspectos de la lucha por las posiciones de privilegio en el periodo novohispano, así como de la fusión entre la retórica, la tradición poética y el análisis socio político.

Víctor Manuel CESEÑA PRUNEDA
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Tres momentos representativos de la retórica política en el México posrevolucionario

A cien años de la Revolución Mexicana adquiere relevancia la revisión del discurso político: sus recursos, sus oradores y el público al que va dirigido. A partir del inicio de la lucha armada, tuvieron que pasar largos años para que la política se consolidara como práctica para dirimir las diferencias sociales. De las bélicas se pasó a la fuerza del lenguaje, constituyendo el discurso como el puntal de la vida

política institucionalizada. El empleo del discurso pasa por tres etapas: del caudillo carismático, constructor del discurso fundante de la política institucional que promovía un México ideal, se dio paso al presidente consolidado, el de la revolución institucionalizada, del unipartidismo hegemonizador de todas las expresiones posibles de pensamiento político, y se concluyó en el presidencialismo acotado, desgastado y rebasado por una práctica política que reclamaba equilibrios del poder donde los discursos de los legisladores de todos los partidos determinaran los nuevos senderos de la política. Tres retóricas surgidas del ejecutivo que se modifican en función de su contexto social.

En la ponencia se analizan las características que el discurso adquirió en los tres momentos mencionados del periodo post-revolucionario con base en el análisis de tópicos comunes y diferencias discursivas -regulados para su ejecución y eficiencia elocutoria- en tres discursos representativos del presidencialismo mexicano adaptado a la visión de un público receptor.

Tricia SERVISS
(Syracuse University, USA; pcservis@syr.edu)
Encountering Rhetorics of the Juarez Femicides: The Justicia para Nuestra Hijas Campaign

The work of rhetoricians such as Malae Powell and Victor Villanueva suggest that work within rhetorical history and theory often looks at all sites of interest through Eurocentric lens of the Western rhetorical tradition. Both Powell and Villanueva argue for new kinds of rhetorical scholarship that recognize the rhetorical autonomy of, particularly, American indigenous rhetorics. Their collective scholarship, responding to comparative rhetorical work like that of George Kennedy, challenges rhetorical scholars to meet the rhetorics of the Americas in their own contexts and traditions, investigating the histories of indigenous American rhetorics beyond the common lens of the Western rhetorical continuum. Responding to this call, the speaker begins to describe the rhetorical context, histories, and practices that intersect in Juarez, Mexico in 2008 as the murder of thousands of Mexican women that began in 1993 in the city and the surrounding area continues. The speaker will 1) briefly introduce the audience to the murders of Juarez, Mexico, 2) describe one human rights campaign developed

by Mexican rhetors in response to these murders, asking about the rhetorical histories and strategies at play, and 3) argue that we might best understand these rhetorics in their cultural and geopolitical context rather than any pre-established rhetorical traditions we bring to the site. In essence, the project begins with the seemingly insurmountable "problem" of engaging in comparative rhetorical study itself and ultimately works toward understanding the Justicia para Nuestra Hijas campaign in Juarez in its context amid the various discourses surrounding the Juarez murders. The artifacts of the Justicia para Nuestra Hijas campaign, action cards memorializing individual dead women of Juarez, will be explored with the audience, allowing the speaker to ultimately argue that we are best able to understand these rhetorics, which might be described as what Gloria Anzaldua calls mestiza rhetorics, once we abandon George Kennedy-like projects that seek to isolate, define, and compare rhetorics of various cultural groups and instead allow rhetorics to exist within their own complicated intersections, interdependencies, and tangled histories.

Séance 38 / Session 38 - Salle / Room 819

Rhétorique de la guerre / Rhetoric and War
Présidence / Chair: José A. CABELLERO LÓPEZ
(Universidad de La Rioja, España; antonio.caballero@unirioja.es)

Victoria PINEDA
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La historiografía altomoderna y la retórica de la guerra

El parentesco de la escritura histórica con los códigos retóricos es en Europa, a las alturas de los siglos XVI y XVII, indudable. Los tratados historiográficos de la época han sido objeto de estudio conjunto desde hace décadas, y también han merecido el interés de los estudiosos algunas de las obras históricas más sobresalientes, cuyos modelos han sido, por lo general, bien rastreados. Faltan, sin embargo, para el ámbito ibérico, investigaciones sobre las relaciones entre la praxis de la escritura histórica y las teorías retóricas e historiográficas sobre las que se asienta. Presento en esta comunicación el análisis parcial de un caso concreto como propuesta del tipo estudio al que me refiero.

Dentro de la narración de la Historia de los movimientos, separación y guerra de Cataluña en tiempo de Felipe IV (1645), el escritor portugués Don Francisco Manuel de Melo introduce en ciertos pasajes personajes que hablan en estilo directo. El carácter retórico de dichas intervenciones debe ser entendido como producto del pensamiento historiográfico de su autor, quien, como se sabe, había dejado escritas algunas opiniones al respecto en el Hospital das Letras y en otros textos. El objetivo de este estudio es el de desentrañar la teoría historiográfica que subyace a la inclusión de esos discursos –y junto a ellos, de otros elementos "superfluos", tales como discursos indirectos o descripciones de ciudades o lugares- para colocarla en su justa línea y adscribirla a una tradición que proviene, en última instancia, de Cicerón y de Luciano de Samósata, y que encuentra su conexión más inmediata en el tratado Dell'arte historica (1636) del jesuita italiano Agostino Mascardi.

Esther Lydia PAGLIALUNGA
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Retórica, política y periodismo

No hay duda de que el descrédito de la retórica es tan antiguo como el mismo origen de la technê que recibió este nombre. Tampoco que la denominación "retórica" es empleada contemporáneamente con muy diversas acepciones, para referirse ya a las características de un tipo particular de discurso, ya a los tropos y estilo de la poesía o la literatura, o incluso para abarcar toda comunicación humana, según afirma Bryan Garsten en Saving Persuasion. Cuando el término se utiliza para calificar el discurso político, especiamente para aludir al mismo como un intento de persuasión de la audiencia, la retórica adquiere un valor peyorativo, es decir, equivale a "engaño", "superficialidad" o directamente " vacío de contenido".

El propósito de esta propuesta es analizar la utilización del término "retórica" y su relación con el discurso político, en fragmentos extraídos de noticieros televisivos(CNN en español) y de la prensa escrita en Venezuela, en los últimos años. Para ello, considero necesario remontarnos a la concepción de esta relación en Aristóteles, y a las diversas interpretaciones que los estudiosos de la historia de

la Retórica han propuesto para la afirmación del estagirita de que "la retórica es paraphyés de la política".

Contrariamente a la posición de quienes sostienen que todo acto de lenguaje es político y retórico, los ejemplos periodísticos objeto de análisis en esta propuesta, demostrarán que sólo se manejan dos acepciones del término: 1) totalmente peyorativa y descalificadora del discurso como falso, engañoso o carente de contenido y 2) como alusión a un topos o a las características de estilo ("retórica agresiva) o al contenido del discurso (por ejemplo, "retórica patriotera"), también marcada por la descalificación.

Anne PEITER
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Rhetorik des Fragens. Zu Verhörtechniken des Ministeriums für Staatssicherheit der DDR

Ausgehend von Funden in verschiedenen Stasi-Archiven möchte ich das antifaschistische Selbstverständnis von Stasi-Offiziere zu ihren praktischen Empfehlungen für den geheimdienstlichen „Kampf" in der DDR in Beziehung setzen. Im Zentrum sollen dabei Verhörtechniken stehen, mit deren Hilfe offizielle Mitarbeiter der Stasi ihren Staat vor faschistischen Bedrohungen zu schützen meinten.

Die praktischen Empfehlungen für diese Verhörtechniken, die von der wissenschaftlichen „Elite" der Stasi abgefasst wurden, stellen insofern ein besonders interessantes Material für die Rhetorikgeschichte dar, als sie das Produkt kollektiver Forschungen sind. In der Tat promovierten Doktoranden der „Stasi-Hochschule" stets in Gruppen, die bis zu acht Personen umfassen konnten. Ziel dieser Rahmenbedingungen war es, bei den (übrigens ausschließlich männlichen) Offizieren das Gefühl zu verstärken, zu einer verschworenen Gemeinschaft zu gehören. In der Praxis ergab sich darüber hinaus eine gegenseitige Überwachung und Kontrolle, die sich vor allem in der Sprache der Dissertationen niederschlug. Aus heutiger Sicht sind diese Arbeiten fast unlesbar. Die ideologischen Vorgaben sind dafür ebenso verantwortlich wie die kollektive Angst, den „wissenschaftlichen" Kriterien der nach außen hin als „Juristische Hochschule" firmierenden Institution nicht genügen zu können. Wissenschaftsgeschichtlich sind die Arbeiten also auch darum interessant, weil sie die Entstehung von

Wissenschaftsstilen veranschaulichen. In diesen Wissenschafts-Kollektiven zu arbeiten, führte offenbar selten zu Synergie-Effekten, die die Qualität der Forschungen hätte steigern können. Vielmehr ist eine Homogenisierung der Sprache zu konstatieren, die dann auch mit dem niedrigen wissenschaftlichen Niveau der Dissertationen korelliert.

Das bedeutet jedoch nicht, dass die Doktoranden nicht äußerst raffinierte Ratschläge für die Praxis der Befragung entwickelt hätten. Im Gegenteil: Die Frage nach der Schuld von Verdächtigen wird stets von Neuem umkreist. Zugleich rücken die Texte das Problem ins Zentrum, wie es möglich sei, bei aller angestrebten „Effizienz" der Versuchung zu widerstehen, die Schuld in die Verdächtigen oder Angeklagten „hineinzufragen" – so der treffende Ausdruck einer der Verfasser. In den Passagen, in denen über den Grundsatz reflektiert wird, demzufolge bis zum Erweis der Schuld von der Unschuld des Verdächtigen ausgegangen werden muss, ist bei den Offizieren ein Unbehagen zu spüren: ein Unbehagen, das sich aus ihrer nur halb eingestandenen Verwunderung über die Möglichkeit herleitet, ein von ihnen verhafteter Mensch könne unschuldig sein. Wie diese Unschuldsthese stets von Neuem unterminiert und prinzipiell als unglaubwürdig dargestellt wird, soll im ersten Teil meines Beitrages gezeigt werden.

In einem zweiten Schritt soll es dann um die Rhetorik der kriminologischen Literatur gehen, derer sich die Stasi in ihren Überlegungen zum Verhör bediente, um die historische „Lehre", die die ostdeutsche Bevölkerung nach der Shoah erfolgreich gelernt habe, geheimdienstlich zu schützen. Zu dieser Literatur zählen pikanterweise immer wieder antisemitische Texte aus der Zeit des Nationalsozialismus, so dass sich die brisante Frage nach den Kontinuitäten zwischen den beiden Diktaturen – provozierend gesagt: nach LQI und LTI (Victor Klemperer) – stellt. Indem ich Fachliteratur zum Verhör aus der DDR mit der aus dem „Dritten Reich" vergleiche, möchte ich nicht nur den Begriff von „Schuld" genauer analysieren, sondern auch die Zusammenarbeit von mehreren Offizieren während der Verhöre genauer unter die Lupe nehmen. Auch hier blieb nämlich das Kollektiv von Bedeutung. Gefragt war eine effiziente Zusammenarbeit vor allem dann, wenn es sich um ein regelrechtes „Verhörmarathon" handelte, bei dem es darum ging, mit der Rhetorik der Frage länger durchzuhalten als der sich den Fragen widersetzende Befragte.

Dass mit dem autoritären „Hineinfragen", das bei der Stasi bis zur Anwendung von Tortur reichte, notwendigerweise auch der Zugang zu den Verbrechen der

Nationalsozialisten verstellt wurde und die Shoah zum bloßen Schlagwort und zur Verteidigung der eigenen Macht verkam, kann nicht wirklich überraschen.

In einem dritten Schritt soll es schließlich um literarische Zeugnisse gehen, die die Erfahrung des Verhörs aus der Perspektive der Opfer beschreiben und die Räume auszuloten versuchen, die der Sprache der Individuen noch für die Suche nach wirklichen, eigenständigen Antworten blieben.

Saddik GOUHAR
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Rewriting the War Narrative : The Counter -Rhetoric of the 1967 War Poetry

Within the framework of current rhetoric studies , the paper explores the representation of the Six-Day War 1967 and its tragic developments in contemporary Arabic poetry to underline the response of a generation of poets who challenge the hegemonic discourses advocated by tyrannical Arab regimes introducing a tale of defeat the Arab political establishments seem reluctant to hear. Repudiating the war and its political motives and resisting the de-historicizing process which attempts to obscure the war and its ramifications, Arab poets such as Nizar Qabbani, Mahmud Darwish, Samih al-Qasim and others promote a rhetoric of disclosure which aims to keep the painful memory of the defeat alive in the Arab collective consciousness. In an attempt to confront a structure of political myths and cultural superstitions deployed by the official state media about the superiority of the Arab armies and the possibility of obliterating Israel, these poets introduce counter- discourses interrogating narratives perpetuated by the regimes and the establishments which sustained the war. Charged with the need to bear witness and responsibility for war, the poetic discourse, studied in this paper, constitutes the first extensive narratives of trauma and defeat in modern Arabic literature. As a suppressed tradition of poetic texts production representing the consciousness of the Arab intellectual, this discourse defends the individual against the tyranny and coercion practiced by the regimes. Due to its challenge of the hegemonic narratives deployed by the defeated regimes, this counter war rhetoric was censored and excluded from school curricula and Arab press. Denouncing narratives which enhance the rationale of amnesia and political systems which conspire to obscure the defeat , this poetic rhetoric underlines the crippling impact of the 1967 war on the collective memory of a nation shattered by recurrent defeats and cursed by dictatorial regimes.

Andrew BEHRMANN
(The Pennsylvania State University, USA; adb256@psu.edu)
Melancholy, Rhetoric, and the American Citizen

Recent scholars, most notably Barbara Biesecker, have begun to articulate a so-called "melancholic rhetoric" at work in post-9/11 American politics. This melancholic rhetoric necessitates a wide-scale sense of loss for an object that does not exist until the moment it is lost. Put in the language of punditry, the American citizen pines for freedom and democracy, not as they exist or have existed, but only as they will exist when they are lost. Such a rhetorical model means that, however tangible or universal "freedom and democracy" seem to be in the present, they do not exist rhetorically until sometime in the future, at a moment coterminous with their disappearance.

But is this melancholic rhetoric new to the post-9/11 experience? In this paper, I will suggest that the melancholic rhetoric discussed by Biesecker and others not only predates 9/11, but also may very well be a precondition for the American experiment writ large, including the essential idea of the American citizen. From a rhetorical perspective, 9/11 and the subsequent rhetoric constructing the War on Terror do not represent an epochal shift--no doubt blasphemy to many--but instead are the recapitulation of a persistent theme in the long melancholic refrain of American political rhetoric. The melancholic rhetoric of the Bush Administration belongs to a lineage of melancholy that finds its most immediate antecedents in the Cold War, but whose genealogy stretches as far back as the nation itself.

Using representative examples from the history of American political rhetoric, including speeches, government documents, print and broadcast media coverage, and documented public responses, this paper will revisit the antecedents of melancholic rhetoric. Further, I will explore whether melancholy is necessary to American citizenship, and to what extent contemporary melancholic rhetoric both depends upon, and departs from, its previous iterations. In doing so, I hope to establish a better historical foundation for understanding how melancholic rhetoric functions in contemporary American society, and how rhetoricians, and the public, might work from within this rhetorical framework.

Vendredi, 24 juillet 2009 / Friday, July 24, 2009

9h00-10h00 / 9h00 AM – 10h00 AM

Université McGill, Édifice Leacock, salle 232 / McGill University, Leacock Building, room 232

Conférence plénière / Plenary Address

Présidence / Chair

Maurice BOUTIN

(Université McGill, Canada; maurice.boutin@mcgill.ca)

Roland MEYNET

(Université grégorienne de Rome; Italie; r.meynet@unigre.it)

Rhétorique biblique et sémitique : questions de méthode

Vendredi, 24 juillet 2009 / Friday, July 24, 2009,

10h00-10h15 / 10h00 Am – 10h15 AM

Université McGill, Édifice Leacock, Hall d'entrée / McGill University, Leacock Building, Main Hall

Pause café / Coffee Break

Vendredi, 24 juillet 2009 / Friday, July 24, 2009

10h15-12h45 / 10h15 AM – 12h45 AM

Université McGill, Édifice Leacock / McGill University, Leacock Building

Séances parallèles de la Société internationale d'histoire de la rhétorique (ISHR) / Parallel Sessions of the International Society for the History of Rhetoric (ISHR)

Séance 39 / Session 39 - Salle / Room 109

Rhétorique biblique et sémitique / Biblical and Semitic Rhetoric

Présidence / Chair: Benoît LACROIX

(Université de Montréal / Couvent Saint-Albert-Le-Grand; Canada)

Descriptif de la séance / Description of session

La « Société internationale pour l'étude de la Rhétorique Biblique et Sémitique » propose un groupe de trois communications, dont la caractéristique est de dépasser les questions méthodologiques propres à l'analyse rhétorique biblique proprement dite, pour ouvrir des perspectives plus larges.

1. On sait depuis longtemps que les lois de la rhétorique sémitique, d'abord repérées dans l'aire biblique, se sont révélées aussi dans d'autres peuples. Michel Cuypers, dont les travaux sur le Coran sont désormais bien connus, le montrera, avec d'autres exemples tirés non seulement du Coran mais aussi de quelques textes pharaoniques.

2. Il est bien connu qu'un grand nombre de textes bibliques sont composés de manière concentrique. Depuis bientôt deux siècles, les chercheurs se sont intéressés à la fonction spécifique du centre de ces compositions. Jacek Oniszczuk tentera de faire le bilan et d'approfondir l'argument, à partir de quelques exemples significatifs du corpus johannique.

3. Le thème de l'Imitatio Dei, fort présent dans la littérature biblique, dès le premier chapitre de la Genèse, se retrouve aussi dans la tradition grecque et latine. Thierry Grandjean suivra cette thématique en particulier chez le philosophe païen Dion de Pruse, mais aussi dans les homélies sur saint Paul de saint Jean Chrysostome.

Michel CUYPERS
(Institut dominicain d'études orientales, Le Caire, Égypte; pfjmcuypers@hotmail.com)
Vers une redécouverte de la rhétorique des scribes de l'antiquité proche-orientale

La proposition explore des réalisations de la rhétorique sémitique dans des domaines non-bibliques : le Coran (en arabe, VIIe siècle apr. J.-C.) et des textes pharaoniques (en démotique, autour de l'an mille av. J.-C.).

Initialement théorisée dans le cadre des études bibliques (principalement par Roland Meynet), l'analyse rhétorique met en lumière la composition des textes bibliques (grecs ou hébreux). Du membre au livre entier, en passant par une série de niveaux intermédiaires, ces textes sont entièrement fondés sur le principe de symétrie, lequel peut prendre l'une des trois formes suivantes : le parallélisme (ABC/A'B'C'), la composition spéculaire (ABC/C'B'A') et la composition concentrique (A'B'C'/x/C'B'A').

Cette « rhétorique biblique » déborde-t-elle le domaine biblique, pour s'appliquer à d'autres textes du Proche-Orient ancien ? Quelques sondages avaient déjà montré qu'elle s'appliquait aussi à des textes de la tradition (sunna) musulmane – les hadiths ou dits de Muhammad, VIIe siècle –, ainsi que des textes religieux

ougaritiques et akkadiens (deuxième et troisième millénaire av. J.-C.). Mais l'étude la plus féconde devait venir de l'analyse du texte du Coran, lequel se révèle entièrement construit selon ces mêmes principes. Plus récemment, des sondages dans quelques textes pharaoniques donnèrent le même résultat.

On analysera trois brefs textes coraniques (sourate 114, pour le parallélisme ; sourate 101 pour la construction spéculaire ; v. 12,37-40 pour le concentrisme) ainsi qu'un texte magique pharaonique (concentrique), obéissant aux mêmes règles de composition, différentes de celle de la rhétorique grecque, développée dans la dispositio des traités classiques.

L'analyse rhétorique de ces textes, selon les principes de la rhétorique sémitique, permet de saisir leur cohérence formelle et sémantique, alors qu'ils semblent souvent n'être qu'un assemblage de fragments sans ordre. Ce point est particulièrement important pour l'exégèse du Coran, dont l'orientalisme a toujours souligné le grand désordre du texte.

Ces études dans des corpus de dates et de langues différentes laissent entrevoir une tradition séculaire transmise dans le milieu des scribes de l'antiquité proche-orientale.

Jacek ONISZCZUK
(Pontificia Università Gregoriana, Italia; oniszczuk@unigre.it)
Rhetorical Function of the Central Unit in Biblical Texts

From the beginning of the 18th century, when in biblical exegesis the literary approach was born, scholars acknowledged more plainly some distinctive features of the compositions of biblical texts, such as parallelism and concentrism. The application of biblical rhetorical analysis, which is one of the new literary methods of contemporary exegesis, has shown that in biblical and Semitic literature concentric compositions appear quite frequently. The function of concentric compositions is not merely stylistic. They also play an important role as a bearer of sense, which is able to illuminate the principal meaning of the text, sometimes becoming even a key of the understanding of the passage.

The present communication will attempt to clarify the rhetorical function of the central unit in biblical texts by means of particular examples taken from the johannine

literature in which the presence of the concentric compositions is commonly acknowledged. The specificity of the method of biblical rhetorical analysis, applied in this work, consists in the distinction of the different levels of the textual composition. The advantage of this method will render possible the presentation of the rhetorical function of the centre not only in the case of small textual units of a few verses, but also in the case of larger units which embrace greater sections of the text.

The consideration of the role of the central unit in biblical texts can help us appreciate the hermeneutical importance of literary composition in biblical exegesis as well as in the study of other writings in which such rhetorical figures are discovered.

Thierry GRANDJEAN
(CARRA, Université Marc Bloch / RBS, France / Italia; thierry.grandjean@ laposte.net)
L'Imitatio Dei dans les discours de Dion de Pruse « Sur la Royauté » (Or. I-IV) et dans les Homélies de Saint Jean Chrysostome sur saint Paul (P.G. 50)

L'imitatio Dei, thème récurrent dans la littérature gréco-romaine et chrétienne (H. Crouzel) voire rabbinique (M. Chaze), suppose un lien et une ressemblance entre Dieu (ou le Christ) et les hommes. Attestée dans la philosophie gréco-romaine dès Pythagore, elle est surtout exploitée par les Platoniciens et les Stoïciens ; dans la tradition hébraïque, elle apparaît dès la Genèse. A l'époque de saint Paul et de Dion Chrysostome (Ier s. après J.-C. et début du IIe s.), l'imitatio Dei est un lieu commun. Si Dion et Paul se servent tous deux de ce thème comme un puissant moyen pour inciter leurs auditoires à la vertu et à la sagesse, ils ont une stratégie argumentative très différente.

Dion de Pruse, dans ses discours Sur la Royauté (Or., I-IV), recommande l'imitatio Dei aux seuls souverains, tout particulièrement à Trajan, tandis que saint Paul exhorte à l'imitation tous les chrétiens et ceux qui veulent se convertir. Ainsi, Dion de Pruse incite les rois à se conformer au gouvernement du roi suprême, Zeus lui-même. Pour étayer son argumentation, il utilise les principales sources païennes sur le sujet : il analyse les épithètes et comparaisons homériques assimilant les vrais rois à Zeus (comme Philodème dans son traité Sur le bon roi selon Homère, XXXVII), topos renouvelé par les traités pythagoriciens sur la royauté (édités par L. Delatte) ; il passe en revue les épiclèses de Zeus et en déduit les qualités du roi suprême (comme le Stoïcien Cléanthe dans son « Hymne à Zeus »). Mais cette imitatio Dei

recommandée aux rois n'est pas seulement fondée sur l'analogie des fonctions de commandement et sur les ressemblances de qualités ; elle s'appuie aussi sur la parenté de nature entre Dieu et l'humanité, qui ont en commun la raison (logos), et sur leur communauté politique, puisqu'ils vivent sous la même constitution (politeia), deux idées majeures empruntées au Portique. Seuls les rois, qui détiennent leur pouvoir de Zeus, méritent, s'ils imitent ce Dieu, d'être considérés comme bons et heureux. Comme Dion recommande l'imitatio Dei à une élite, il exige de nombreuses vertus, surtout la justice, que l'on retrouve dans la République de Platon.

Saint Paul, au contraire, recommande essentiellement une qualité : la charité (agapê), comme le souligne saint Jean Chrysostome dans son troisième panégyrique de Paul : seul l'amour (to philein) est commun à Dieu et aux hommes et les « rapproche le plus de Dieu » (§ 1). Contrairement à Dion de Pruse, saint Paul s'offre lui-même aussi en exemple (pour inciter les fidèles à imiter le Christ). Autre différence majeure : Dion recourt au discours épidictique et multiplie les périodes, tandis que Paul choisit la diatribe cynico-stoïcienne (selon l'expression de R. Bultmann) et préfère la forme dialoguée, l'impératif pressant, les comparaisons.

Cette communication, qui confronte les rhétoriques religieuses païenne et chrétienne, suit la méthode novatrice de l'étude des textes exposée par Roland Meynet.

Sonia SANTOS VILA
(Universidad europea Miguel de Cervantes, España; ssantos@uemc.es)
Análisis descriptivo del libro IV de la retórica hebrea Sepher nopheth suphim (The Book of the Honeycomb's Flow)

El profesor Northrop Frye nos enseña en su libro The Great Code (1982) que la escritura, históricamente, se desenvuelve en un ciclo dominado por tres eras: la era mítica o poética, integrada por una escritura jeroglífica; la era heroica o alegórica, caracterizada por la escritura hierática; y, en tercer lugar, la era popular o descriptiva, continente de la escritura demótica. El Antiguo Testamento encarna el prototipo del lenguaje jeroglífico, es decir, del lenguaje concreto y metafórico; pero también la Biblia participa, en cierto modo, de la fase hierática y dialéctica de la escritura por su carácter retórico. El profesor Frye afirma que las Sagradas Escrituras son un documento metafórico ejemplar que encierra la retórica de Dios o "kerygma" -la proclamación, el vehículo de la Revelación divina-.

En el siglo XV un maestro rabino afincado en Italia, Judah Messer Leon, redacta en hebreo una obra que se adelanta a las enseñanzas de Northrop Frye. Se trata de Sepher Nopheth Suphim (en inglés, The Book of the Honeycomb's Flow), un tratado escolar de Retórica, en el que la doctrina clásica retórica de los griegos y romanos se aplica a la Biblia judía. Es un "ars rhetorica" ilustrado con ejemplos del Antiguo Testamento que abarca temas variados -filosóficos, políticos, legales, etc.-, y que sirve para convertir a los médicos, filósofos y escribientes en profesionales de la ciencia del discurso.

El manual se divide en un prefacio del autor -que contiene el propósito del volumen- y cuatro libros, los cuales, a su vez, constan de una serie de capítulos. El Libro I trata de la definición y objetivo de la Retórica, de si ésta debería ser presentada en forma escrita, de la definición y función del orador, de los tipos de causa, de las competencias de las que el orador debería disponer, y de las partes de la "inventio"; el Libro II discute cómo se organizan las partes del discurso en los tres tipos de causa -epideíctica, judicial y deliberativa-, y habla también de los casos que implican injusticia e incorrección, así como de asuntos forenses de importancia en la administración pública; el Libro III describe modelos de carácter humano, y los tipos de razonamiento propios del retórico; finalmente, el Libro IV es un listado de figuras discursivas. En todos ellos es evidente la presencia de fuentes clásicas como, por ejemplo, Aristóteles, Rhetorica ad Herennium, Cicerón (De inventione), y Quintiliano (Institutio oratoria).

Nuestra exposición comunica un análisis descriptivo del Libro IV. Sin embargo, damos cabida, previamente, al contexto histórico, bibliográfico y autorial en el que se desarrolla la creación y edición de Sepher Nopheth Suphim. Para este estudio empleamos la versión bilingüe hebreo/inglés del año 1983 realizada por el profesor Isaac Rabinowitz, catedrático emérito de Estudios Bíblicos y Hebreos en Cornell University, versión que es, por otra parte, la primera traducción anotada de la obra a un idioma moderno.

Séance 40 / Session 40 - Salle / Room 110

Rhétorique grecque / Greek Rhetoric
Présidence / Chair: Robert GAINES
(University of Maryland, USA; gaines@arsrhetorica.net)

Michael EDWARDS
(University of London, United Kingdom; mike.edwards@sas.ac.uk)
Lost and found: the Archimedes Palimpsest and the Against Diondas of Hyperides

It is a rare privilege in the career of a classical scholar to be involved in the discovery of a lost text. I have now experienced that privilege through my involvement in the Archimedes Palimpsest project, headed by Will Noel, the curator of manuscripts at the Walters Art Museum. The Palimpsest mainly consists of works by the Greek mathematician, but five leaves contain two previously lost works of the fourth-century BCE Athenian orator Hyperides. In this paper I propose to concentrate on one of these, the 'Against Diondas', a speech delivered by Hyperides in his defence against an attack on him after the Greek defeat at Chaeronea. This attack both parallels and precedes that of Aeschines on Demosthenes in the 'Crown' trial. I shall examine various rhetorical features of the several pages of text that survive.

Harvey YUNIS
(Rice University, USA; yunis@rice.edu)
Dialectic and the Purpose of Rhetoric in Plato's Phaedrus

Dialectic refers to a method of arguing or reasoning. It takes a number of forms in Plato, but it always constitutes for Plato the primary method for the pursuit of knowledge. It is so closely associated with philosophy in Plato as to be almost identical to it. Hence, when Plato argues in the Phaedrus that if rhetoric is to attain the status of techne, it must include dialectic, questions arise: what does the conjunction of rhetoric and dialectic mean for rhetoric, especially given Plato's well-known opposition to rhetoric ? What kind of rhetoric is this which has dialectic at its heart? Is this rhetoric at all or is it rather philosophy in a different guise ? These questions are crucial for understanding both the Phaedrus and Plato's view of rhetoric more generally. In the first part of the paper I will consider preliminary questions: why is it that in the Phaedrus Socrates puts forward an account of rhetoric at all ? How does the account of rhetoric in the Phaedrus differ from that in the Gorgias ? And what does Plato's approach to rhetoric in the Phaedrus reveal about his purpose in the dialogue ? In the second part of the paper I will argue that Plato introduces dialectic into rhetoric because dialectic provides the material for arguments, and speeches must have arguments if they are to persuade. I will present a new interpretation of a vexedpassage (Phaedrus261e5-

262c3), where Socrates argues that the ability "to liken everything to everything," that is, to make a persuasive case for virtually any proposition, depends on knowledge. This use of dialectic constitutes the basis for turning rhetoric into an art of persuasive discourse. In the final section I will consider some differences between rhetoric and philosophy in the light of Plato's arguments on dialectic in the Phaedrus.

Johann GOEKEN
(Université de Strasbourg, France; j.goeken@orange.fr)
Le silence au banquet

La proposition s'inscrit dans une recherche plus vaste consacrée à la présence de la rhétorique dans l'institution sociale et religieuse du banquet grec (symposion). D'après les sources antiques dont nous disposons, le banquet réunit des convives qui partagent non seulement des mets et du vin, mais aussi d'autres activités divertissantes. Parmi ces divertissements, la pratique du discours poétique et rhétorique occupe une place privilégiée. Aller au banquet consiste à montrer, par son comportement et par sa conversation, que l'on se conforme aux traditions d'une culture faite de joie (euphrosynê), de grâce (kharis) et d'ordre bien réglé (eunomia), dans le but de renforcer une identité et un esprit de communauté. Les études consacrées à la littérature de banquet ont principalement analysé le primat de la parole, suivant en cela l'exemple de Platon et de Xénophon, lesquels ont établi la domination du discours dans leurs Banquets respectifs. Mais l'examen des textes montre que les deux philosophes ont également réfléchi au comportement silencieux des convives, qui n'est pas souhaitable a priori, mais qui, en s'opposant au bavardage excessif de certains fâcheux, ne semble pas complètement inapproprié et s'avère parfois nécessaire.

La communication proposée entend faire le point sur la question du silence au banquet, en relisant Platon et Xénophon, mais encore d'autres auteurs de la tradition conviviale, tels Plutarque, Dion Chrysostome, Lucien et Athénée. Il s'agira d'analyser le silence comme attitude effectivement observable dans le cadre du symposion (et donnant lieu à des jeux de scène), comme sujet possible de la conversation conviviale et comme indice d'une réflexion sur la parole rhétorique et philosophique. Il apparaîtra que le silence, spontanément disqualifié par les convives, peut se révéler éloquent.

Carolyn COMMER
(Carnegie Mellon University, USA; carolyncommer@gmail.com)
Rhetorical Indirection: Socratic Irony and the History of Eironeia

The ancient Greek word that most closely resembles our word "irony" is eironeia, which for the Greeks meant to mock, sham, lie, or deceive. But eironeia itself underwent an interesting transformation in the hands of Aristotle who, inspired by Socrates, defined eironeia with more favorable overtones and inspired our modern concept of "Socratic irony." In a narrow sense, "Socratic irony" refers to two famous claims made by Socrates in the Platonic dialogues: he has no knowledge, and he is no teacher. In the broader sense of the term, "Socratic irony" refers to all the irony—semantic, dramatic, or otherwise—that is associated with the character Socrates in the dialogues of his pupils Plato and Xenophon.

Aristotle's more favorable account of eironeia influenced later Roman rhetoricians such as Quintilian and Cicero, who define irony as one of the best weapons available to an orator. By better understanding the history of the word eironeia, and Socrates' influence on that history, I believe that we might better understand why and how irony came to be incorporated into the rhetorical tradition as a form of rhetorical indirection. This paper explores the history of the word eironeia and Socrates' influence on that history by surveying five current approaches to understanding and interpreting Socratic irony. Using Gregory Vlastos' 1987 essay "Socratic Irony," and responses to it by Paula Gottlieb (1992), Jill Gordon (1996), Iakovos Vasiliou (1999), and Alexander Nehamas (1998), I make clear what the term "Socratic irony" means by looking at its rhetorical, philosophical, and dramatic uses in Plato's dialogues, particularly in acts of so-called ironic deception. While these five approaches each focus on giving their own account of Socratic irony, I argue that the complexities of the term "Socratic irony" can be better understood through a combination of the these five interpretations.

In addition to offering insight into how to interpret and understand Socratic irony in the Platonic dialogues, my analysis examines specific ways that irony can be used as a form of rhetorical indirection in philosophic texts.

Eikos: une notion uniquement rhétorique ? Le savoir spéculatif dans la Grèce antique / Eikos: una nozione solo retorica? Il sapere congetturale nella Grecia antica / Eikos: only a rhetorical concept ? The conjectural knowledge in ancient Greek.
Présidence / Chair: Carla CASTELLI
(Università degli studi di Milano, Italia ; carla.castelli@unimi.it)

Descriptif de la séance / Description of session
Il panel ha come oggetto la nozione di eikos (verosimile, probabile) nel pensiero greco antico, con l'obiettivo di evidenziarne la complessità e la fecondità teorica. La tendenza prevalente nella letteratura sull'argomento è quella di circoscrivere questa nozione quasi esclusivamente all'ambito retorico con il rischio di impoverirla e deformarla.

Riteniamo, invece, più proficua una prospettiva che tenga conto anche della più generale riflessione teorica sullo statuto e sulla validità della conoscenza umana, riflessione nella quale eikos, lungi dall'essere svalutato, svolge un ruolo cruciale. In questo modo è possibile fare emergere la continuità tra l'accezione strettamente retorica e la tradizione precedente anche in considerazione del fatto che, almeno fino al V° sec. a.C., le differenze tra gli ambiti disciplinari (in particolare tra retorica e filosofia) sono molto sfumate.

Gli interventi si soffermeranno su tre momenti salienti nell'elaborazione della nozione di eikos tra VI e IV sec.:

1. Medicina e storiografia (Corpus ippocratico, Erodoto, Tucidide), ambiti nei quali è cruciale il rapporto tra visibile e invisibile e centrale la questione della conoscibilità di ciò che non è immediatamente accessibile alla conoscenza empirica. (Salvatore di Piazza).

2. Platone, nel quale si trova tanto la prima restrizione in senso retorico con un'accezione chiaramente svalutativa, funzionale all'attacco ai sofisti (Fedro), quanto un uso positivo che si ricollega alla riflessione naturalistica precedente (in particolare la scuola eleatica), uso che consente di individuare proprio nella riflessione naturalistica uno dei momenti essenziali della elaborazione della nozione (Timeo). (Mauro Serra).

3. Aristotele e la Rhetorica ad Alexandrum: il primo può essere considerato come l'autore che, pur mantenendosi in continuità con la tradizione precedente, rielabora la nozione di eikos nel contesto più ampio della propria riflessione logico-epistemologica; la seconda rappresenta il polo negativo della dicotomia platonica e in qualche misura corrisponde ai trattati che Platone aveva in mente svalutando l'eikos. (Francesca Piazza).

Salvatore DI PIAZZA
(Università di Palermo, Italia; dipiazzasalvatore@yahoo.it)
Regolarità ed eccezione. La nozione di eikos nella medicina e nella storiografia della Grecia antica.
Regularity and exception. The concept of eikos in ancient Greek medicine and historiography

Centrale soprattutto nell'ambito della riflessione sulla retorica, la nozione di eikos svolge un ruolo fondamentale anche in due discipline che storicamente, proprio con la retorica, condividono diversi elementi di contatto: la medicina e la storiografia. Il nostro lavoro si propone di analizzare il ruolo svolto da tale nozione in particolare nel Corpus ippocratico e nelle opere di Tucidide ed Erodoto, appartenenti al medesimo ambiente culturale in cui nasce e si sviluppa la retorica.

Senza volere negare la variabilità dell'uso della nozione di eikos sia nella storiografia sia nella medicina, proveremo a mettere in luce le similarità ed affinità tra questi ambiti, affinità che riguardano soprattutto il ruolo dell'eikos all'interno della prospettiva epistemologica. In particolare nell'ambito degli studi sulla medicina antica, la nozione di eikos risulta spesso trascurata e per questo ancor più interessante da analizzare, soprattutto se si tiene conto che essa compare con una certa frequenza in punti cruciali delle cosiddette opere metodologiche (si veda in particolare Arie, acque, luoghi).

Proveremo a mostrare che quella di eikos (plausibile, probabile, verosimile, la traduzione non necessariamente è sempre univoca), è una delle nozioni principali in cui si realizza una particolare forma di razionalità, di tipo congetturale, che non esclude la possibilità dell'errore ma che, al tempo stesso, indica non una legge rigida, ma una tendenza alla regolarità.

In particolare nella medicina, eikos si trova in quegli stessi ambiti in cui compare l'espressione per lo più (hos epi to polu), (senza che, tuttavia, ci sia un'esplicita relazione tra le due nozioni, come avviene invece in Aristotele), perché esprime bene insieme la regolarità degli eventi e della natura umana e la possibilità della deviazione.

La centralità di questa nozione è, quindi, uno dei segni più evidenti del ruolo centrale che una razionalità che procede per congetture ed approssimazioni assume in questi ambiti, senza che questo comporti una svalutazione delle attività stesse.

Riteniamo, infine, che il confronto medicina-retorica e l'analisi della nozione di eikos in questi ambiti possano agevolarne l'interpretazione anche all'interno della stessa retorica, mostrandone aspetti non sempre trasparenti.

Mauro SERRA
(Università degli Studi di Salerno, Italia; mauroser@libero.it)
Tra cosmologia e retorica: la nozione di eikos in Platone
Between Cosmology and Rhetoric: the concept of eikos in Plato

In una nota pagina del Fedro (272d-273e), Platone pronuncia una severa condanna nei confronti della nozione di eikos e di quanti (gli oratori) la pongono a fondamento della loro attività. I motivi che determinano questa severa condanna sono due: da un lato, l'eikos viene identificato con l'opinione della massa (plethos), ciò che lo rende inevitabilmente un criterio poco adatto per orientare in maniera adeguata i propri discorsi; dall'altro, esso viene radicalmente subordinato alla verità, identificando il suo contenuto concettuale nella somiglianza (homoiotes) con il vero. Solo chi è in grado di cogliere per altra via la verità sarà, infatti, in grado di valutare correttamente quanto appare simile al vero e di servirsi adeguatamente di una tale nozione, che in questa prospettiva risulta peraltro sprovvista ormai di una qualsiasi funzione euristica.

In maniera apparentemente inaspettata, la nozione di eikos così radicalmente condannata nel Fedro, svolge un ruolo completamente diverso in uno degli ultimi dialoghi platonici, il Timeo. In questo contesto, infatti, il termine, ripetutamente associato sia a logos che a mythos per qualificare la natura dell'esposizione cosmologica al centro del dialogo, non solo ha un'accezione positiva, ma sembra addirittura connotare l'unico tipo di discorso possibile per l'uomo riguardo una

realtà come quella fisica soggetta al divenire (29d-e).

E' possibile riconciliare le due differenti interpretazioni che Platone offre della nozione di eikos oppure bisogna limitarsi a prenderne atto, sottolineando, per esempio, l'attitudine platonica a non servirsi di un vocabolario tecnico nettamente definito ?

La tesi che si intende sostenere è che non solo è possibile riconciliare le posizioni apparentemente contrarie sostenute da Platone nel Fedro e nel Timeo, ma che anzi tale riconciliazione permette di far emergere contemporaneamente la complessa strategia con la quale il filosofo ateniese fa i conti con la sofistica e con la retorica, nonché le aporie interne che la caratterizzano e di cui Platone appare a più riprese consapevole.

Per fare ciò sarà necessario riannodare i legami tra riflessione naturalistica e retorica, prestando in particolare attenzione all'uso sporadico, ma estremamente significativo che la nozione di eikos ha nel pensiero di Parmenide e Senofane. In questa prospettiva sarà possibile mostrare che intorno alla nozione di eikos ruota una complessa questione di natura epistemologica prima ancora che retorica e che nell'affrontarla Platone riformula in maniera radicale l'opposizione visibile/invisibile e la relazione che il linguaggio instaura con ciascuno dei due ambiti.

Francesca PIAZZA
(Università di Palermo, Italia; francescapiazza@unipa.it)
L'eikos tra logica e retorica. Un confronto tra Aristotele e la Rhetorica ad Alexandrum
The Eikòs between Logic and Rhetoric. A Comparison between Aristotle and the Rhetorica ad Alexandrum

La proposta si inserisce nell'ambito degli studi relativi alla retorica classica greca e, in particolare, all'interpretazione della Rhetorica di Aristotele, un testo che gioca un ruolo centrale nella storia della retorica occidentale.

L'intervento avrà come oggetto il confronto tra la nozione aristotelica di eikos e quella contenuta nella Rhetorica ad Alexandrum, con l'obiettivo di mettere in evidenza le differenze più significative tra le due prospettive. La tesi che si intende sostenere è che l'introduzione, da parte di Aristotele, dell'apparato concettuale logico-dialettico in ambito retorico modifica sensibilmente il modo in cui viene trattata la nozione di eikos e, più in generale, l'intero sistema delle pisteis retoriche.

In particolare, l'introduzione della nozione di syllogismos — con la conseguente centralità dell'entimema nella techne retorica (Arist. Rhet.1354a 14-15; 1354b 16-22; 1355a 3-14) — fa dell'eikos non più, come nella Rhetorica ad Alexandrum, una pistis accanto alle altre, ma una premessa (protasis) del sillogismo retorico (l'entimema) e, più esattamente, una premessa endossale (protasis endoxos), basata cioè su endoxa (opinioni accreditate) (Arist., A Pr 70a 3-6).

Un fenomeno del genere riguarda, d'altra parte, anche le altre pisteis analizzate dall'autore della Rhetorica ad Alexandrum: l'entimema (enthymema), (Rh. ad Al. §10, 27-28), l'esempio (paradeigma) (Rh. ad Al. §8), il segno (semeion) (Rh. ad Al. §12), l'indizio (tekmerion) (Rh. ad Al. §9), la confutazione (elenchos) (Rh. ad Al. §13) e la massima (gnome) (Rh. ad Al. §11). Nella Rhetorica ad Alexandrum, ciascuna di queste pisteis (incluse nel gruppo delle pisteis che derivano « dai discorsi stessi, dai fatti e dagli uomini » contrapposte a quelle « aggiunte ai discorsi e ai fatti » [§7, 11-15]), è trattata indipendentemente, senza individuare eventuali relazioni logiche che essa può intrattenere con le altre.

Al contrario, nella Rhetorica di Aristotele la posizione di centralità dell'entimema, « la più importante delle pisteis » (Arist. Rhet. 1355a 6-7), conduce ad un generale ripensamento delle altre prove. Esempio e massima, pur mantenendo una loro autonomia, vengono in una certa misura subordinate all'entimema, dal momento che possono diventare parte dell'argomentazione entimematica (1394a 8-15; 1402b 16-21; 1394a 25-31); la confutazione si identifica, dal punto di vista formale, con l'entimema, diventando entimema confutativo (1397a 1-6, 1402b 1 sgg.); mentre semeia ed eikota assumono la funzione di premesse dell'entimema (1357a 31-31). Questa differente organizzazione del sistema delle pisteis è una delle conseguenze dell'intento, tipicamente aristotelico, di fare della retorica un metodo (1354a 8) per l'individuazione di « ciò che può risultare persuasivo in ogni argomento » (1355b 25-16), un intento che sembra invece del tutto assente nella Rhetorica ad Alexandrum.

Su questo sfondo generale, la relazione si concentrerà sulla nozione di eikos per mostrare come la rielaborazione aristotelica, pur mantenendo un forte legame con la tradizione precedente (in particolare con il significato di eikos come adeguatezza), presenti aspetti originali e innovativi per comprendere i quali è necessario inserire la Rhetorica nell'ambito più vasto della riflessione filosofica di Aristotele.

Rhétorique latine / Latin Rhetoric
Présidence / Chair: Jacques-Emmanuel BERNARD
(Université du Sud-Toulon-Var, France; je.bernard@free.fr)

Aude LEHMANN
(Université de Mulhouse, France; aude.lehmann@uha.fr) et Yves LEHMANN
(Université de Strasbourg, France; lehmann@umb.u-strasbg.fr)
Pouvoir de la rhétorique et rhétorique du pouvoir chez Varron de Réate
(1er siècle av. J.-C.)

A l'imitation des cyniques grecs et des autres philosophes qui condamnaient sans
appel en théorie la rhétorique ansi que les beaux-arts, les belles lettres, la dialectique,
la grammaire, l'histoire, etc., Varron rejetait aussi les sciences et les arts – dont la
rhétorique, pernicieuse conquête du progrès humain à ses yeux. Tant il est vrai que
ce penseur se souciait d'abord, en bon Romain, de la morale et entendait remettre ses
compatriotes sur le droit chemin. D'où ses attaques récurrentes contre les « rhetores
Latini » de son temps. Du reste son réquisitoire n'épargnait pas les éloges : avec leurs
outrances et falsifications coutumières, ils portaient au paroxysme lest tares que le
moraliste latin dénonçait. Tout se passe en effet comme si Varron entendait censurer
une branche de l'éloquence qui se moquait ouvertement de la simplicité et de la clarté,
donnait du réel une image mensongère et cherchait à séduire la foule ignare.

Pourtant, en dépit de la sa critique acerbe de la rhétorique, le Réatin savait aussi exploiter
les ressources de cet art au profit des bonnes causes. A cet égard, on ne manquera
pas d'analyser les implications politiques de la rhétorique chez Varron – à preuve les
Suasionum libri III relatifs aux conseils qu'il a prodigués aux responsables de l'État
sur la conduite des affaires publiques ou encore l'Eisagogikos ad Pompeium destiné à
instruire son ami Pompée de ce qu'il devait dire et faire quand il consulterait le sénat.

Davantage. Sur les traces des stoïciens, Varron considérait la rhétorique et, plus
généralement les arts libéraux, comme une propédeutique à la philsophie et une
invitation à l'examen de conscience. C'est dans cette perspective qu'il composa neuf
livres de Disciplinae dans lesquels il proposait une véritable somme encyclopédique
embrassant et ordonnant, selon une doctrine très articulée, l'ensemble des
connaissances humaines et où la rhétorique tenait une place de choix.

Adriano SCATOLIN
(University of São Paulo, Brazil; adrscatolin@gmail.com)
Cicero's Ad familiares 1.9.23 and De oratore. A Reappraisal of the Evidence

My presentation will show the results of my doctoral thesis, "The rhetorical invention aspects in Cicero's De oratore, which investigates the veracity of Cicero's claim, in Ad familiares 1.9.23, that he comprised, in De oratore, both the Aristotelian and the Isocratean rhetorical doctrines, eschewing the trivial precepts of the artes rhetoricae. The analysis will focus on the rhetorical invention aspects as presented by the character of Antonius in Cicero's De oratore.

My research weighs the evidence presented particularly in De oratore 2 against the background, on the one hand, of the Greek branch of the rhetorical tradition, as represented by the anonymous Rhetoric to Alexander and Aristotle's Rhetoric, and, on the other hand, against the background of the Latin branch, as represented by the anonymous Rhetoric to Herennius and Cicero's On Invention.

Marc VAN DER POEL
(Radboud Universiteit Nijmegen, Netherlands; m.v.d.poel@let.ru.nl)
Loci and loci communes in Cicero's Speech on the Command of Cnaeus Pompeius (Pro lege Manilia)

In his theoretical works on oratory, Cicero discusses the complex theory of finding arguments in various ways. In his youth work De inventione he divides the sources of arguments into attributes of persons and attributes of action. In his more mature works, e.g. Partitiones oratoriae and Topica, he distinguishes two logical categories of sources for arguments: intrinsic topics (connected with the subject matter at hand) and extrinsic topics (not immediately connected with the subject matter at hand). He also uses different notions of commonplaces (e.g. abstract argumentation patterns; standard arguments or parts thereof which are common to many cases) in his rhetorical treatises. In recent times, Cicero's handling of the topics in his theoretical works is a recurrent subject of scholarly research, but little or no attention is paid to his use of them in practice. This is the subject I aim to address in this paper by suggesting possible elements of a rhetorical commentary to one of his all-time famous speeches, Pro lege Manilia. I

will identify various loci and loci communes throughout the text, and try to assess the persuasive force of the ensuing arguments in the light of what Cicero says about the corresponding topics in his theoretical works.

Gualtiero CALBOLI
(Università di Bologna, Italia; gualtiero.calboli@unibo.it)
Definition and Etymology in Rhetoric and Law: from Roman Republic to the Middle Ages

The definition (horos) is taken into account within the Status-Theory since its first philosophical formulation. In Rome, as well known, this theory was dealt with at length in Cicero's De inventione and in the Rhetorica ad Herennium and certainly also in the lost handbook, begun and never finished, written by the famous orator Antonius. In the same period also the great jurist Q. Mucius Scaevola wrote a book devoted to the definition (Liber Singularis Horon). What is interesting to be noted is the fact that in the Rhetorica ad Herennium the author, probably influenced by Antonius, presents a particular scheme of the status doctrine, where definition has a relevant position. The reason of this could have been the necessity to explain with a precise definition some new terms, as e.g. maiestas (populi Romani).

In the same time and with the same aim the Greek etymology began to be taken into account in Rome. Four artes, namely grammar, dialectic, rhetoric and law were concerned in etymology at the end of Roman republic. In the later Roman Empire Boethius and Isidor from Seville used this tool and transmitted it to the Bolognese Glossatores of the Middle Ages.

In my paper I will follow this theme in order to point out some specific links between the four just mentioned artes in the different times.

Séance 43 / Session 43 - Salle / Room 738
Rhétorique médiévale / Medieval Rhetoric
Présidence / Chair: Thomas CONLEY
(University of Illinois, USA; t-conley@uiuc.edu)

Paul KIMBALL
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Episcopal Authority and the "Rhetoric of Paradox" in Three Early Byzantine Homilies

This paper examines John Chrysostom's (bishop of Constantinople 398-403 CE) ironic use of "Bacchic" language in the opening words of a homily he preached before the empress Eudoxia c. 400-402 CE at the suburban martyrium of the Apostle Thomas at Drypia (Homilia dicta postquam reliquiae martyrum = PG 63.467-472). According to Photius' summary of the lost acta of synod which deposed and exiled Chrysostom in 403 CE, two of the many indictments against him attacked his use of figurative language and classical allusions in his preaching, allusions which his accusers said demanded clarification. Chrysostom's biographers have unanimously considered these charges to be baseless, but I identify passages from Chrysostom's extant works which precisely correspond to the accusations against him at the synod and suggest that the opening of the homily at Drypia should be understood in light of these other rhetorical misadventures. Further, I find parallels in the opening lines of two other early Byzantine homilies whose authors employed what Neill McLynn has termed a "rhetoric of paradox" designed to shock and astonish their listeners: Eudoxius of Germaniceia's sermon at the dedication of the Great Church (Hagia Sophia) in February, 360 CE, presided over by Constantine's heir, Constantius II (Sozomen, HE 4.26.1; Socrates HE 2.43.7-11) and the notorious Christmas homily of Cyrus of Panopolis which the disgraced praetorian prefect delivered as the newly appointed bishop of Phrygian Cotyaeum on the feast of the Nativity c. 440 CE (Theophanes, Chron. AM 5937). As in these latter examples, I argue that Chrysostom's highly charged, figurative language was intended to establish his authority as bishop both vis à vis the emperor and the monks and bishops who enjoyed the patronage and respect of Chrysostom's enemies in the imperial court. However, whereas Eudoxius and Cyrus were successful in asserting their spiritual authority and theological credentials through the deliberate provocation of their audiences, I conclude that Chrysostom's attempt failed to achieve similar results, a failure which ultimately led to his deposition, exile, and untimely death.

María del Mar GÓMEZ CERVANTES
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HERNÁNDEZ TERRÉS (Universidad de Murcia, España; terres@um.es)
Estudio de las fuentes en la contribución retórica de San Isidoro de Sevilla

Asumida la importancia de la obra de San Isidoro de Sevilla conocida como las Etimologías, en este estudio nos proponemos llevar a cabo una presentación y análisis de las fuentes de las que se serviría su autor para la elaboración del libro II de la citada obra, como sabemos, dedicado a los planteamientos retóricos y dialécticos, aunque nosotros nos centraremos en los primeros.

Este estudio, por lo tanto, lo deberemos de situar en varios contextos que lo concretan como son el histórico, cultural y pedagógico. Según esto, hemos de hacer notar que en nuestra comunicación nos vamos a remitir a la España medieval, época de desintegración de la cultura clásica y de violencia e ignorancia entre las clases dominantes, y, en consecuencia, a un planteamiento pedagógico dominante que se sostenía en el esquema correspondiente a las Artes Liberales, escindidas en los llamados trivium y quadrivium.

Nuestro objetivo principal será, por lo tanto, el de dar a conocer la importante contribución del arzobispo hispalense a la tradición y evolución histórica de la Retórica, sin obviar la implicación de ciertos aspectos contextuales que se plantean determinantes para su estudio y comprensión.

De esta forma, comenzaremos mostrando nuestra labor de rastreo en la historia de la Retórica con la finalidad de determinar las fuentes y, por lo tanto, los tratadistas y rétores sobre los que vuelve San Isidoro para la elaboración de su libro II. Concretada esta cuestión, intentaremos determinar otros aspectos afines a ella como son: el tipo de contribución que se deriva de tales fuentes, el tratamiento que les concede San Isidoro o las razones que pueden justificar su remisión, precisamente, a las fuentes citadas.

Consideramos de enorme importancia esclarecer la teoría retórica que late en los planteamientos que, de este tipo, lleva a cabo el santo cartagenero, si tenemos en cuenta las consecuencias más inmediatas que esto puede tener, a saber, un mejor conocimiento de una obra de tanta trascendencia, sobre todo pedagógica, como son las Etimologías, así como una mayor comprensión del concepto, tratamiento y planteamiento que recibiría la disciplina retórica en la Edad Media.

Alan CHURCH
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Rhetorical Reception and Schemata of King Alfred's Preface' to Pastoral Care

Concerning reception theory, Wolfgang Iser has posed a necessary question: "To what extent do the structures of the literary text prefigure the processing to be done by the reader, and how much latitude does the reader have ?" Iser's question presupposes that those structures must be understood synchronically, in relation to the world contemporaneous to the text, and diachronically, in relation to how the text has been received in the past, present, and presumably the future. Rhetoricians will recognize this relationship as a rhetorical one relevant to kairos. If we are to understand "how much latitude" a reader has, we must address the persuasive potential of the ethical, emotional, and logical appeals embedded into the structure of the text as they exist diachronically and synchronically. It is this "textworld," to use the term of schema theorist Elena Semino, that "prefigures the processing to be done by the reader." But as any rhetorician knows, different audiences may be predisposed to respond differently to the same appeals, whether or not those audiences are contemporaneous with one another or the product of different cultural and social circumstances. King Alfred's Preface' to Pastoral Care provides us with a case in point. Toward one extreme are those scholars whose reading of the preface and whose research into external evidence leads them to react to the work as "propaganda" (Nelson, Brooke, Campbell), a view vigorously opposed by some (Whitelock, Gneuss) or ameliorated by others (Wallace-Hadrill, Frantzen). By combining schema theory and historical rhetorical analysis, I will demonstrate how Alfred's preface triggers a variety of appropriate rhetorical appeals and latent schemata that have been misappropriated by critics who would accuse him of being a propagandist. As Alfred remembers the previous state of learning among the English prior to the ravages of the Danish invasion, he carefully selects rhetorical appeals that persuade his original audience to assist in the creation of a new scheme for restoring wisdom in the kingdom through his ambitious program of learning and translation in the vernacular.

Publics et publications dans les éloges collectifs de femmes des XVe et XVIe siècles / Publics and Publications in Collected Eulogies of Women of the XVth and the XVIth Centuries

Présidence / Chair: Jean-Philippe BEAULIEU

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Descriptif de la séance / Description of session

Situés à la croisée de la littérature, de la philosophie morale et de l'histoire, les recueils de femmes illustres et les apologies du sexe féminin ont été versés au compte de la «Querelle des femmes», qui a fait couler beaucoup d'encre à titre d'ensemble topique traversant l'Ancien Régime. Plus récemment, on a souligné l'importance de replacer ces éloges collectifs dans leurs contextes culturels, sociaux, historiques et politiques, afin d'en examiner les spécificités et d'en mesurer les enjeux. C'est dans cette perspective que nous proposons de nous intéresser aux notions de public et de publication, dans un corpus encomiastique regroupant des ouvrages des XVe et XVIe siècles.

Les travaux fondateurs de J. Habermas sur l'espace public ont orienté la réflexion sur les domaines du privé et du public, du collectif et du particulier. Les réflexions de C. Jouhaud et d'A. Viala ont récemment ouvert de nouvelles pistes en mettant l'accent sur la publication, qui « n'est pas tant l'opération qui vise un public que celle qui le construit en le visant ». Envisager la publication comme un processus permet de regrouper des niveaux d'analyse complémentaires et de s'interroger à la fois sur les acteurs (l'auteur, l'imprimeur et parfois le graveur), sur les supports textuels et iconographiques de l'accès à la sphère publique, mais aussi sur ce qui est rendu public par le livre (les femmes comme collectivité, le/la dédicataire, l'auteur/e, tout autre sujet).

Cette séance vise à explorer une combinatoire, celle des trois pôles que sont le public, l'éloge et les femmes, en croisant les ressources méthodologiques de la rhétorique, de l'histoire du livre et du genre (gender), afin de dégager l'élaboration et la circulation des dispositifs de sens, auxquels contribuent, entre autres, les réseaux métaphoriques, le choix et l'ordonnancement de la matière, la mise en livre. Ces éléments, qui sont autant d'invitations à l'appropriation, permettront

de mieux cerner le ou les public(s) visé(s), selon les catégories du sexe, du rang, du savoir. Cette séance, qui réunira Cynthia J. Brown (Université de Californie à Santa Barbara), Helen Swift (St Hilda's College, Oxford) et Renée-Claude Breitenstein (Université McGill, Montréal), montrera l'importance de l'histoire des publics pour l'histoire de la rhétorique, à travers l'exemple spécifique des éloges collectifs de femmes.

Christine McWEBB
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La rhétorique de la science et la science de la rhétorique dans les ouvrages en prose de Christine de Pizan

Il va sans dire que nous avons fait énormément de progrès dans la réhabilitation canonique de l'auteure française Christine de Pizan (1364-1432?) depuis le commentaire notoire du critique littéraire Gustave Lanson : « Ne nous arrêtons pas à l'excellente Christine Pisan, bonne fille, bonne épouse, bonne mère, du reste un des plus authentiques bas-bleus qu'il y ait dans notre littérature, la première de cette insupportable lignée de femmes auteurs, à qui nul ouvrage sur aucun sujet ne coûte, et qui pendant toute la vie que Dieu leur prête, n'ont affaire que de multiplier les preuves de leur infatigable facilité, égale à leur universelle médiocrité » [1].

Christine de Pizan se situe dorénavant au même rang que les écrivains comme Charles V, Guillaume de Machaut, Jean Froissart, et ainsi de suite. La prolifération de son œuvre et la gamme étendue des sujets dont elle y traite ont été reconnues et confirmées depuis longtemps.

Par contre, parmi la richesse de recherches qui ont été produites au cours des dernières 30 années, ce qui fait défaut est l'analyse du concept de 'science' dans son œuvre. Pourtant, une recherche lexicale de la « Christine de Pizan Database » du terme 'science' ainsi que de ses rapprochements lexicaux nous révèlent un corpus assez important de son usage [2]. Dans mon intervention, je propose que les multiples références aux sciences de toutes sortes dans Le livre de la cité des dames par exemple ne sont pas seulement une façon de prouver que les femmes occupaient des emplois sinon réservés aux hommes, mais ce qui est de plus, elles servent en même temps d'encadrement autoritaire de l'écrivaine elle-même. En d'autres termes, Christine de Pizan infiltre certains de ses ouvrages, notamment les lettres du débat épistolaire sur la

continuation du Roman de la rose de Jean de Meun (1401-02), Le livre de la mutation de Fortune (1403), Le livre de la cité des dames (1404-05), et L'Avision-Christine (1405) d'un discours scientifique (qui reste à être défini) à multiples niveaux pour se placer parmi ses collègues masculins qui, eux, avaient accès au discours scientifique institutionnel et officiel de par leur accès au système universitaire. Je propose donc que Christine de Pizan influence et manipule activement la réception de certaines de ses œuvres en développant un discours prétendument scientifique qui se tisse à travers plusieurs niveaux discursifs de ses textes.

[1] Histoire de la littérature française, Paris, Hachette, 1926/27, p. 166-167.

[2] Il y a au moins 60 occurrences du mot 'science' au singulier, 9 au pluriel et une occurrence de la forme adjectivale 'scienceux'. Comme il est indiqué, l'archivage des textes n'est pas encore achevé ce qui veut dire que le nombre des occurrences est probablement même plus élevé que mentionné ici (http://www.arts.ed.ac.uk/french/christine/cpstart.htm).

Helen J. SWIFT
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« Des circuits de pouvoir »: un modèle pour la relecture des rapports poète-mécène dans les apologies du sexe féminin de la fin du Moyen Âge

Cette communication a pour but de renouveler notre appréciation des rapports entre poète et mécène dans quelques textes écrits à la louange des dames dans la deuxième moitié du XVe siècle et la première moitié du XVIe siècle. Elle jettera un regard particulier sur le rôle que joue l'acte de publication (ou de re-publication) dans l'élaboration de ces rapports. On pourrait estimer ces rapports des plus simples dans un corpus où, semble-t-il, on n'a qu'à louer la/les dame/s -- adopter la rhétorique « pro-féminine » et se proclamer des plus sincères – afin de s'assurer le mécénat. Mais il arrive que les rapports ne se tissent pas de cette manière. Je prendrai comme point de départ deux textes à titre d'exemple : des textes où l'axe de communication s'avère vraiment plus complexe et où l'acte de publication joue un rôle important. A partir de cette analyse, et en me servant du modèle sociologique des 'circuits de pouvoir' proposé par Stewart Clegg, j'essayerai de formuler dans des termes plus précis la circulation du pouvoir dans les rapports poète-mécène dans les apologies du sexe féminin de la fin du moyen âge.

Cynthia J. BROWN
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Dédicaces à Anne de Bretagne : éloges d'une reine

Dans cette communication je propose d'examiner les nombreuses dédicaces offertes à Anne de Bretagne par ses poètes de cour (il s'agit d'une quinzaine de textes, dont plusieurs sont inédits) dans le contexte des débats autour des femmes célèbres pendant son règne et des nombreuses commandes d'ouvrages à ce sujet par la reine.

Renée-Claude BREITENSTEIN
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Traduction, transferts culturels et stratégies de construction des publics dans les éloges collectifs de femmes de la première Renaissance

Au-delà des objectifs encomiastiques avoués et affichés dans les paratextes, les éloges collectifs de femmes imprimés en français de la première Renaissance sont souvent le creuset d'enjeux sous-jacents, infléchissant le discours : louer les femmes fournit un truchement pour parler d'autre chose, de soi et d'autres sujets. Ces finalités dissimulées nous apparaissent comme les premiers indices d'orientations divergentes vers des publics secondaires implicites, s'ajoutant aux dédicataires féminines auxquelles les textes prétendent s'adresser exclusivement ; elles constituent autant d'appels à l'adhésion par des lectorats différents.

Le choix de la langue vernaculaire est déterminant dans la construction d'un nouveau public par le texte parce qu'il permet de s'adresser à des lectorats qui n'ont pas accès à la culture lettrée et au latin, parmi lesquels les femmes. La traduction est au cœur des éloges collectifs de la première moitié du XVIe siècle. Plusieurs éloges composés en latin font l'objet de traductions en vernaculaire. D'autres éloges – cette fois composés en français – incluent des traductions françaises de textes latins. D'autres encore, à l'inverse, incluent des pièces latines dans des ouvrages à dominante vernaculaire. Ces transferts linguistiques et culturels s'opèrent d'un contexte national à un autre et, dans un même pays, d'un milieu à un autre.

Dans cette communication, nous nous pencherons spécifiquement sur des textes composés par des secrétaires ou de jeunes auteurs en quête de protection, et qui témoignent d'une activité de traduction, afin d'en évaluer les modalités d'inscription, les fonctions et les enjeux, ainsi que d'en mesurer l'importance dans la construction des publics. Cette communication permettra de 1) sonder les limites floues entre traduction, adaptation et imitation ; 2) mesurer la place du genre encomiastique au regard des pratiques scripturaires variées des secrétaires-traducteurs ; 3) proposer une typologie des publics des éloges collectifs de femmes rendant compte de la diversité de leurs configurations (juxtaposition, superposition, etc.).

Rhétorique au Nouveau Monde espagnol / Rhetoric in the Spanish New World
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Arturo E. **RAMÍREZ TREJO**
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Retórica factitiva y universal en Aristóteles y en los autores novohispanos

A partir de las nociones básicas de la retórica griega en Aristóteles –s. IV a. C.- (retórica, tópicos, argumentación, verosímil, persuasivo) se muestra que la retórica como arte es factitiva (dýnamis), de manera que su práctica está determinada por la mente de los oyentes, para quienes son verosímiles y persuasivos los tópicos que el orador pondrá delante de los ojos de dichos oyentes, para que ellos en su mente realicen el entimema mediante el cual se persuadan. Por eso el arte de la retórica es universal en el tiempo y en el espacio, pues ante cualesquiera oyentes puede realizarse. Así se puede constatar en los autores novohispanos -s. XVI-XVIII-, que, partiendo de la retórica clásica a través de Cipriano Soares y Luis de Granada, proponen nuevos tópicos y argumentaciones para nuevos y muy peculiares oyentes: los indígenas de la Nueva España. Autores novohispanos como Valadés (1579), Velásquez (1628), Pedro Flores (s. XVII), José Jiménez (1703), éstos dos últimos todavía en manuscritos. De manera que a través de la historia la retórica factitiva es universal.

Lucía ORTEGA TOLEDO
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Empleo del arte retórica en la primera parte de Comentarios reales del Inca Garcilaso de la Vega. Análisis sobre Dedicatoria, Proemio y Libro Primero

Así como el estrecho lazo que Comentarios reales mantiene con la tradición oral, indudable es el vínculo de esta crónica con la cultura tipográfica erudita de la España de principios del siglo XVII; sin embargo, poco se ha insistido en la importancia de los rasgos inherentes a la cultura escrita en dicha obra: la legibilidad de la página, el concepto de crónica como género; la incorporación de la cita textual, el empleo de tópicos literarios y la utilización del ars retórica, aspecto central en el presente análisis. Los Comentarios reales se anclan en la cultura tipográfica europea por un extenso y concienzudo empleo de estrategias discursivas basadas en la preceptiva retórica.

Diversos usos del arte retórica se hallan en la Primera parte de los Comentarios, la dedicatoria, el proemio al lector y el capítulo I del libro primero, exponen pletóricamente este fenómeno. En la dedicatoria a la princesa doña Catalina de Portugal el narrador emplea el género demostrativo; en forma epistolar y con tono de alabanza, mediante benevolum parare desea lograr su petitio, que la obra sea publicada. El Proemio al lector como una entrada a la narratio presenta los componentes del exordio retórico: se dirige directamente al lector, Ab adiudicum persona; apela al adversarium, en este caso, los cronistas "españoles curiosos que han escrito las repúblicas del Nuevo Mundo, como la de México y la del Perú [...y] no ha sido con la relación entera que dellos se pudiera dar". Pretende ganar la atención del lector y captatio benevolentiae, atrapar su buena disposición. Con la inserción de su escudo de armas, el Inca Garcilaso logra una metonimia icónica que sintetiza entre otros aspectos históricos, su identidad híbrida.

Por supuesto, el componente de la preceptiva que hace de su crónica una mezcla de historia y fabulación y que le imprime una visión personal a ciertos pasajes de la narración, es el mouere.

La amplificatio –por comparación o por aumento- es utilizada constantemente para exaltar a los Incas frente a culturas preincaicas. Finalmente, una de las más recurrentes figuras retóricas es el símil que constantemente establece entre el Cuzco y Roma.

Christa OLSON
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Amplifying the Vision of the Nation: White Elites Speaking as if Indigenous in Turn of the Century Ecuador

Recently a number of rhetorical scholars have returned to Burke's neglected chapter, "The Dialectic of Constitutions," to consider the constitution of rhetorical publics, especially national publics (Anderson, 2007; Charland, 1987; Clark, 2004; Hammerback, 2001). Such studies partner well with recent work engaging Anderson's famous claim for the American origin of the nation-state and demonstrating that the constitution of an imagined community is always a contested and multidimensional affair (Castro-Klarén & Chasteen, 2003; Larson, 2004; Loughran, 2007). However, while these latter studies span both American continents, work in rhetorical history has remained resolutely North American in focus, creating a problematic gap in the history of rhetoric.

This paper responds to that omission. It begins by reviewing both the recent North American attention to rhetorical constitutions and several South American studies treating the turn-of-the-century emergence of a consciously national public in Ecuador (c.f. Kingman Garcés, 2006; Prieto, 2004). The paper then applies the resulting, broader history of rhetorical constitution to an 1886 open letter to Ecuador's President from the White-Mestizo elites of the town of Baños. In the letter, Baños' elites complain of the governments' neglect following an eruption of the volcano Tungurahua. They lament their uneven inclusion in the nation: their obligation to the government in terms of taxes and their autonomy in times of need. To articulate this contradictory experience of the nation, the authors position themselves and their community as if they were indigenous people.

By one reading of Ecuadorian rhetorical culture at the time, this letter is a strange missive. After 1857, 'indigenous' ceased to be an official category in federal records and indigenous people existed in the shadows of citizenship. In a limited sense of rhetorical culture as political public sphere, to appeal to the federal government as if indigenous seems ludicrous. However, this paper argues that a broader approach to the constitution of the rhetorical nation, one that attends to both regional and national voices and to both textual and visual media, begins to make sense of the Baños letter's appeal and, more broadly, addresses the circulating and overlapping rhetorical constitutions of imagined communities.

La République de Weimar et la rhétorique I. Heidegger et la Rhétorique d'Aristote / Weimar and Rhetoric I. Heidegger on Aristotle's Rhetoric
Présidence / Chair: Maurice CHARLAND
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Descriptif de la séance / Description of session
With the appearance in 2002 of Martin Heidegger's SS 1924 lectures as Grundbegriffe der Aristotelischen Philosophie together with the scholarly essays in Heidegger and Rhetoric edited by Daniel M. Gross and Ansgar Kemmann in 2005, historians of rhetoric have a major new site of investigation. The previously unpublished lectures reveal that Aristotle's Rhetoric was a crucial resource for Heidegger as the project that in 1927 became Sein und Zeit took shape. The centrality of the Rhetoric for one of the most influential philosophical projects of the twentieth century constitutes a new opportunity to think through the transformation of classical rhetoric in modernity. Closely tied to a historical context of crisis, the SS 1924 lectures reveal both continuity and rupture with Aristotelian doctrines of the mean and demand that rhetoric be understood not as technè but as dunamis, orientated not simply to speaking but also to listening. Moreover, Heidegger's painstaking gloss of Aristotle was only one of a host of ways in which German intellectuals in the interwar period were engaged in what we might broadly term "rhetorical inquiry." In this context, the projects of, for example, Walter Benjamin with his extremely close attention to evolving media ecologies and Max Scheler with his investigation of the relationship between representation and interest constitute a renovation of rhetorical initiatives. Likewise, the rhetorical inheritance of the Hamburg humanists (Warburg, Cassirer, Panofsky) is as strong as their variation on rhetorical themes—in symbolist and art historical keys—is provocative. Further, rhetorical theory in Weimar Germany constantly took issue with a rhetorical practice at once innovative and virulent. Thus, Benjamin as critic was a constant public polemicist and Hausmann used his attack on Einstein as an opportunity to think through the medial structure of the Weimar-era icon, while Kracauer and Adorno turned the moralized diatribe against mass culture into an analysis of the instantaneity of nostalgia in a new media environment devoted to the production of koinoi topoi. Weimar, thus, provides an extraordinarily rich set of issues for the history of rhetoric under modern conditions.

David MARSHALL
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Orientations to the Mean: Martin Heidegger's Gloss of Aristotle's Rhetoric

Amid a host of fundamental continuities, the most startling break between Martin Heidegger's 1924 lectures on Aristotle's Rhetoric and Sein und Zeit is a reevaluation of the mean, the average, das Durchschnittliche—what Aristotle had termed to mesotès. In the later philosophical work, the concept of the mean is moralized and rejected. The mean is pseudo-personified as das Man, "the They" and comes to represent the threat of a modern mass society grown bureaucratic and anonymous, characterized by indistinction and statistical methods. In contrast to the 1927 work, the earlier examination of Grundbegriffe examines a cluster of concepts analogous to the mathematical mean. From its famous instantiation in the Nicomachean Ethics as the "doctrine of the mean," through its reformulation as doxa (opinion) and topos in the texts of the Organon, to its basic role in the negotiation of an equilibrium between action and passion in the biological and physical works, the mean is—in Heidegger's synthetic reading—one of the most basic concepts in the Aristotelian corpus. The brilliant insight in Heidegger's SS 1924 lectures was that the Rhetoric constituted the most compact point of intersection for the full breadth of Aristotle's research interests. The mean is one of the transdisciplinary concepts that underwrites this insight. I argue that these multiple iterations of Durchschnittlichkeit constitute a nexus of rhetorical positions that are of intrinsic interest and need to be explored further, not least because they are occluded in Heidegger's later work. More than merely a series of essentially statistical regressions, the concepts of the mean drive Heidegger's investigations into habit (the impactions of pathè as ethè), virtuosity (the habit of being decisive), and balance—which he glosses as a certain orientation towards unfolding possibility. In sum, Heidegger's early use of Aristotle's Rhetoric provides an opportunity, later forgone, to think beyond the standard jeremiads against Weimar society and its various "massifications."

Daniel M. GROSS
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The Art of Listening in Martin Heidegger's SS 1924 Lecture Course on Aristotle's Rhetoric

In his SS 1924 lecture course "Grundbegriffe der Aristotelischen Philosophie," Martin Heidegger reads Aristotle like a sophist insofar as the reasoned outcomes of judicial and deliberative rhetoric are grounded in more basic rhetorical commitments shaping community (Mitsein), such as the cleavage of friend and enemy. For Heidegger, in other words, logos is grounded in pathos, whereas for our own ISHR sophist Jeffrey Walker (following Chaim Perelman), pragmatikon is grounded in epideiktikon. Importantly, both models foreground the listener as a rhetorical complex irreducible to the manipulable audience; indeed in his 1924 lectures on Aristotle, Heidegger radically redescribed the classical art of speaking as the "art of listening." By drawing from both sides of Nazi demagoguery -- prewar Heidegger and postwar Perelman -- this paper queries rhetoric as the art of listening with implications for communitarian politics and the critique of Weimar liberalism, especially in the tradition of Carl Schmitt.

Steven MAILLOUX
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Rhetorical Humanism and Anti-Humanism: Heidegger, Grassi, and Burke as Readers of Theology

This paper argues for a re-evaluation of the rhetorical hermeneutics of Martin Heidegger, Ernesto Grassi, and Kenneth Burke in relation to twentieth-century debates over humanism and anti-humanism. I begin with a reading of Heidegger's 1920s seminars on Paul, Augustine, and Aristotle, especially Heidegger's 1924 lectures on pathos in Aristotle's Rhetoric. I then take up Grassi's and Burke's interpretations of Heidegger in their treatments of the Christian humanist tradition. Having studied with Heidegger for a decade, Grassi argues against Heidegger's anti-humanism in lectures published as Heidegger and the Question of Renaissance Humanism. Reading Heidegger on metaphysics, Burke uses the Heideggerian negative in his logological analysis of Augustine's Confessions in The Rhetoric of Religion. In their interpretations of Vico and Augustine, respectively, Grassi and Burke promote a rhetorical-humanistic alternative to Heidegger's philosophical anti-humanism.

Rhétoriques du corps / The Embodiment of Rhetoric
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Lucie DESJARDINS
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Rhétorique du corps au XVIIe siècle. Règles, transgression et/ou accommodement ?

La rhétorique du corps au XVIIe siècle a fait l'objet de plusieurs travaux ces dernières années. On songe d'abord aux travaux fondateurs de N. Elias qui a montré comment le « processus de civilisation » implique une contrainte s'exerçant sur l'expression et comment les manières consistent en une intériorisation de ces contraintes; à ceux de M. Foucault, qui propose de comprendre la rationalisation des comportements à travers l'examen la notion de discipline. D'une tout autre manière, J.-J. Courtine et C. Haroche ont abordé la question du visage en inscrivant ce dernier dans une histoire psychologique et sociale de l'expression. Plus récemment, les contributions de G. Vigarello, d'A. Corbin et de J.-J. Courtine s'attachent à mettre au jour toute la complexité que cet objet offre à la critique, en mettant l'accent sur la question des normes et des règles régissant le corps et ses représentations au sein de diverses pratiques et régimes de discours.

Si la question du corps au XVIIe siècle a envahi ainsi le champ des études rhétoriques, on ne saurait toutefois considérer uniquement ce dernier comme le simple objet d'une rationalisation des comportements. Les règles qui président à l'actio ne signifient pas uniquement un assujettissement aux prescriptions qu'impose le processus de civilisation; elles supposent aussi une dynamique où se négocient des distances (entre l'être et le paraître, entre le moi privé et le moi public), mais où s'affirment aussi des stratégies. À partir d'un corpus constitué de textes variés du XVIIe siècle (manuels de civilité, traités de rhétorique, écrits de morale, romans, écrits sur l'art), j'examinerai d'abord les topoi de cette rhétorique corporelle en portant une attention particulière sur ce qui permis et autorisé, légitime, prescrit ou valorisé, et sur ce qui apparaît au contraire comme discutable, suspect ou condamnable, voire défendu et condamné. Nous verrons entre autres de quelle façon cette rhétorique suppose sans cesse de négocier un accommodement dans le rapport qu'entretient le sujet moderne à la règle, et que cet accommodement n'est ni application mécanique d'une règle, ni transgression, mais suppose plutôt un art de paraître et de plaire qui se joue aux confins du licite et de l'illicite.

Pierre ZOBERMAN
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Rhetoric, the Body, and Identity: Proust

This paper will examine the rhetorical strategies underlying Proust's practice of constructing stereotypes, in order to warn against the all-too-easy fixation of identity and the setting up of groups targeted for vilification and discrimination. Relying on a culturally available figure of the Jew, Proust constructs the figure of the homosexual (the tante). In both cases, an essence is revealed, but identity, created by writing bodies, is paradoxically a de-individuating process. Just as Swann eventually turns into "the old Hebrew", as evidenced by his face, baron Charlus becomes a prototype, and his name, as antonomasia (a Charlus), can refer to a whole group of individuals, which it names aptly while depriving them of any individual characteristic. What Proust is doing, in a rhetorical fashion is to turn parallels and similitudes into argument and identity. Thus the production of prototypes in the Recherche involves interwoven rhetorical strands: Proust uses a kind of paronomasia, together with a metonymical process to create prototypes that are made persuasive. Zion and Sodom (in French Sion and Sodome) are linked by a common textual origin and a parallel destiny (Proust speaks of the two diasporas). Viewed more specifically in connection with the production of the figure of the homosexual, this nexus of rhetorical phenomena appears as one possible strategy to account for dissident sexualities. This paper is, therefore, meant as a contribution to the development of queer rhetoric, which aims in particular to account for strategies of vilification and disqualification of lesbian/gay/bi-/trans-/queer identities as well as for the textual construction of such identities.

David L. WALLACE
(University of Central Florida, USA; dwallace@pegasus.cc.ucf.edu)
Expanding Epideictic: David Sedaris as Reluctant Queer Rhetor

For more than twenty years, rhetorical scholars have been arguing that Aristotle's distinction between deliberative and forensic rhetoric and epideictic rhetoric is problematic because it creates an artificial distinction between argument and aesthetic and because it ignores the serious work that epideictic rhetoric does to affirm shared values (e.g., Bradford 2006; Poulakos 1987; Sheard 1996). Instead, modern scholars argue that epideictic rhetoric should be seen as useful in defining situations (Dow 1989) and as useful for reaffirming or challenging traditional values (Sheard 1996).

In this presentation, I will push beyond the usual arguments for an expanded understanding of epideictic rhetoric to argue (briefly) that when examined from the standpoint of queer theory, epideictic rhetoric may be a critical tool for speaking the unspoken, for getting taboo topics and experiences into cultural dialogues. Then, in the body of the talk, I will examine how the memoir writings of best-selling American author and popular National Public Radio personality David Sedaris can be read as a further extension of epideictic rhetoric because he writes from a position of marginality, exposes systemic oppression, and accounts for his own place within those systems. Because he uses his own experiences to call problematic aspects of American culture into question, Sedaris can be read as seeking the disintegration of problematic aspects of the dominant social order–as engaging in the kind of recasting of the epideictic as a force for change described by Cynthia Miecznikowski Sheard: "a rhetorical gesture that moves its audience toward a process of critical reflection that goes beyond evaluation and toward envisioning and actualizing alternative realities, possible worlds" (1996, 787).

For the purposes of this presentation, I will focus on how Sedaris serves as a reluctant queer rhetor, examining how his work challenges homophobia and heteronormativity through indirection. Refusing to write about sexual identity as an explicit topic, Sedaris both embraces traditional epideictic forms (a kind of eulogy for his mother) and rejects others (refusing to write a traditional coming out story). His work illustrates how memoir writers can use a rhetoric of aesthetics (humor in Sedaris's case) to bring their own experiences into creative tension with problematic cultural values.

Vendredi, 24 juillet 2009 / Friday, July 24, 2009

12h45-14h15 / 12h45 AM – 2h15 PM

Déjeuner / Lunch

Vendredi, 24 juillet 2009 / Friday, July 24, 2009

14h15-16h45 / 2h15 PM – 4h45 PM

Université McGill, Édifice Leacock / McGill University, Leacock Building

Séances parallèles de la Société internationale d'histoire de la rhétorique (ISHR) / Parallel Sessions of the International Society for the History of Rhetoric (ISHR)

Isocrate / Isocrates
Présidence / Chair: David MIRHADY
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Jonathan PRATT
(Reed College, USA; prattj@reed.edu)
Fine Speech: Isocrates on Socratics and Sycophants

Educational polemic in fourth-century Athens had a triangular shape, with the city's two most prominent professors of "philosophy," Plato and Isocrates, each associating the other with teachers (and practitioners) of lawcourt rhetoric. While Plato's attempts to link his rival to the rhetoricians in the Gorgias (e.g. 463a) and the Phaedrus (DeVries 1971) are well-known, Isocrates' own insinuations about similarities between lawcourt sycophants and the heirs of Socrates (Jaeger 1944:69; Steidle 1952:260; Eucken 1983:23-7) remain underappreciated, an imbalance that this paper will address.

Isocrates' position is that Plato's dialectic method and fixation on knowledge contribute to the social and political dissolution that Isocrates associates especially with sycophants. He takes this position on the grounds that (1) these two groups – Platonic philosophers and sycophants – both drive a wedge between the public and its most gifted advisors, and that (2) their characteristic types of speech are similarly coarse. Isocrates' grouping together of Plato and the sycophants is clearest in his use of the word mikrologia, which encompasses both the pedantic hair-splitting of "eristic" philosophers and the petty contentiousness of the lawcourts. The image of Socratic-inspired philosophy as perniciously unrefined emerges not only from Isocratean works like Against the Sophists and Antidosis, but also from those of Plato himself, who signals his awareness of Isocrates' criticisms at key points in the Gorgias (505d), Phaedrus (268d-e), and Euthydemus (305d-306d).

Robert SULLIVAN
(Ithaca College, USA; rsulliva@ithaca.edu)
Isocrates and the Problem of Autocratic Rhetoric

A general consensus has emerged in recent years that classical rhetoric, particularly classical Greek rhetoric - conceived as an art of immediate oral persuasion of mass audiences on matters of public interest - has a special or even exclusive

connection to democratic forms of governance. Attractive as this picture may be, it inaccurately idealizes the historical phenomenon of democracy in the classical era and artificially limits the realm of rhetoric at that time.

This essay abstracts Isocrates' theory of autocratic rhetoric. Throughout his long career Isocrates insisted that discourse, if it was to be anything other than a literary exercise, had to be addressed to the persuasion of a polity's decision-makers, which in his era this often meant monarchs, tyrants, and other autocrats. Fifteen of the thirty Isocratean discourses are addressed to or put into the mouths of autocrats, and within them there is extensive discussion of the problem of creating effective discourse under autocracy. Isocrates devised a robust theory of autocratic rhetoric, comprised of three components, one addressing the proper relationship of a rhetor to an autocrat, a second speaking to how autocrats should be addressed, and a third laying down precepts on how autocrats should address their subjects. In many passages Isocrates distinguishes between discourse appropriate for popular and autocratic audiences. The end result is a nuanced account of how the art of discourse must adapt to varying political systems and circumstances.

Luca ASMONTI
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Isocrates' Philip and Athenian Democracy

Modern scholars have often described Isocrates' Philip as a quintessentially pan-Hellenic text, in which the author shows little or no concern for the vicissitudes of Athens, his goal being instead 'the achievement of unanimity among the Greeks' behind Philip's leadership.

The aim of this paper is to reassess this view by reading the oration to Philip as a thorough criticism of the principles governing democratic rule.

Whereas Philip stands out for the complete freedom which he is allowed in governing his campaigns and choosing his acolytes, the Athenian political system, based on public oral performance and dominated by capricious "rhetores", actually prevents the most notable citizens from taking part to the government of the polis.

Isocrates therefore scrutinises the Athenian democratic system in its most peculiar elements, namely collective deliberation, the absence of an institutionalised governing class and the pervasiveness of rhetoric in public life.

Terry PAPILLON
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Isocrates' Judicial Speeches

Scholars say Isocrates did not present his speeches, but circulated them as pamphlets. They also say he wrote judicial speeches (16-21). But Isocrates in the Antodosis says that he did not write judicial speeches (15.36-38), and so there is a tension between Isocrates' claims and the evidence leading to scholarly opinion. I will argue that we should reject the tradition of him as logographer. We must be careful to trust biographical notions that come from information in the speeches. Yun Lee Too (Cambridge 1995) said that Isocrates created the persona of his weak voice and timid character, that this was not necessarily an accurate account of his person, but a representation of his persona. I would like to argue that his biography grew, not from his own presentation this time, but from ancient and modern writers who said he was a logographer, trying to create a biography out of his writings. Such a biography leads to the tension pointed out at the beginning of this abstract. But the situation can be presented without conflict by arguing that the judicial speeches under his name should be considered the same as his other speeches: they were model speeches used in education and perhaps even propaganda.

Rhétorique gréco-romaine / Greco-Roman Rhetoric
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Manfred KRAUS
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The Delightful Cup from Attica: The Predominance of Greeks in Rhetorical Theory and Education of the Later Roman Empire

Throughout the Roman Empire, rhetoric held its unchallenged position in higher education and intellectual life. Yet from the period of the Second Sophistic until

Late Antiquity the theoretical framework of the discipline was predominantly provided and developed by Greeks. In spite of the occasional emergence of Latin writers (such as Apuleius, Fronto, or Augustine), in the centuries after Quintilian virtually all major contributions to rhetorical theory appear to have been made by Greeks. In view of the substantial progress made in recent scholarship with respect to the history of later Greek rhetoric, the paper will analyse the impact of this predominance of Greek theorization on rhetorical education and oratorical practice in both pagan and Christian cultural environments within the Roman Empire, and try to make some attempts at mappings and periodizations, in which antithetical pairs such as Latin vs. Greek, center vs. periphery, power vs. intellectual life, Christianity vs. paganism and others will apply.

Janet M. ATWILL
(University of Tennessee, USA; jatwill@utk.edu)
The Soul and the State in Musonius Rufus, Epictetus, and Dio Chrysostom

Stoic influences on Greek rhetors of the first and second centuries of the Roman Empire constitute an important variable in understanding both the politics of their discourses and the relationships they suggest between rhetoric and philosophy. At the heart of virtually every account of Stoicism is an idea of "cosmos"—one that may complicate or collapse the distinctions between natural, divine, and social order. In other words, the character of that order can vary significantly. For Epictetus, political rule is an "external" to which one should be indifferent (I.29). Caesar may provide peace in place of war, but he cannot deliver a soul from fever, sorrow, or envy (III.xiii.9ff). Epictetus invokes Socrates in asking why people say they are "of Athens" or "of Corinth" rather than "of the cosmos" (kosmios) (I.9.2) since the status of humankind (they both maintain) derives not from Rome, but rather human kinship with "theos" (I.9).

Musonius Rufus and Dio Chrysostom offer different versions of the principles that govern the order of the cosmos. The modest textual evidence we have for Musonius Rufus suggests that his Stoic cosmos was dependent on a king who was both an example and enforcer of order. In this context, Dio offers a complex and frequently contradictory picture of the Stoic cosmos. Echoes of Musonius Rufus may be heard in the Kingship Orations, which flatter their audience by affirming his importance in maintaining the divine order of the universe. In other discourses, however, Dio's cosmos is much closer to the one described by

Epictetus, an order that foregrounds divine rather than imperial beneficence and maintains the inextricability of part from whole. Dio's conflicting perspectives on the cosmos are especially evident in the "Borysthenetic Discourse" (Oration #36) and the "Olympic Discourse" (Oration #12).

This paper examines the ways Dio's depiction of the cosmos in these two orations converges with and deviates from that of Epictetus. My examination proceeds with the awareness of the problems that beset such a discussion of Stoicism in this period. I hope to argue, however, that a careful analysis of the sources that we have offers—at the very least—a richer picture of the intellectual milieu of rhetoric in the early Roman Empire.

Dominique CÔTÉ
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Prohérésius, le sophiste idéal selon Eunape de Sardes

Quand Eunape de Sardes, autour de 396 après J.-C., rédige ses Vies des philosophes et des sophistes, la situation des intellectuels païens dans l'Empire est difficile. Contrairement à Thémistius, qui s'accommode fort bien, et ce depuis Constantin, de la christianisation du pouvoir, Eunape, pour sa part, déplore vivement le triomphe du christianisme et le sort réservé à ceux qui s'y opposent. C'est dans ce contexte que les Vies des philosophes et des sophistes ont été composées, à la manière d'un hommage rendu aux plus illustres défenseurs de la culture grecque depuis Plotin. Le portrait des philosophes et des sophistes retenus par Eunape pour les fins de son ouvrage s'en trouve du coup fortement idéalisé, du moins, il est raisonnable de le supposer. Quel type du philosophe et quel type du sophiste peut-on alors dégager des Vies des philosophes et des sophistes ? Plus précisément et compte tenu du fait qu'Eunape situe son œuvre en continuité avec celle de Philostrate (Vies des sophistes, Vie d'Apollonius de Tyane), en quoi les sophistes d'Eunape se distinguent-ils des sophistes de Philostrate ? On peut, en effet, se demander si Eunape, par exemple, admet une des définitions de Philostrate qui fait de la sophistique une « rhétorique philosophante ». Cherche-t-il, comme Philostrate, à démontrer le pouvoir ou l'influence que peuvent exercer les sophistes par la rhétorique ? L'analyse de la Vie de Prohérésius, un sophiste arménien, établi à Athènes au milieu du IVe siècle et qui a été le maître de l'empereur Julien et du jeune Eunape, devrait nous permettre d'élaborer quelques éléments de réponse.

Thomas OLBRICHT
(Pepperdine University, USA; tom-olbricht@comcast.net)
The Rhetorical Training of Basil of Caesarea (330-379) and Gregory Nazianzus (330-390). A Reassessment

Basil and Gregory studied under some of the well-known rhetoricians of the fourth century, Libanius, Prohaeresius and Himerius. Various descriptions of this training have been offered, for example, Olbricht, Western Speech (1965). More recently several studies have been published that provide reassessment. On rhetoric of the period these include Brown (1992), Cameron (1991), Conley (2000), Kennedy 1983, Whitmarsh 2003, Murphy (2003), Pernot (2005) and Braun (2005). Of special interest is Kennedy's (1999) translations of the progymnastmata. Regarding the Cappadocians works by Meredith (1995), Kopecek (1972), Gregg (1975) and Van Dam (2003) have appeared. The works on Basil are of interest are by Moreschini (2005) and Rousseau (1994). On Gregory are those by Daley (2006), Moreschini (2006), Sterk (2004), McGuckin (2001), Demoen (1996), and Ruether (1969. Recent works on Libanius are Cribiore (2007) and Wintjes (2005) and on Himerius, Penella (2007).

An examination of these works will enable a reassessment of the role of rhetorical training in the fourth-century empire, the details of the training in its various stages, the training specifically in regard to Basil and Gregory, and the manner in which these two influenced later rhetorical practice.

Modulations de l'ethos féminin aux XVIe et XVIIᵉ siècles / Modulations of Feminine Ethos in the XVIth and XVIIth Centuries
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Maud CUCCHI
(Université Paris III Sorbonne Nouvelle , France; maud.cucchi@wanadoo.fr)
De l'ethos au pathos : l'évolution de la forme dialogique et ses conséquences rhétoriques chez Marguerite de Navarre

Dans cette communication, il s'agira d'examiner grâce aux notions aristotéliciennes d'ethos et de pathos, trois ensembles d'écrits de Marguerite de Navarre, appartenant

à des genres différents : la correspondance entretenue entre les années 1521 et 1524 avec l'évêque Guillaume Briçonnet ; le Dialogue en forme de vision nocturne paru en 1533; et quelques pièces de théâtre, comme l'Inquisiteur et le Malade, datant des années 1535-1536. Nous nous pencherons sur l'évolution des procédés dialogiques qui se manifestent indirectement dans la correspondance pour s'affirmer, à une période plus tardive de la vie d'écrivain de Marguerite, par le recours au genre théâtral.

A la lumière des observations comparatives effectuées sur ces trois ensembles textuels, nous constaterons un glissement de l'ethos au pathos, depuis l'image que la soeur du roi de France François Ier donne de sa personne dans ses lettres de jeunesse échangées avec « son directeur de conscience » et ami Guillaume Briçonnet, celle d'une chrétienne soucieuse de respecter le message évangélique, jusqu'à l'effacement de l'expression éthique au profit du pathos, par le recours aux artifices qu'offre la théâtralité pour émouvoir un auditoire dans les pièces plus tardives du théâtre profane. Ainsi, la maturité littéraire de Marguerite s'affirme à la fois par le renforcement des possibilités rhétoriques que lui permet le genre théâtral, mais aussi par la disparition de la figure auctoriale, pourtant très présente dans les écrits de jeunesse et marquée par un ethos modeste contrastant avec la position sociale de la reine.

Jean-Philippe BEAULIEU
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Mathurine ou l'ethos de la bouffonne du roi au début du XVIIᵉ siècle

Pendant la période qui suit les guerres de religion en France, la voix de maître Guillaume, apothicaire et bouffon d'Henri IV, se fait entendre dans divers textes polémiques ou satiriques qui commentent les événements courants. Exploitant l'impunité du fou de la cour, ces textes développent un ethos rhétorique qui table sur la fonction du locuteur de façon à lui accorder un droit de regard inhabituel sur les enjeux politiques ou sociaux de l'époque.

Dans une tonalité également burlesque, quelques courts textes du début du XVIIe siècle sont attribués à Mathurine, folle du roi Henri IV et pensionnée par Louis XIII. Un examen de ces pamphlets révèle qu'ils vont plus loin, sur le plan éthique, que les écrits de maître Guillaume en fondant leur prise de parole sur un paradoxe supplémentaire : celui d'une femme qui se mêle de politique en

allant même jusqu'à sermonner des individus ou des groupes particuliers. Notre communication cernera, dans quelques-uns des textes publiés sous le nom de Mathurine (Appointement de Querelle, faict par Mathurine (1605), Le Feu de joye de madame Mathurine (1609), La Cholere de Mathurine (1616)), l'ethos qui assure la légitimité de tels discours et dont l'un des éléments centraux est certainement le caractère paradoxalement prophétique de la parole qui y est proférée. En comparant les textes de Mathurine avec ceux de maître Guillaume, nous chercherons à déterminer ce qui est propre à la situation énonciative de la bouffonne du roi sur le plan rhétorique. Nous réfléchirons ainsi à la manière dont l'éloquence politique au début du XVIIe siècle accueille des catégories éthiques que les traités n'ont pas nécessairement prévues, mais qui, grâce au renversement carnavalesque, donnent à une femme de condition modeste une voix au chapitre en matière d'affaires publiques.

Amélie HAMEL
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Les masques du procès: ethos et rhétorique judiciaire chez Anne d'Este

La fin des années 1580 est marquée, en France, par une vaste campagne d'excommunication du roi Henri III orchestrée par la Sainte Ligue et dont Anne d'Este, duchesse de Guise et de Nemours, est l'une des figures importantes. Deux pamphlets sont publiés sous son nom en 1588 et 1589 : le premier, un ensemble de deux textes, La Remontrance faicte au Roy et Les regrets et lamentations de Madame de Guyse sur le trespas de feu Monsieur de Guyse son espoux ; le second, Les regrets de Madame de Nemours sur la mort de Messeigneurs de Guyse ses enfans.

Cette communication se propose d'examiner les postures qui modulent l'ethos d'Anne d'Este et dont l'efficacité rhétorique des deux pamphlets est tributaire. Le jeu des postures de mère et de veuve met en place le cadre juridique dans lequel se déroule un procès intenté contre le roi. Les personnes privées, la mère et la veuve, s'y expriment, soit par le truchement des personnes publiques que sont le juge et l'avocat, soit grâce à leur propre mise en scène leur permettant toute liberté discursive. Les titres, pour leur part, mettent en valeur la sphère privée alors que les textes offrent, à l'inverse, un contenu éminemment politique (ou public). On « trompe » même le lecteur en proposant deux titres très proches qui laissent présager, à tort, une quasi-identité des textes. Il se dégage une relation d'asymétrie

entre les titres et les contenus, relation qui se manifeste aussi dans la comparaison des fonctions occupées par les postures : celles-ci justifient la prise de parole de l'auteure, articulent sa plaidoirie ou galvanisent l'opinion publique. L'asymétrie accentue le caractère complémentaire des textes, qui s'agencent en étapes d'un procès inversé selon la lecture que nous proposons.

Ainsi, la condition de mère et de veuve d'Anne d'Este l'autorise à condamner, à plaider et à accuser, dans le but de susciter l'adhésion du public au projet d'excommunication d'Henri III. L'analyse de l'ethos de cette figure féminine révèlera non seulement l'efficacité de son utilisation, mais elle permettra aussi de fournir des arguments sur l'ordre de publication des textes pour une période où les données sont parfois incomplètes.

Sylvie TREMBLAY
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Parler ou non comme une femme : les mises en scène de soi chez Suzanne de Nervèze

Suzanne de Nervèze fait partie du nombre important de femmes écrivains dont l'histoire littéraire n'a pas retenu le nom. Elle écrivit pourtant plus d'une trentaine de textes, la plupart relativement courts, au milieu du XVIIe siècle. Très active pendant les années de la Fronde, elle fit publier de nombreux textes de circonstances et discours polémiques adressés à des acteurs de la scène politique (Anne d'Autriche, Gaston d'Orléans, Mazarin) dans le but explicite de les amener à agir pour la paix.

L'auteure propose dans ses écrits un éventail de positions discursives qui, en multipliant les différentes mises en scène de soi, jouent avec la possibilité d'exhiber ou non son identité. Cette mobilité se traduit par un ethos féminin parfois très marqué ou, à l'inverse, très peu présent. Ces modulations de l'ethos discursif témoignent des buts qu'elle se donne à travers ses prises de parole : ainsi, selon ce qu'elle cherche à atteindre, les stratégies textuelles qu'elle choisit d'utiliser varient sensiblement. Si certains de ces textes tablent sur l'utilisation de masques rhétoriques pour faire valoir certains points de vue (celui, notamment, d'une femme modeste issue de « la lie du peuple »), d'autres manifestent plutôt une authentique prise en charge du texte par son auteure qui n'use alors d'aucun travestissement. Dans Le plus heureux jour de l'année, La Monarchie affligée et

le Discours panegerique, bien que l'auteure y paraisse sans déguisement, elle ne profite pas des enjeux d'une prise de parole féminine. Au contraire, elle tend alors à estomper l'ethos féminin du discours pour servir implicitement sa propre quête de reconnaissance. La neutralité qu'elle affiche lui permet ainsi, dans ces textes, de se situer dans la même lignée que les grands orateurs.

Séance 51 / Session 51 - Salle / Room 210

Rhétorique et littérature anglaise /Rhetoric and English Literature
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Susan NORTH
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The Stoic Background of Francis Bacon's Rhetoric and Natural Philosophy

Francis Bacon's use of Stoic models for his "new" style has been debated at length. Williamson and Kroll have attributed his aphoristic style to the influence of Stoic writers such as Seneca and Tacitus. Vickers, on the other hand, has refuted such claims, arguing that Bacon's style is fully compatible with the full range of Renaissance varieties of style. Stoic moral philosophy, which is generally how its influence is seen, is certainly an unlikely candidate as a context for Bacon's new philosophy. However, Stoicism was not merely a moral philosophy, but a comprehensive philosophical system that included moral/ethical philosophy, logic/rhetoric, and natural philosophy. This paper argues that Bacon's new philosophy attempted to be such a comprehensive system and that his stylistic varieties--including the plain or "silver" style that became a model for scientific communication--are related to these various philosophical branches as they were in Stoic discursive practice. The paper begins with a review of the literature on Bacon's style and philosophy, followed by comparisons of his philosophy with Stoic texts. While Bacon's new philosophy does not correspond completely with the Stoic system, it shares significant foundational concepts, including the primacy of natural philosophy and the desire to integrate all aspects of that system, as well as certain beliefs about the relationship between thought and language. This paper ends with speculations about the influence of Stoicism, as it was adapted by Bacon, on the relationship between rhetoric and science in the "scientific revolution."

Jameela LARES
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The Ghost of Milton's Rhetoric

Of the three parts of the trivium, that is, grammar, logic, and rhetoric, the English epic poet John Milton published texts on only two. His Accedence Commenc't Grammar was published in 1669, and his Ramist logic, Artis Logicae Plenior Institutio, appeared in 1672. Milton published several other works of different genres toward the end of his life, so that we might assume that if he had a rhetoric, he would have published that, too.

I am in the course of translating Milton's logic for the Clarendon Edition of Milton's Complete Works (Oxford UP). Although Walter J. Ong and Charles Ermatinger published a heavily-annotated translation of the Artis Logicae Plenior Institutio in 1982 as part of the Yale Prose, those translators are no longer available to update the work. The primary translator Charles Ermatinger died in 2002, and Walter Ong, who translated the Preface and wrote the Introduction, died in 2003. In the meantime, as Ong himself would surely note, there has been considerable scholarship done on Ramus by historians of rhetoric, all of which scholarship may well challenge the choice of terminology in the Yale translation, since that Yale translation depended for its word choice on the then-current understanding of the relation between dialectic and rhetoric.

Despite Milton's not having published a school text to complete the trivium, Milton demonstrably understood the principles of effective discourse, claiming that eloquence derives from the "serious and hearty love of truth," which somehow causes words to "fall aptly into their own places" (YP 1.949), a stance reminiscent not only of St. Augustine's discomfort with pagan methodology in the fourth book of his De doctrina christiana but also of Quintilian's picture of the orator as the vir bonus peritus dicendi.

In this paper I will first explore why Milton didn't publish a rhetoric, posing the question as a useful heuristic for discovering what Milton thought about the intersections of discourse, reason, and thought. I will then demonstrate some specific places in Milton's logic where these intersections might suggest a new look at how he treated language.

Tina SKOUEN
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Haste Makes Waste: The Value of Time in Early Modern English Literature

Early modern writers typically assume that there is a direct correspondence between the amount of time one invests in the writing of a text and the aesthetic value of the work. As Alexander Pope (1688-1744) puts it: "to take more pains, and employ more time, cannot fail to produce more complete pieces." As for works written in half an hour, they will not last much longer. As John Dryden (1631-1700) recognizes in his Horatian verse treatise, The Art of Poetry (1683), the writer should always put quality before quantity: "Take time for thinking; never work in haste,/ And value not yourself for writing fast./ A rapid poem with such fury writ/ […] Shows want of judgement, not abounding wit." Ironically, Dryden often makes excuses for being in a hurry.

This paper outlines a larger project that combines the perspectives of book history and the history of rhetoric in order to explain why writers in this period complain so loudly about lack of time. Is it only because there was an increasing demand for printed works ? My working hypothesis is that the writers' sense of haste indicates a deeper conflict between the humanist ideals regarding how much time one should be able to spend a text and the actual amount of time that these writers had at their disposal. Both Dryden and Pope claimed they were at a disadvantage compared with the writers they strove to emulate: poets no longer had the privilege to do as Virgil and devote their whole lives to the perfection of a single text. But did the classical writers really have all the time in the world ? And does time necessarily equal quality ?

Séance 52 / Session 52 - Salle / Room 738

Rhétorique et memoria / Rhetoric and Memory
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La memoria en las Controversias y Suasorias de Séneca el Viejo

El presente trabajo se propone estudiar las características y funciones de la memoria en las Controversias y Suasorias de Séneca el Viejo. En primer lugar se trata de analizar cómo se refiere en esta obra aquella parte del arte oratoria sobre la cual los tratados de la antigüedad no son muy abundantes. Después de establecer puntos de contacto entre nuestro autor y las Retóricas latinas que tratan del asunto – Retórica a Herenio, De oratore, de Cícero e a Institutio Oratoria, de Quintiliano - mostraremos que el tema excede en Séneca el Viejo el enfoque tradicional y llega a alcanzar otras funciones y objetivos. La memoria aparece como el fundamento de la teoría de la imitación sobre la que el autor trata en el primer prefacio, y es uno de los criterios para distinguir los buenos declamadores de los mediocres y plagiarios. En efecto, mientras que, a su juicio, los contemporáneos no se dedican al cultivo de la memoria, ésta aparece como una de las principales virtudes de Latrón, el declamador más destacado en la obra. Así el abandono del cultivo de la memoria caracteriza la decadencia contemporánea de la elocuencia. La memoria del propio autor – celebrada en su lejana juventud, y objeto de la propia ironía en el presente – parece ofrecer un equivalente individual de este proceso de decadencia. Sin embargo esa memoria discontinua y desfalleciente de anciano es erigida en procedimiento constructivo, puesto que a ella se atribuye la peculiar organización textual de las Declamaciones. De este modo esperamos probar que el estatuto de la memoria en la obra de Séneca el Viejo corresponde a su proyecto de legitimar la elocuencia declamatoria de comienzos del siglo I de nuestra era como la continuidad de la vieja oratoria ciceroniana y republicana.

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Memoria y melancolía en dos obras de Alberto Durero

El arte de la memoria se encuentra estrechamente relacionado con la melancolía, y ésta a su vez se vincula desde la antigüedad (aunque cobra una fuerza especial a partir del Renacimiento) con la idea del hombre de genio y de genialidad, además de referirse a un temperamento del ánimo y, en muchos casos, a una enfermedad del alma: la única enfermedad del alma. El arte de la memoria, creado por los

griegos (por Simónides de Ceos), muy pronto entró a formar parte esencial de la retórica, junto a la inventio, la dispositio, la elocutio y la actio/pronuntiatio, y después (muy especialmente desde el Renacimiento) se manifestó en dos formas esenciales: como una disciplina con un valor enteramente utilitario -lo que nosotros podríamos llamar mnemotécnia-, y como una forma de saber universal que genera universos alternos, considerada como ciencia "oculta" relacionada íntimamente con el arte luliano, con el neoplatonismo, con la cábala, con el saber hermético, etcétera (Culianu). La memoria es, en este sentido, una arquitectura del alma poblada de fantasmas buscados por la imaginación. A partir de dos obras de Alberto Durero: "Melancolía I" (un grabado) y "Rinocerus"(una xilografía), se trazará una vía que vaya del arte de la memoria y la melancolía, a las artes visuales. Se cree que el artista se expresa a sí mismo en la obra de arte, y que los medios de expresión dan sentido al mundo. Se trata de desentrañar pues la relación íntima entre la obra de arte y la melancolía y el arte de la memoria, como elementos generadores de sentido y como posibilidad expresiva del artista y de su idea de mundo: vinculum vinculorum.

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El arte de la memoria en los relatos de supervivencia: la obra literaria de Jorge Semprún

Se cuenta que fue el poeta Semónides el inventor del arte de la memoria (que corresponde a la cuarta de las cinco partes que constituyen la retórica) quien a raíz de una experiencia devastadora se vio en la necesidad de inventar un procedimiento nemotécnico para reconocer a los asistentes a un banquete, en cuyo lugar, el techo se había precipitado dejando a la gente irreconocible. Semónides tuvo la idea de identificar a cada persona según el lugar donde se hallaba sentada. Desde ahí el arte de la memoria consiste básicamente en relacionar imágenes mentales con lugares para desarrollar una suerte de memoria artificial que ayude a mantener y prolongar el recuerdo de la memoria natural. Pero el origen de dicho arte ha quedado también relacionado con la devastación, emanado de la necesidad de poner nombre a los deudos, darles sepultura, y reconocerlos en su muerte. De forma análoga al caso de Semónides, Jorge Semprún, filósofo y escritor español, superviviente de un campo de concentración alemán, tiene que encontrar la manera

de recordar (después de 16 años de olvido voluntario) a los compañeros que no han sobrevivido la experiencia del campo. Así, nuestro autor va construyendo los caminos de su propia memoria a través de una sofisticada relación entre imágenes y lugares. Cada libro suyo es un proyecto que busca ampliar los límites de la memoria, de llevarla a sus últimos rincones, ejercitando una estrategia artificial que posibilita el camino a una memoria natural quebrantada por el dolor de la experiencia concentracionaria.

La presente ponencia es una propuesta de lectura de la obra literaria de Semprún, a partir del reconocimiento de algunas estrategias de la memoria artificial que posibilitan la ampliación de un relato que se cuenta una y otra vez, pero desde perspectivas diferentes.

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"Pertinacía Fría": Rodó's Call for a New Rhetoric

 "The writer lives in one world; the rhetorician lives in a very different one," José Enrique Rodó claims in an essay on the teaching of Literature. An Uraguayan essayist and literary critic, Rodó (1872-1917) insists that writers of pedagogical texts about literary theory suffer from inevitable association with such conservative rhetoricians as Gomez Hermosilla (1771-1837). Rodó inveighs against rhetoric's hold on the teaching of literature, complaining that no rhetorician has realized that old rhetorical classifications, such as the epic, no longer fit the spirit of the times and are instead taught merely for the sake of maintaining the continuity of the classical tradition. Hermosilla's 1826 Arte de hablar en prosa y en verso published in Madrid promises to teach its readers to write and analyze writing according to rules gleaned from the classical tradition. All arts, and particularly the art of writing, rely on "certain laws that prescribe for the artist what he should do, and what he is obliged to avoid so that his works have all possible perfection." For Rodó, such prescriptions are arbitrary and stifling, leading to what he refers to elsewhere as "the cold pertinacity of the rhetorician." The two writers differ on rules just as they regard the classical tradition differently. Whereas Hermosilla suggests that all that one can say about rhetoric has already been said and one can merely attempt to repeat it with "more clarity and philosophy," Rodó insists that the rhetorical tradition must either adapt to the contemporary literary situation or

be abandoned altogether. Both Hermosilla's conservative revision of and Rodó's rejection of the rhetoric tradition reveal the impact rhetoric had in Spain and Latin America in the 19th century and invite the question of whether rhetoric's subsequent disappearance constitutes an erasure or whether it is merely rhetoric's way of adapting to evolving political and social situations, especially postcolonial Hispanic America.

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La convicción apasionada: retórica y ensayo en William Ospina

1. William Ospina es uno de los escritores más premiados y leídos de su país, Colombia, en la actualidad. Sin embargo, los estudios sobre su obra son practicamente inexistentes, como lo son en general los estudios sobre ensayistas hispanoamericanos contemporáneos, en especial de aquellos que como Ospina han publicado durante los últimos treinta años. Las escasas referencias que se encuentran sobre Ospina en el medio académico y las innumerables notas de prensa sobre sus libros se dividen radicalmente al momento de valorar sus opiniones políticas, pero elogian a una sola voz el conjunto de estrategias de las que se valen los ensayos de Ospina para lograr la adhesión del lector a las tesis que se le presentan. Este reconocimiento del valor retórico y/o argumentativo de sus textos será nuestro punto de partida para su lectura.

2. Con la ayuda de las metodologías del análisis retórico del ensayo (Jean Terrasse y María Elena Arenas Cruz), que se inspiran en la retórica como teoría de la argumentación (Perelman y Olbrechs-Tyteca), identificaremos y analizaremos mediante ejemplos concretos las estrategias retóricas más valiosas de William Ospina con el objetivo de comprobar el reconocimiento que los críticos le han otorgado a este autor como maestro de la técnica retórica. Estudiaremos en particular la organización del texto y la inscripción de la sensibilidad del orador en esta organización, así como el uso de la enumeración y de la metáfora. Nosotros creemos que desde el punto de vista del análisis retórico los ensayos de Ospina se caracterizan por una argumentación que se dirige principalmente a conmover las pasiones del lector mediante una presentación apasionada del orador en el texto. La retórica de Ospina persuade al lector gracias a la fuerte inscripción del ethos del orador en el texto como un hombre erudito (recurso de la enumeración),

sensible y poético (recurso de la metáfora), en tanto que el uso del exordio y de la peroratio en el texto como lugares privilegiados de inscripción de la subjetividad del orador son en Ospina recursos valiosísimos para buscar la aceptación de sus tesis, cualquiera sea el tema del que se trate en el texto.

3. De este modo, nuestra investigación se presenta como un aporte a la comprensión del aspecto más valioso de la obra de Ospina, a la vez que es un ejemplo de la tendencia reciente de análisis retórico del ensayo en la literatura hispanoamericana y de las relaciones entre literatura y retórica.

La République de Weimar and la rhétorique II. Modulations de l'approche rhétorique / Weimar and Rhetoric II. Modulations of Rhetorical Inquiry
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Nancy STRUEVER
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Rhetorical Implications of Walter Benjamin's Criticism

Peter Jelavich ("Berlin Alexanderplatz", 2006) claims that we associate with the phrase "Weimar culture" works that were "formally innovative and socially critical". Walter Benjamin, then, with his innovative criticism was quintessentially "Weimar". At the same time, his formalist ingenuity, and his efforts to investigate more deeply the productive apparatus and receptive parameters of the cultural discourse of his time constitute, I shall argue, a quintessentially rhetorical project.

Rhetorical as well are his specific strategic interests: often they can be seen as witting or unwitting redescriptions, variants of Classical rhetorical initiatives. Thus Benjamin claimed that we can regard Kafka's work as a "codex" of gestures. His invocation of gesture, as vivid or subtle physical marking of a value or operation not programmable in a proposition, of gesture as dominant tactic, recapitulates Quintilian's claim of "gestus", "actio" as a primary rhetorical skill.

The physicality, materiality of communication is, again, an assumption Benjamin shares with Classical rhetorical theory; here Benjamin relies less on a "rhetorised psychology" of a range of interactive faculties, capacities grounded in the body, than on the materiality of mode: on the dominance of reproduction, of technical reproduction, and the transformative energy of translator's language; and his essay "Fuchs, Collector and Historian" is a brilliant account of objects, materiality as bearer of cultural program. One could also cite the "topical" organisation of argument in his preparations for the late Arcades project; his files, "convolutes", of disparate evidence with their subtle, unvoiced argumentative connections function topically.

But, above all, Benjamin is concerned, in large measure, with persuasion, with "what works" in society's exchange of signs, in the articulation of goals, motives, political values. Like Heidegger, who, in his SS1924 lectures on Aristotle maintained that the originary Hellenic rhetoric is not an autonomous linguistic "techne" but functions "inside" politics, Benjamin's criticism has a rhetorical devotion to the political orientation as fundamental.

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A Weimar Urban Rhetoric in Aby Warburg's Hamburg

In a lecture he delivered in 1926 entitled, "Lübeck als geistige Lebensform," Thomas Mann introduced the concept of a "Hanseatic way" in German politics. With it balance of tradition and modernity, the Hanseatic way was crucial to the young Republic's success. Though he spoke with pride about his hometown Lübeck, Mann's model for a unique political rhetoric was more applicable to its sister Hanseatic city, Hamburg, whose emphasis on mercantilism, its international port, and second-city status made it a unique haven for intellectual life in the Weimar Republic. Indeed, Hamburg's new Weimar-era university that was unburdened by the Prussian university's hierarchical system provided a home to the unconventional humanist scholars, Aby Warburg, Ernst Cassirer, and Erwin Panofsky from 1919 to 1933.

This paper explores the Weimar-era transformation of three basic rhetorical issues: the trope of the city as a locus for humanist inquiry, the category of the symbol as a form of rhetorical knowing, and the task of effecting a "renovation" of Greco-Roman culture under modern conditions. Warburg, Cassirer, and Panofsky shared an intellectual interest in the historical development of what they called "symbolic forms" from the classical through the modern periods. Their scholarship that bridged contextualism and formalism in art history, phenomenology and epistemology in philosophy, and drew on multiple disciplines reflected the urban environment in which these scholars lived. Panofsky himself dubbed the iconological method, the "Hamburg School," rhetorically linking the scholarship and the city.

Drawing on Mann's perception of Hamburg's sister-city Lübeck, I place Aby Warburg (and, to a lesser degree, Ernst Cassirer and Erwin Panofsky) in the crucible of the urban environment in which their work emerged and arguably had the largest impact: Weimar-era Hamburg. I then consider the extent to which the Hamburg School was symbolic of a particular Hanseatic rhetoric. As was the case for Martin Heidegger, Walter Benjamin, and other Weimar-era scholars, the transformation of classical antiquity in the modern world played a special role in the collective scholarship of this circle. Aby Warburg believed that the perennial struggled between reason and myth lay in classical antiquity; his work and famous library, the Kulturwissenschaftliche Bibliothek Warburg (KBW), were devoted to tracing the vicissitudes of aesthetic symbolism in different historical periods, what he called the Nachleben der Antike, or the survival of antiquity. Scholars have acknowledged Aby Warburg's contributions to the humanities at large. By viewing these scholars through an urban lens, I reconsider the relationship between text and context without reducing one to the other.

Eric OBERLE
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Rhetoric and the Idea of a Foundational Science of Experience in Weimar Thought

This paper will explore the relation between rhetoric and the idea of the public (Öffentlichkeit) in early twentieth-century phenomenology. Examining the contributions of Max Scheler and Martin Heidegger to a reconceptualization of

the categories of public life and public speech, it relates this discussion to the robust Weimar consideration of the hierarchies of modern disciplinary epistemology.

In Being and Time, Heidegger defined rhetoric in terms of the hermeneutics of the "everydayness of being-with-another." This redefinition, widely credited for having prompted the twentieth-century reconsideration of the interrelation of representation, speech, and truth, was itself an outgrowth of two distinct but now neglected lines of inquiry in phenomenological thought. Exploring how Heidegger hoped to redefine the idea of inquiry around the idea of ontology, this paper will examine how Heidegger's inquiries into the primacy of language were only with great difficulty balanced against his investigation of the primacy of being. The tradition behind this balancing act is clear: just as Plato's Meno asserted the superior truth-value of logos over rhetoric, so Being and Time, seeking to displace logos with a hermeneutic and phenomenological notion of understanding, needed to define truth as something that was both disciplinary and linguistic (rhetorical) at once.

Both sides of the post-war debate on hermeneutics and deconstruction drew upon this important Weimar innovation. Too often overlooked is that Heidegger's contribution emerged out of a much broader struggle to define phenomenology's relation to well-established natural and social science disciplines. This paper will consider Heidegger's substantial debt to the ethics and sociology of Max Scheler, and it will look at how Scheler, in dialogue with Nietzsche, Dilthey and Weber, sought to define effective knowledge (pragmatic, socio-historical knowledge) in terms of a theory of public disciplinarity. It will look at how, already in the 1914-7 Material and Formal Value Ethics, Scheler asserted that the publicness of language is always entwined with both its (invested) interest and with its effective power—a power that emerges from the tension between logos and political speech, between the pathe and techne. This discussion, developed in subsequent writings on the sociology of knowledge, defined an agenda for the relation between rhetoric and logos—and in a parallel fashion, value and being, disciplinarity and experience—that would become central not only to Weimar political and philosophical discourse, but to many later analyses of how modern experience relates both to abstract forms of institutionalized knowledge and to the omnipresence of language and meaning.

La République de Weimar et la rhétorique III. Polémiques et nouveaux medias / Weimar and Rhetoric III. Polemics in New Media

Annika THIEM
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Benjamin, Polemics, and the Politics of Affect

During the rise of mass media and the institution of representative democracy during the Weimar Republic, theorists such as Walter Benjamin found themselves compelled to examine the new media not only in how they transmit content, but also in their performative and participatory effects on politics, especially in shaping the public as a body politic. This paper will turn to the work of Benjamin to examine how the influence of new media transforms and mobilizes experience and affect in politics. In particular, I will ask how the rhetoric of polemics can both produce and foreclose critical interventions, complicating or tightening the affective investments generated by the mass reproduction of images and discourses.

Benjamin's essay "The Work of Art in the Age of Its Technological Reproducibility" culminates by offering the distinction between the politicization of art and the aestheticization of politics as what sets leftist politics apart from fascist politics. This distinction, I will argue, aids us in locating the problematics and potentials of polemics in disrupting or encouraging an easy affective satisfaction by which our daily political investments are continuously shaped. I will turn specifically to Benjamin's examinations of the role of polemics by reading together his critique of the Schmittian polemical paradigm of politics and his engagement with Karl Kraus' aphoristic polemics as a mass media critique. In Schmitt, the polemical differentiation between friend and enemy inscribes this distinction as the continued condition of possibility and actualization of politics. Benjamin criticizes the Schmittian narrowing of political discourse to an unending looming urgency for a decisive response to the stylized enemy. Instead Benjamin's readings of Kraus' aphoristic style offer an alternative perspective on polemics as ironic interruption that refuse easy answers. By insisting on deeper analysis and by requiring the addressees to make up their own minds and knowingly commit themselves, Kraus' polemics both refuses to make decisions for the masses as much as it refuses neutrality.

A rhetorical inquiry into the politics of affect through Benjamin's work allows us, as I argue, to understand affect and authority as not necessarily negative mass phenomenona, but to appreciate the ambivalent potential of polemics for rethinking the difference between left and right, progressive and reactionary politics.

Joshua DERMAN
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"They laugh, and at the same time they shudder": Theodor Adorno and Siegfried Kracauer on the Obsolescence of Mass Culture

In this paper I wish to pursue the connections between Theodor Adorno and Siegfried Kracauer's aesthetics by examining a trope that characterizes both their writings on mass culture, a fascination with the phenomenon that Adorno aptly called the "obsolete modern." In his essays of the late 1930s and early 40s, Adorno devoted several sections to the types of reactions popular music elicits from listeners, analyzing not only their rabid enthusiasm for hit songs but also the "rage" they feel towards those hits that have become outdated. Why, he asked, do listeners express such scorn for the music they adored only a few years earlier? Kracauer's essay "Photography" (1927), which predates the Adorno essays under discussion by over a decade, addressed the same connection between old photographs and hit songs that intrigued Adorno. Although he never used Adorno's catch-all terminology of the "obsolete modern," Kracauer clearly shared his fascination for the outdated artifacts of mass culture. The photograph of a loved one taken years ago, Kracauer observed, is capable of eliciting smiles as well as queasy ruminations on the passage of time. He asserted that several other media exhibit the same phenomenon: "Like the photographic image, the playing of an old hit song or the reading of letters written long ago also conjures up anew a disintegrated unity." In effect, Adorno and Kracauer transposed the rhetorical category of koinoi topoi, "commonplaces," into a new media environment, and explored the increasingly impacted quality of time in an age where new technologies diversified the modes of overlaying the present with the past. Since Adorno and Kracauer believed they were investigating the same basic phenomenon, albeit in different media, the concept of the "obsolete modern" provides us with a unique forum in which to compare their approaches to understanding mass culture. Their work addresses the same fundamental questions about mass culture: Why do the outdated artifacts of mass culture — irrespective of their media or genre — provoke such perplexing feelings in us ? Can mass culture ever produce works of enduring appeal ? And lastly, what are the social ramifications for a culture continually alienated by its own history ?

Rhétorique et nouvelles perspectives pédagogiques / New Perspectives on Rhetorical Education
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The Promise of English, the Promise of German: Language Epistemologies in the Curriculum at the University of Pennsylvania, 1754 to 1794

As at many of the universities in the young United States, students in the Latin school at the University of Pennsylvania, in Philadelphia, were taught a rhetoric that came straight out of Scotland. From 1754 to 1794, Provost William Smith gave lectures in rhetoric centered on the aesthetic appreciation of texts, the equivalence of politeness to morality, and the cultivation of public life. This history has been told well by such scholars as Thomas P. Miller, Mark Garrett Longaker, and Dennis Barone, who have helped us to understand how the rhetorical tradition gave way to the discipline of English as we have come to know it. Yet another college that was housed at the university, which survived only from 1779 to 1786, organized its curriculum around an entirely different principle, and indeed, around an entirely different language: German. This paper investigates this failed and forgotten curriculum through analysis of the writings of JCH Helmuth, a pastor who worked tirelessly to make Philadelphia a center of German education. He conceived the German school, designed primarily to prepare future clergy, around the needs of the pastorate, not the needs of a young republic, and he drew on the thought of Martin Luther, not Cicero or Longinus. The paper then compares the elements of curriculum in each of the schools, and considers how their academic subjects operate on implicit language ideologies: notions of what language is, how it works, and how it should be taught and practiced. For example, while Smith's concerns for politeness were bound up in grammatical performance of the English language, Helmuth was arguing for the primacy of German as the language of the faith for the German people, a Muttersprache that offered unique ways of knowing to those who had heard it from infancy. The study contributes to the recognition of the hegemony of the discipline we now call English, and suggests that we should begin to consider the ways in which language epistemology is imparted in disciplinary

epistemologies in general, and in particular, in places where the language standard has been challenged.

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Rhetorical Education for Women in American Elocution Colleges, 1880-1925

A widespread educational phenomenon at the turn-of-the-century in America was the college of elocution movement. Designed to do more than provide a finishing school curriculum for young women, these schools provided training in elocution that prepared women for public speaking and civic participation. The role of elocution colleges has been understudied in our account of the history of American rhetorical education due to the tendency to dismiss elocution training as merely instruction in delivery for stage performance and recitals. In fact, elocution colleges provided an education in oratory, composition, and critical analysis that was similar to that being offered at normal schools and women's colleges in the late nineteenth-century and early decades of the twentieth century. Faculty at women's elocution colleges often wrote rhetoric textbooks that provide insights into the kinds of courses taught at women's elocution colleges and at co-ed colleges of elocution and oratory. Co-ed colleges of elocution were one of the first kinds of institutions to welcome women into rhetoric classes designed to train women for professional lives. To date, little attention has been given to the course materials, memoirs, and college histories that comprise an archive of information about how women were encouraged at elocution colleges to debate, give speeches, and write essays. This study will provide an overview of the women's elocution college movement in the American Midwest and East, and outline the kind of training that as one college administrator explains, "prepares a young woman for public life."

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Projet de renouveau de l'enseignement rhétorique dans la France de Vichy: l'arrêté Carcopino du 23 décembre 1941

Pour ouvrir de nouvelles perspectives en histoire de la rhétorique, il est essentiel d'accorder une attention prioritaire aux traditions non-occidentales du « bien dire »,

ainsi qu'aux pratiques et aux techniques rhétoriques émergentes et novatrices. Mais faut-il pour autant cesser de questionner les certitudes de l'histoire « acquise » ? Je ne le pense pas, car c'est aussi de l'intérieur que doit être relativisée la légendaire suprématie européenne.

Ayant longtemps partagé l'évidence flatteuse que c'est à la victoire de la démocratie sur les totalitarismes qu'est dû, au lendemain de la Seconde Guerre Mondiale, le come-back de la rhétorique argumentative aristotélicienne dont Perelman est l'emblème, je souhaiterais présenter au congrès ISHR 2009 de Montréal le contenu et les attendus d'un document historique paradoxal, voire dérangeant, négligé jusqu'ici en histoire de la rhétorique du XXe siècle. Il s'agit de l'arrêté du 23 décembre 1941 signé de Jérôme Carcopino, alors Secrétaire d'Etat à l'Education nationale et à la Jeunesse dans l'Etat Français gouverné à Vichy par le maréchal Pétain ; collaborateur, donc, de l'Allemagne nazie (en particulier par les mesures contre les Juifs) mais non sans réticences culturelles, cet éminent latiniste qu'était Jérôme Carcopino préférant les fascismes du Sud (l'Italie de Mussolini, l'Espagne de Franco) aux fureurs germaniques du barbaricum hitlérien.

Cet arrêté qui réforme les programmes de l'enseignement secondaire pour toutes les classes de la sixième à la philosophie, instaure en classe de première (l'ancienne classe de Rhétorique débaptisée en 1902), non pour les élèves de Lettres classiques qui les étudieront en grec et en latin mais bien pour les Lettres modernes qui les étudieront en traduction française, un solide programme de rhétorique antique : la Rhétorique et la Poétique d'Aristote, les traités rhétoriques et philosophiques de Cicéron, l'Art Poétique d'Horace, le Dialogue des orateurs de Tacite, bref, « nos » références fondamentales, alors disparues depuis un demi-siècle.

Appliquée en classe de sixième à la rentrée d'octobre 1941 (arrêté du 22 septembre 1941), cette réforme devait concerner une classe supplémentaire chaque année (la 5e en 1942, la 4e en 1943, etc.) et atteindre la classe de première en octobre 1946 ; mais elle fut suspendue à la Libération (arrêté Capitant du 21 septembre 1944) ; des extraits des traités grecs et latins furent maintenus en Lettres classiques mais en Lettres modernes, l'inusuel programme de rhétorique antique en langue française, donc « pour tous », envisagé par Jérôme Carcopino ne fut jamais enseigné.

J'évoquerai cependant ses attendus et la perspective dans laquelle il s'inscrivait, celle d'un trilinguisme concentrique où s'emboîtaient les langues régionales de la

« petite patrie » provinciale (encouragées dans l'enseignement primaire), la langue nationale de la « grande patrie » française (métropole et empire colonial), enfin, à défaut de ses langues mêmes, la culture formelle gréco-latine comme accès à « l'universel ». La Famille, le Travail et la Patrie, et encore au-dessus, Athènes et Rome (contre Jérusalem ?), il me paraît instructif de mettre en regard cet édifice oublié et le renouveau de la rhétorique démocratique qui le suivit peu après.

Rhétoriques asiatiques / Asian Rhetoric
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Sung-Gi JON
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Histoire des écritures traductives comme histoire d'une rhétorique du dakkeum

À travers l'histoire, la traduction a souvent joué un rôle important, et même déterminant pour la formation des langues nationales, et la langue coréenne en est aussi un exemple. Dans notre communication, nous comptons montrer quoique sommairement une « cartographie » historique des écritures traductives qui ont beaucoup contribué à la formation du coréen écrit moderne. Pour cela, nous recourons à la « rhétorique du dakkeum » qu'on peut traduire, faute de mieux, comme « rhétorique de l'élaboration », qui fait partie de la rhétorique de la communication. Elle est une rhétorique qui vise à valoriser l'effort intense et sérieux de la part d'un individu ou des groupes, dévoué(s) à la construction ou à l'élaboration de la parole ou de l'écrit, en vue de la communication.

Cette rhétorique du « dakkeum » s'observe aussi bien dans la rhétorique coréenne ou asiatique, que dans les rhétoriques occidentales, mais on peut quand même dire que c'est un trait saillant de la rhétorique coréenne. Nous en avons parlé dans notre article paru dans la revue Rhetorica (26-1, 2008), centré sur le problème de l'écriture en chinois classique aux époques du chinois classique et celui de la controverse des écritures à l'époque de l'Ouverture (1876-1910). Dans la communication présente, nous examinons un problème qui y a été seulement effleuré, à savoir l'aspect du « dakkeum » dans l'histoire des écritures traductives (ou écritures-de-traduction) en coréen.

Dans cet examen, nous distinguons quelques moments importants: d'abord, la traduction eonhai, qui était une méthode de traduction particulière, constituée pour traduire les phrases du chinois classique en « hunmin-jeongeum », créé par le roi Sejong vers le milieu du XVe siècle; ensuite, la traduction des romans et des contes populaires chinois en « hunmin-jeongeum » (du XVIIᵉ au XIXᵉ siècle), qui est une histoire presque ignorée; enfin, les écritures traductives à l'époque de l'Ouverture, époque mouvementée et cruciale pour la formation du coréen écrit moderne, et celles des époques modernes. Pour terminer, nous mentionnerons le problème du traductionnisme, assez mal considéré chez la plupart des coréens, dans l'ignorance du rôle des écritures traductives dans l'histoire de la formation du coréen écrit moderne.

Jung Sam YUM
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Rhetorical Features of Chinese Characters in the Han Dynasty - Through the Concept and Practice of the Term Wen (Ùþ)

In the classical texts of ancient China, the following terms are generally accepted as revealing rhetorical features: yan åë (language, words, speech), ci Þö (mode of speech, artistic expressions), jian Êß (advising, persuasion), shuo àã (explanation), ming Ù£ (naming), and bian Üª (distinction, disputation, argumentation). This position is based on the concept of rhetoric, which is defined as the art of persuasion and speech. If we define the term rhetoric as an art of effective expression, and essentially as a form of mental and emotional energy for the purpose of transforming thought and action at social, political, and individual levels, we should also pay attention to the artistic use of written and oral expressions which are not limited by time and space. I argue that the term wen Ùþ (ornamentation of characters) reveals Chinese rhetorical features in the traditional period and has thus far been unnoticed in the fields of rhetoric. In this paper my focus is on the visual aspects of Chinese characters, and through an examination of Chinese calligraphy, we can see that rhetorical effects are not relegated to speech or listening but also emerge as a form of visual expression.

Furthermore, traditionally in China the concept wen became an important basis for the development of later concepts such as wenci Ùþþö (refinement of language), wenzhang Ùþíñ (articulated sentence), and wenxue Ùþùê (literature). Particularly in the Han Dynasty, the concept wenzi Ùþí® (character) was firmly established and the visually rhetorical effect of the concept wen became more extensive. This rhetoric was not limited within the scope of speaking and listening, but rather it included the effect of

expression in writing and watching. This paper aims to analyze the use and understanding of the term wen. By examining written characters further, it will also explore how the characteristics of rhetoric emerge in the technique of useful expression.

Hideki OHNO
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How Japan Interpreted the West: An Analysis of Debating Textbooks during the Meiji Period

In the Meiji period (1868-1912), Japan introduced and adopted Western rhetoric mainly through textbooks. The role of debate and parliamentary procedures, however, has been shown not to have taken root in Japan from that time. The reason for this has often been offered in a nebulous fashion, such as the failure of Western influence on Japan, or Japan's inadequate soil to cultivate these cultural aspects. Nevertheless, little attention has been paid, from the viewpoint of the interaction of West and Japan, to an analysis of debating textbooks. I argue that this process is interactive and dynamic, and should not just be measured by a Western framework. It should be approached and analyzed more from the Japanese (insider's) perspective, and it is vital to illuminate the way in which this foreign role was accepted and adapted in the Japanese context.

In this paper, I will analyze textbooks that make reference to debate, published about a century ago in Japan and in the West. There are a fair number of books regarding debate published in the Meiji period. Focusing on translations from Western literature, this paper shows the results of an analysis of three debating textbooks (Kaigiben, Kaigi Shinan, and Seiyo Toron Kihan), referring to the original books in English. These translated works – Kaigiben being the most influential in the field during the period – mainly deal with parliamentary procedures and debate.

The major findings show that one of the most important roles of debating – reference to the educational significance of debate – was omitted, though it had been present in the originals.

In fact, what was included in these books was how to hold a conference, models of arguments, and lists of propositions, etc. These omissions and the adoption of the debating role in the translated textbooks will be exemplified as an interactive case of the West and Japan, and another option will be provided to explain the failure of debating---as a lasting role---in Meiji Japan.

Vendredi, 24 juillet 2009 / Friday, July 24, 2009

16h45-17h00 / 4h45 PM – 5h00 PM

Université McGill, Édifice Leacock, Hall d'entrée / McGill University, Leacock Building, Main Hall
Pause café / Coffee Break

Vendredi, 24 juillet 2009 / Friday, July 24, 2009

17h00-19h00 / 5h00 PM – 7h00 PM

Université McGill, Édifice Leacock / McGill University, Leacock Building
Séances parallèles de la Société internationale d'histoire de la rhétorique (ISHR) /
Parallel Sessions of the International Society for the History of Rhetoric (ISHR)

Séance 56 / Session 56 - Salle / Room 109

Rhétorique et religion / Rhetoric and Religion
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Mina TASSEVA
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La rhétorique et la notion de « discours sacré » (hieros logos)

La notion de « discours sacré » (hieros logos) désigne dans l'Antiquité grecque une forme spécifique de discours religieux, caractérisé par sa double appartenance au domaine divin: d'une part, il émane d'une divinité, d'autre part, il apporte des révélations sur les immortels. Son existence est attestée depuis les temps mythiques en rapport avec des figures illustres et divinement inspirées, comme le poète Orphée et le philosophe Pythagore. Plus tard, des auteurs évoquaient des discours sacrés en insistant sur leurs origines anciennes et étrangères et on considérait que cette forme d'expression venait de peuples anciens et pieux (les Égyptiens, les Thraces). Elle était propre à des courants de pensée nouveaux, influencés par ces peuples et pratiquant des enseignements secrets (les orphiques, les pythagoriciens, les adeptes de Dionysos, les isiaques).

De plus, le discours sacré était, depuis ses origines, lié à l'art de persuader: Orphée et Pythagore furent regardés comme maîtres de la parole, plus tard des orateurs, comme Dion Chrysostome (I-IIe s. ap. J.-C.) et Aelius Aristide (IIe s. ap. J.-C.), composèrent des hieroi logoi divinement inspirés et des apologètes

juifs et chrétiens (Philon d'Alexandrie, Clément, Origène), formés à la rhétorique, considérèrent les Écritures Saintes comme discours sacrés et attachèrent un prestige certain à l'expression en l'employant pour défendre leur religion. Ce lien entre la rhétorique et les discours sacrés suscite des interrogations. Pourquoi un discours divin avait-il besoin de persuader ? Quels étaient ses moyens de persuasion ? Nous nous proposons de répondre à ces questions à travers une étude de la force de persuasion exercée par l'autorité du discours sacré.

Tout d'abord, nous étudierons le pouvoir de persuasion propre à l'autorité divine: l'inspiration. Ce pouvoir rend la révélation crédible et produit des effets sur l'homme inspiré, sur le discours et sur son public. Il est accru par l'idée d'ancienneté qui favorise l'acceptation des discours sacrés. Ensuite, nous examinerons la persuasion émanant de l'autorité humaine. Comme le montre le Papyrus de Derveni, la parole inspirée exige un deuxième niveau de persuasion et d'interprétation, l'autorité humaine relayant l'autorité divine en y ajoutant des moyens propres de persuasion. Bénéficiant d'une telle autorité, le discours sacré devient une référence persuasive par elle-même.

La communication, centrée sur les rapports entre la rhétorique et la religion, démontre l'importance de la rhétorique pour l'instauration et le développement des discours sacrés à la fois dans la culture grecque et chez les apologètes juifs et chrétiens. Elle ouvre une nouvelle perspective en ce sens qu'elle s'intéresse à une nouvelle forme de persuasion, l'autorité religieuse, qui est peu (ou pas du tout) conceptualisée dans la théorie antique de la rhétorique.

Robin REAMES
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Confessing the Logos: Paul the Rhetorician

The study of rhetoric's history in the ancient and late ancient world has largely observed geographic boundaries. That is, ancient Greek rhetoric is confined mostly to ancient Greece, and usually Athens; ancient Roman to Rome. Through the hegemony of Greek language and culture throughout the Mediterranean region from the 4th century B.C.E. on, however, the study of rhetoric grew to dominate education, law, and civic discourse in Hellenized communities that were culturally and religiously hybridized and multiform. In the eastern Mediterranean region

in particular, Jewish culture, belief, and customs persisted, forming a mélange Hellenic thought. As such, much of the late ancient rhetoric of this region was a nexus of far more than Greek thought and Roman culture. As the entrée into a cosmopolitan life deep within the Roman provinces, rhetoric would have also been the corral for, among other things, Jewish belief as well as the remnants of Oriental mysticisms in the context of Greek thought and Roman politics. This paper considers a case study from this time and place—the letter of Paul the Apostle to the Romans. I will demonstrate how this text not only epitomizes this nexus of thought, cultures, and religions, it also marks Paul definitively as a trained practitioner of rhetoric, as he drew on the Hebrew Torah in precisely the way a more mainline classical rhetor would draw on the Greek literary canon. Through both a rhetorical reading of Paul's letter and a brief investigation of the rhetorical training Paul was likely to have received, I will show how including Paul in the rhetorical tradition dynamically reworks our definitions of two key rhetorical concepts: logos and the topoi of invention.

Hanne ROER
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Rhetoric in the City of God

Augustine's reflections on rhetoric in the fourth book of De doctrina christiana was for centuries the dominating handbook of rhetoric for the Christian orator. One would expect that Augustine accordingly held an important position in the history of rhetoric. I shall argue that the distinguishing marks of Augustinian rhetoric have been buried under the philological references to his Ciceronian background. Augustine has an original understanding of rhetoric as speech acts that we hardly find in classical rhetoric. A comparison of Augustine's writings on rhetoric with perhaps his most important work De civitate Dei shows that he understands rhetoric in a double frame: the earthly and the heavenly city. Thus he breaks with the classical tradition that links rhetoric with the city state.

G. Kennedy and T. Conley both emphasize Augustine's historical importance but tend to underestimate his original contribution to the development of rhetoric. Kennedy has written extensively about Christian rhetoric and the many new genres created by early Christian writers, but he also stresses Augustine's dependence on the Ciceronian terminology. Conley sees De doctrina christiana

in a broader context by comparing it to Augustine's De catechizandis rudibus, but his overall evaluation of the Augustinian rhetoric is that it is basically Ciceronian. On the other hand, there is in C. Perelman's L'Empire rhétorique (1997, p. 26-27) a hint alluding to the psychagogic aspect of the Augustinian rhetoric. M. Fumaroli argues in L'Age de l'eloquence that Augustine is the beginning of a long, rhetorical tradition that ends with the counterreformation and the Jesuit rhetorics of the 17th century. One could argue that Kenneth Burke reanimates this Augustinian tradition in A Rhetoric of Motives and The Rhetoric of Religion, hence the importance of Augustine for modern rhetoric.

Tae-Kyung Timothy Elijah SUNG
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Whence the Twain Shall Meet? Rhetoric and Biblical Hermeneutics in Augustine's De Doctrina Christiana

Augustine's disdain for his former position as a professor of rhetoric is clear in his Confessions. However, in De Doctrina Christiana, Augustine attempts to negotiate how rhetoric relates to biblical hermeneutics. One traditional way of summarizing Augustine's position is to say that biblical hermeneutics (discovery of truth) comes first, then rhetoric (presentation of truth) second. Another way is to say that biblical hermeneutics is rhetorical through and through: rhetorical invention combined with rhetorical delivery. In this paper, I call the former summary a Platonic reading of the place of rhetoric in De Doctrina Christiana and the latter a Ciceronian reading. My argument is that Augustine rejects both a Platonic and a Ciceronian understanding of rhetoric in order to forge a theological reconception of rhetoric in relation to biblical hermeneutics. All three participate in what I call a rhetorical tradition of anti-rhetoric, by which I mean not that Plato, Cicero, and Augustine reject rhetoric as such, but that they each privilege their rhetorical method over others: Plato's dialectics over Sophistic rhetoric, Cicero's eloquence over rhetorical handbooks, and Augustine's biblical hermeneutics over both Socratic dialectics and Ciceronian eloquence. My objective is to trace the rhetorical paths of thought in Augustine's De Doctrina Christiana in order to locate a topos where rhetoric and biblical hermeneutics can meet. That locus, I argue, is identity. And it is where Augustine negotiates a Christian identity between Plato's philosopher-king and Cicero's ideal orator. In the first part of this paper, I examine how rhetoric and hermeneutics are related to questions of

identity. Then, I illustrate what I mean by a Platonic and a Ciceronian reading of De Doctrina Christiana, before arguing that Augustine is ultimately concerned about how rhetoric and biblical hermeneutics constitute a Christian identity that is neither Platonic nor Ciceronian, but a negotiation of both.

Style et rhétorique /Style and Rhetoric
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Linda BENSEL-MEYERS
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The Figures of Invention: Connections Between Erasmus and Aphthonius

To fully appreciate the role of style in Renaissance rhetoric, we need to examine the synergistic relationship between two of the most popular textbooks in the rhetorical education of Renaissance England: Erasmus' De copia and Aphthonius' Progymnasmata. Many scholars have noted the influence of Aphthonius on the sequencing of exercises in Erasmus' Book Two, on the "Abundance of Subject-Matter." However, little has been acknowledged about a similar influence on Book One, on the "Abundance of Expression." Closer examination of how Erasmus sequenced these figures of words, though, can reveal parallels to Aphthonius' inventional strategies, giving us a fuller appreciation of how the canon of style was understood not as the "mere dress of thought" but as a site of inventio for the practitioners of the age.

Nancy CHRISTIANSEN
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Theories of Style in the British Renaissance

I have just completed reviewing the stylistic precepts in the following classical sources and Renaissance rhetorics: Demetrius's On Style; Hermogenes' On Types of Style, On Invention, and On Method; the Ad Herennium; Cicero's De Oratore, Orator, and Partitiones Oratoriae, Quintilian's Institutio Oratoria, Aquila Romanus' De Figuris Sententiarum et Elocutionis; Rutilius' De figuris sententiarum et elocutionis

libri II; Rufinianus' De figuris Sententiarum et Elocutionis; Donatus' Ars grammatica (maior); Carmen de figuris; Erasmus' De conscribendis epistolis, De copia, and Ecclesiastae; Trapezuntius' Rhetoricorum libri quinque; Melanchthon's Elementorum rhetorices libri duo, Institutiones Rhetoricae, and Tabulae de schematibus et tropis; Mosellanus' Tabulae de schematibus et tropis; Susenbrotus' Epitome troporum ac schematum; Talaeus' Rhetorica; Sherry's A Treatise of Schemes and Tropes and A Treatise of the Figures of Grammar and Rhetorike; Lily's A Shorte Introduction of Grammar; Wilson's The Art of Rhetoric; Rainolde's The Foundacion of Rhetorike; Robortellus' De artificio dicendi; Soarez' De Artes Rhetorica; Sturm's De universa ratione elocutionis rhetoricae libri tres; Peacham's The Garden of Eloquence (both editions); Scaliger's Poetices libri septem; Fenner's The Artes of Logike and Rethorike; Fraunce's The Arcadian Rhetoric; Puttenham's The Arte of English Poesie; Day's The English Secretary; Hoskins's Directions for Speech and Style; Keckermann's Systema rhetoricae; Gill's Logonomia Anglica; Farnaby's Index Rhetoricus; Vossius's Commentariorum rhetoricorum; Butler's Rhetoricae libri duo quorum prior de tropis & figuris; Hoole's The Latine Grammar; Blount's The Academy of Eloquence; Smith's Mystery of Rhetoric Unveiled; Lamy's The Art of Speaking, Walker's Some Instructions Concerning the Art of Oratory, and Shaw's Words Made Visible. These Renaissance rhetoric texts span from 1512 to 1679, include those most widely influential in England at the time, and provide a range of philosophical positions regarding rhetoric's place in relation to her sister arts. The classical sources are those most commonly cited in the Renaissance texts.

For the ISHR conference in July 2009 I would like to explain the various views taken toward style in these Renaissance discussions. Scholarship to date assumes we find one view toward style in the Renaissance, the so-called view of the classical tradition in which style is expression and figures are decorations that entertain and move the hearer's passions. My findings suggest that both a narrow and a broad view of style can be found in the Renaissance, but that even the narrow view is broader than that normally attributed to the classical tradition and the broad view, although inadequately theorized but certainly widely understood, enlarges the domain of style to encompass not only the entire art of rhetoric but also the entirety of human behavior, undermines the rigid distinction between res and verba, suggests figures as fundamental lines of thinking, and shows ethics to lie at the center of stylistic (i.e. rhetorical) decisions, making character synonymous with style.

Michele MASON
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The Joining of Argument and Style in the Discourse of N. H. Burroughs

Although widely recognized by her contemporaries as one of the most influential African-American orators of the early twentieth century, Nannie H. Burroughs' (1875-1961) rhetorical texts have been the subject of little scholarly treatment. Current scholarship (Higginbotham, Brooks, Johnson, and Easter, among others) highlights Burroughs' religious and educational work, and while these studies feature an important and constant aspect of Burroughs' life, they do not explain fully her influence in the larger culture, or more specifically, how her use of language facilitated a long and productive career.

In this paper, I shall consider Burroughs' rhetorical influence among African-Americans during the 1920s and 1930s, a period marked by dashed hopes, economic distress, and increased racial hostility. Burroughs often expressed her desire to "stimulate people to action," and her speeches and writings during these two decades feature ideas related to action, movement, and progress. The quest for American citizenship, Burroughs believed, would be satisfied through individual and collective struggle, and while she never advocated directly the use of physical force, she often evoked martial themes — using terms such as battles, enemies, crusades, weapons, and sacrifice — along with ideas related to movement and progress, to motivate action among African-Americans. Burroughs' concise and forceful style suited well her philosophy toward action. To cultivate this style, Burroughs likely adopted the advice she encountered in Brainerd Kellogg's A Textbook on Rhetoric (1882). Of his five types of style (perspicuity, imagery, energy, wit and elegance), Kellogg considered energy as most appropriate for awakening a sense of duty, or putting forth an act of the will. Ideas related to progress, complemented by her stylistic tendencies, inspired continued action during a time when basic citizenship rights seemed out of reach for many African-Americans.

Marie Lund KLUJEFF
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In Defence of Style

Writing the history of rhetoric is more than a simple description of things passed. Rather it is rhetoric in its most fundamental sense: persuasive discourse reflecting the theoretical perspective and world view that the writer is seeking adherence to.

In the writing of the history of rhetoric, style is as important an aspect as it is in any other rhetorical discourse. Stylistic devices are influential means to structure the argument, strenghten the statement of an opinion, or give salience to significant ideas. In recent rhetorical theory it has been founded that rhetorical figures often function as condensed arguments (Fahnestock, Rhetorical Figures in Science, 1999). Outside the field of rhetoric Hayden White has established a connection between style and historiography in explaining different approaches to the writing of history as mastertropes (Metahistory, 1973).

My paper is a comparative study of two influential histories of rhetoric and style: Rhetoric Restrained (1982/1970) by literary theorist Gérard Genette and Brian Vickers' book In Defence of Rhetoric (1988). Well aware that Vickers has already established a connection between the two – he is indeed including Genette's reasoning in his book – it is my aim to investigate the differences in the substantive arguments as well as in the style of the two scholarly approaches.

The premises of my paper being that writing the history of rhetoric is also rhetoric, I will point towards some perspectives of the present day. Some of the challenges of contemporary rhetorical historiography are related to identity and voice, and I will suggest that they could productively be met with and thought of in terms of differences of style.

<div style="background:gray">**Séance 58 / Session 58 - Salle / Room 721**</div>

Rhétorique du XVIe siècle / XVIth Century Rhetoric
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Joo-Kyoung SOHN
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L'elocutio et la dignité du poète inspiré à la Renaissance française

Cette intervention a pour but de montrer la relation intime entre l'elocutio et l'inventio que nous présentent les traités de la poétique de la Renaissance. Les discours poétiques de cette époque n'ont pas oublié ces deux parties de l'art de persuader dans le développement de la théorie proprement poétique.

Sébillet, Du Bellay, Peletier et Ronsard, tous insistent sur la nécessité pour le poète soidisant inspiré d'user de la technique afin d'atteindre la perfection. En particulier, Peletier et Ronsard soulignent l'importance d'avoir de vastes connaissances, puisque l'inspiration n'est pas donnée à des êtres dépourvus de culture et d'intelligence. Selon eux, les dispositions ne suffisent d'ailleurs pas, mais doivent être développées et perfectionnées par l'elocutio. Le don divin ne remplace nullement le labeur et la technique. Face à l'agressivité de l'inspiration qui rend le poète servile et dépendant, il est absolument nécessaire de contrôler l'ingenium par l'art et de se consacrer à corriger et à limer. L'importance pour un poète est de choisir une veine adaptée à son ingenium et le travail fera le reste. C'est pour cette raison que le poète inspiré sera aussi celui qui pratique tous les genres, tous les styles et toutes les matières.

Ainsi, la conception de l'inspiration des poètes de la Renaissance ne refuse pas que le don divin soit le fruit de la culture, de l'art et de la science. C'est pour cette raison que ces poètes se considérant comme «poëtehumain» essaient de représenter l'enargeia dans l'imitatio des anciens, afin de rétablir et de maintenir le chemin entre le poète et le divin. Il semble que cette quête du «poëtehumain» constitue un signe et une cause de grandeur des poètes de ce siècle. Alors, il ne sera pas du tout inopportun de dire que cette interaction entre l'elocutio et l'inventio prouve enfin l'exaltation du poète sur la dignité humaine, une des caratéristiques de ce siècle marquant le début de la théorie poétique.

Emma Annette **WILSON**
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Ramism versus Aristotelism Reconsidered : Intellectual Negociations in Early Modern Rhetoric and Logic Textbooks

I propose to discuss the Ramist separation of rhetoric and logic in the mid-sixteenth century, investigating the intellectual engagements and negotiations between a reforming Ramistic impulse and established Aristotelian principles to suggest the wider-ranging historical impact of these developments and to challenge current historiographic narratives of the evolution of these two fundamental arts of discourse in the early modern period. Drawing on the prefaces and the pedagogical contents of rhetoric and logic manuals from this period, I will use these texts to present a new understanding of the debate and interaction between Ramism and Aristotelianism in the early modern period to suggest a more syncretic evolution of the overarching fundamental arts of rhetoric and logic than has previously been realized. Specifically the paper will engage with the Syntagma Aristotelico-Ramaeum of Amandus Polanus which outlines in detail the process of compiling a discourse manual in this period, and various of the immense cross-section of authors and material that he used to do so, to present a verstehen understanding of the evolution of rhetoric and logic in this period, and to re-examine the question of Ramism as an antagonistic force acting versus Aristotelianism [1].

Narratives of the history of rhetoric and logic in the early modern period have presented Ramism and Aristotelianism either as fiercely opposed forces, or alternatively as false opposites, with Ramism acting as a massively oversimplified version of Aristotelianism designed for the less advanced student. In Logic and Rhetoric in England, 1500-1700, Wilbur Samuel Howell divided these arts into highly schismatic branches including Ramism, Philippo-Ramism, Neo-Ciceronianism, and so on, presenting each innovation as an entirely separate endeavour from its predecessors [2]. Conversely critics such as Mordechai Feingold have argued that Ramism had little or no long-ranging intellectual importance, and have sidelined it as no more than an oversimplified subset of an overarching Aristotelian schema, in particular with reference to the Ramistic innovation of rhetorics and logics written in vernacular languages [3]. Mary Crane has presented a further alternate narrative for the evolution of Ramist rhetorics and logics, arguing that their preferred mode of communication with its emphasis on simplicity and straightforwardness, especially in the vernacular

manuals, was designed as a move against a cultural elitism in the early modern period, representing a commodification of the arts of discourse to make them available to the public at large [4]. Contra to these either schismatized or reductive narratives of Ramistic innovations in the history of the arts of discourse, this paper turns to rhetoric and logic textbooks from this period to allow them to narrate an alternative history of the engagements and negotiations taking place between established Aristotelian schemes and reforming Ramistic ideas. In doing so the paper will challenge current narratives of the history of rhetoric and logic in the early modern period with regard to contestations between Ramism and Aristotelianism.

This paper proposes a fresh perspective on this aspect of the history of rhetoric by taking a verstehen approach, turning to early modern rhetoric and logic texts and allowing them to speak for themselves to present a new and far more syncretic and interactive history of the evolution of these disciplines. By examining the contents of traditionally eight-booked Aristotelian logic manuals in relation to the two-book manuals of Ramism, the paper will investigate the degree to which these were representative of two separate lines of thought, or if they were rather different iterations and formulations of a common goal of eloquence. In asking, how did Ramus and his followers make eight-books equal two, the paper will engage with intertextual commentary and debate from the early modern period to suggest the intellectual negotiations and interchange taking place amongst many different strands of rhetoric and logic in this period. In this way the paper challenges extant schismatized narratives of Ramism versus Aristotelianism by proposing a more syncretic view of proceedings taken from the prefaces and pedagogical contents of the texts themselves. Specifically by engaging with Amandus Polanus' detailed prefatory remarks in his Syntagma Aristotelico-Ramaeum, comparing these to the prefaces of Richard Crakanthorpe's Logicae Libri Quinque and various mid-sixteenth century editions of Aristotle, the paper will examine the degree to which these different approaches and theories actually interacted and negotiated between themselves to hone the teaching and learning of the arts of discourse, both rhetoric and logic, in this period [5]. In doing so the paper will explore the question of the Ramistic separation of logic and rhetoric, drawing on authorial prefatory remarks to suggest the crucial interdependence of rhetoric and logic in this period, thereby questioning the highly dichotomized view of this aspect of Ramistic reforms. By investigating these intellectual negotiations on a verstehen basis by engaging with the prefatory materials of rhetoric and logic manuals from this period, the paper

will re-examine the question of Ramus versus Aristotle, and in doing so cast new light on the relationship between rhetoric and logic in this period, offering new insight into the early modern evolution of these fundamental arts of discourse.

[1] Amandus Polanus, Syntagma Logicum Aristotelico-Ramaeum, Basle, Conrad Waldkirch, 1605.

[2] Wilbur Samuel Howell, Logic and Rhetoric in England, 1500-1700, 2nd ed., New York, NY, Russell & Russell, 1961.

[3] Mordechai Feingold, "The Humanities", in The History of the University of Oxford, Nicholas Tyacke (ed.), Oxford, Clarendon Press, 1997, IV, p. 211-358; Mordechai Feingold, "English Ramism: A Reinterpretation", in The Influence of Petrus Ramus, Mordechai Feingold, Joseph S. Freedman, and Wolfgang Rother (ed.), Basel, Schwabe, 2001, p. 127-176.

[4] Mary Crane, Framing Authority: Sayings, Self, and Society in Sixteenth-Century England, Princeton, NJ, Princeton University Press, 1993.

[5] Richard Crakanthorpe, Logicae Libri Quinque , 2nd edn, London, Robert Young, 1641.

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Les accusations de Chaïm Perelman contre Petrus Ramus : essai d'analyse rhétorique

Pour les tenants de la conception rétrécissante de l'histoire de la rhétorique en Occident, Petrus Ramus aurait donné un coup fatal à l'empire rhétorique en déclin depuis sa floraison antique. Les accusations contre Ramus portent sur les actes de séparation entre la ratio et l'oratio qu'il aurait commis, dans la mesure où il avait enlevé de la rhétorique les parties de l'inventio, la dispositio et la memoria pour les intégrer à la dialectique, qu'il n'avait laissé à la pauvre rhétorique que l'elocutio et l'actio et qu'il aurait provoqué à la fin un démantèlement et une restriction de la rhétorique.

C'est sans doute Chaïm Perelman qui a présenté une critique la plus cohérente et la plus explicite contre le rôle de Ramus dans l'histoire moderne de la rhétorique occidentale. Or, il faut signaler que l'ouvrage principal de Perelman (Traité de l'argumentation) est paru en 1958, la même année qu'est paru un des ouvrages

majeurs sur Ramus (Ramus, Method and the Decay of Dialogue) par Walter J. Ong. Par la suite, durant presque 30 ans, Ramus apparaît dans des écrits de Perelman, mais toujours sous un regard acerbe.

Dans son dernier article sur Ramus («Pierre de La Ramée et le déclin de la rhétorique»), Perelman, voyant chez Ramus l'origine du déclin de la rhétorique en Occident, a affirmé que par suite de son geste fatal qui avait arraché les parties « invention » et « disposition » aux cinq canons de la rhétorique pour les intégrer au domaine propre de la dialectique, la rhétorique a dégénéré en stylistique, c'est-à-dire étude des figures et des tropes. Étant ainsi dissociée de la réalité et ayant perdu sa fonction sociale, la rhétorique lui semblait être tombée en mépris durant toute l'époque moderne, assimilée à des connaissances inutiles et à des techniques dangereuses.

Nous tenterons dans notre exposé une analyse rhétorique de cet écrit de Perelman contre Ramus pour mieux comprendre les enjeux et les stratégies de ces accusations partagées par les deux mouvements théoriques(la rhétorique des figures et la rhétorique de l'argumentation) de la « rhétorique restreinte » au XXe siècle.

Séance 59 / Session 59 - Salle / Room 116

Rhétorique en Grande-Bretagne / Rhetoric in Great Britain
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Representation and Exchange: A Critical Realist Analysis of John Locke's Rhetorical Theory

John Locke remains a troublesome figure in the history of rhetoric. One the one hand, he espoused positions that suit a sophistic celebration: language is an arbitrarily agreed upon system; complex ideas and mixed modes reflect transient and contingent social conditions, not absolute forms (archetypes). On the other hand, in one famous passage from the Essay Concerning Human Understanding, he labeled rhetoric a "perfect cheat." This paper proposes that we can better understand

Locke's apparently conflicted position as an expression of a social mechanism with two distinct but recognizable outcomes—marketized social relations often result in celebrations of and anxieties about the slipperiness of symbolic representation and meaning. As a result, those theorizing rhetoric at the beginnings of Great Britain's grand experiment with capitalism expressed concerns about the symbolic and representative functions of words and of specie. Debates about language featuring nominalists and representationalists were mirrored in debates about monetary policy featuring cartelists and bullionists. Since Locke participated in both of these debates, we can clearly see the market mechanism at play in his writings. Understanding Locke's rhetorical and his monetary theories as similar efforts at negotiating a social mechanism illuminates an important moment in the history of rhetoric but also highlights the utility of certain sociological methodologies (particularly critical realism) for historians of rhetoric. A realist methodology encourages historians of rhetoric to look for identifiable mechanisms at "deep" social strata, causal functions whose outcomes depend upon other, mediating social strata (such as the arena of intellectual exchange where rhetorical theory is often developed). This presentation will argue that a realist perspective can contribute to our understanding of Locke's rhetorical theory and may also help us to explain the shift away from the classical models advanced during the British Renaissance. Analyzing Locke's rhetorical theory alongside his investment in debates about monetary policy and in the broader context of Great Britain's experiment with a liberalized currency market, helps us to see that Locke's apparently contradictory rhetorical theory expressed and tried to mediate an economic tension.

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Eighteenth-Century Elocution and Popular Culture

In her study of "popular culture and public debate" in late eighteenth-century London, Donna Andrew notes that "one of the most important and yet neglected factors which accelerated the public involvement in popular oratory was an explosion of interest in the theory and practice of elocution." Andrew's observation points to the broad dissemination of elocution in the eighteenth century and its influence on the civic practices of an emergent, more diverse public culture. Her work suggests the need for further studies examining where elocutionary practices were taught and what materials were used to teach them.

In this paper, I address the dissemination of elocution in eighteenth-century Britain by focusing specifically on the textbook tradition and on institutions such as independent Sunday schools and dissenting academies where elocution was taught. The rise of print culture made readily available textbooks that were used to teach elocution in these institutions. In my paper, I trace the dissemination of popular elocutionary textbooks such as William Enfield's The Speaker and John Walker's Elements of Elocution. In addition, I focus on less well-known textbooks that include elocution as part of a broad curriculum aimed at teaching the liberal arts and sciences. Popular anthologies of literature such as Elegant Extracts (anonymous), for example, were intended, in part, as aids for teaching techniques in oral delivery. Richard Turner's An Easy Introduction to the Arts and Science also contains an extensive section on elocution and was used in one of the first monitorial schools founded in the late eighteenth century to teach students from working-class backgrounds.

I end my paper by examining discussions of educators who opposed the teaching of elocution to particular social groups. These discussions, I argue, attest to the broad dissemination of elocution in eighteenth-century culture and to the perception that teaching aspects of rhetoric could potentially function as means of social change. These discussions also suggest that elocution was seen not as a "truncated" aspect of classical rhetoric, as some twentieth-century scholars argue, but as a dynamic source of social practice.

Work cited
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Political consequences of using mockery in UK parliamentary debates: an historical review of the rhetorical tradition in Westminster

My doctoral dissertation concerns the political significance of using rhetorical irony in parliamentary discussions. The main idea is to problematise the understanding of irony in political deliberation. Previously irony in political context has to a large extent been depoliticized by referring to its 'comical' effect due to the understanding derived from literary scholars. In classical Roman rhetorical

thought, though, irony was connected to the possibility of making ridicule of an adversary in public in order to persuade listeners and, hence, be able to put further new political agendas. The understanding was that deliberation always required acquired oratorical skills to use tropes and figures (like those that would induce ridicule) in order to be able to convince audiences in coming to one's side on any given question. We may easily compare this idea with contemporary representative politics, in which professional speakers, like parliamentarians, have to make competing arguments seem less desirable to their listeners in order to try to persuade to imagine new ways of thinking in various questions.

The material of my analysis will consist of parliamentary discussions that have taken place in the English Parliament after Cold War. I will narrow down the selection of my material while I proceed with my work. The idea is to pick out a theme of discussions that have taken place in the Parliament during 1990's and then further select those discussions that I will determine as most important to conduct my analysis. I take classical rhetorical theories as my point of contrast to be able to say something new about political action. My aim is to find out how parliamentarians use rhetorical irony as a part of their têkhne.

Rhétorique en Espagne / Rhetoric in Spain
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Los progymnasmata retóricos españoles a lo largo del XVI: el caso particular de Teón

A lo largo del s. XVI se publicaron en España varios manuales de ejercicios retóricos elementales basados en el antiguo modelo de Aftonio. Los esfuerzos realizados por algunos investigadores – de los que presentaré una visión actualizada – nos han permitido reconstruir las líneas generales de la evolución de este género didáctico, con el que adiestraron su capacidad compositiva los hombres cultos de la época. Sabemos, pues, que Aftonio se conocía y aplicaba en los centros de enseñanza,

pero ¿qué sucedió en España con los interesantes progymnasmata de Teón ? A falta de una traducción al latín o al vernáculo de estos ejercicios compositivos salida de las prensas españolas durante el citado siglo, los indicios que presentaré permiten asegurar que a lo largo de él Teón también fue conocido y su lectura recomendada a los estudiantes.

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La evolución diacrónica del estilo epistolar: un nuevo concepto del género en el Renacimiento español

Este estudio examinará el proceso de cambio de la expresión epistolar en el Renacimiento español, que se hace íntima y personal con un estilo simple pero elegante. Para ello, se usará una selección de cartas de autores vinculados a la política, como por ejemplo fray Antonio de Guevara, Diego Hurtado de Mendoza, y Antonio Pérez. Mediante el estudio comparativo de la producción epistolar de estos autores, se pretende reconstruir la cronología de este cambio de estilo y detectar las posibles influencias retóricas del momento.

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Las fuentes clásicas de una retórica en crisis (siglos XVIII y XIX)

Esta comunicación se propone como un repaso por los autores clásicos de retórica y poética citados en los principales tratados de retórica y preceptiva literaria española de los siglos XVIII y XIX.

Se trata de un período sumamente interesante en la historia de la retórica en España, en el que la disciplina experimenta una gran transformación que hace tambalear los fundamentos mismos de la tradición que la sustenta hacia la moderna Teoría de la literatura.

En este contexto estudiamos de qué manera se le demanda a la retórica una permeabilidad y una capacidad de adaptarse a los nuevos tiempos que determinará en buena medida la valoración de los retóricos clásicos. Este "canon de la crítica" mostrará cómo las autoridades retórico-literarias del pasado son encumbradas,

matizadas o cuestionadas en relación con las fuentes contemporáneas, y sobre todo y lo más clarificador, en qué circunstancias. El tema, de interés desde la perspectiva teórico-práctica de la formación y transformación de un canon retórico, se situaría en el marco de una historia de la recepción retórica.

Para llevar a cabo esta tarea se impone en primer lugar una revisión de los numerosos tratados de este período y un cómputo contrastivo del número de referencias teóricas clásicas y contemporáneas en los más destacados. Las valoraciones explícitas sobre los retóricos clásicos serán otro punto de referencia, que se completará con un análisis externo de las ediciones, su consideración en los planes de estudio de la época, etc.

Simplificando mucho y por poner un ejemplo, la indiscutible prioridad de Cicerón en la retórica del Setecientos, por encima de Quintiliano y de Aristóteles, o la de Horacio en buena parte del XIX, se justifica porque responden a los requerimientos estéticos de la época, por un lado, y por otro, no menos relevante, por una serie de factores que van desde la disponibilidad de los textos y número de ediciones, al aprovechamiento conjunto de los mismos para las clases de Latinidad y Retórica, o al seguimiento de los juicios de teóricos contemporáneos de relieve.

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Retórica de la oratoria parlamentaria de Salustiano de Olózaga

Salustiano de Olózaga (Oyón 1805 - Enghien-Les-Bains 1873) fue un relevante político español que desempeñó un importante papel desde posiciones liberales en la convulsa historia de la España del siglo XIX. Durante su dilatada carrera política, que se inicia en 1836 y se extiende hasta el momento de su muerte en 1873, fue elegido ininterrumpidamente parlamentario desde 1836 a 1873, formó parte de la Comisión que redactó las Constituciones de 1837 y de 1869, presidió el Congreso de los Diputados y el Gobierno de España, ejerció de embajador en París e incluso desarrolló cierta actividad ensayística (en el ámbito del derecho, la economía, la historia y la retórica). Su vida pública coincide, pues, con la llamada "edad de oro" de la oratoria política española. Es la época de Cánovas del Castillo, Castelar, Echegaray, Moret, Sagasta, Ríos Rosas y tantos otros oradores calificados siempre de insignes, pero faltos hasta el momento de un análisis retórico general de sus discursos, que ni siquiera cuentan con ediciones accesibles y manejables.

Precisamente, en nuestra comunicación queremos presentar un ejemplo de análisis retórico de la oratoria de Olózaga. Un análisis que no debe detenerse, como ocurre muchas veces, en la simple enumeración de las "figuras retóricas" presentes en el texto; sino que debe explicar por qué ese discurso convence y persuade en un momento y a un auditorio concreto, atendiendo a sus componentes "racionales", "emotivos", "éticos", "estéticos" y "escénicos". Salen así a relucir aquellas "verdades comúnmente admitidas" (en palabras aristotélicas) que constituyen las premisas en las que se fundamentan los entimemas o razonamientos deductivos retóricos; los ejemplos o modelos que constituyen "autoridad" y en que se basan los argumentos inductivos; los sentimientos y aspiraciones que conmueven y motivan; los principios que dan coherencia ética y credibilidad al que habla; los gustos estilísticos, en fin, que provocan el placer estético y apoyan el valor probatorio de los argumentos del orador. Todo un arsenal de datos que, sin duda, pueden servir de gran ayuda al estudioso de la historia en general y, en el caso que nos ocupa, a la mejor comprensión de la brillante trayectoria política de Olózaga.

Séance 61 / Session 61 - Salle / Room 738

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Eine Symbiose der Rhetorik und aristotelischen Logik in der Spätantike

In der östlichen rhetorischen Schule wurde Hermogenes' Werk De statibus ungefähr 2 Jahrhunderte nach dem Schaffen in einen kanonischen Status erhoben und galt vom 5. bis 15. Jh. AD als eines der wichtigsten rhetoriktheoretischen Werke. Im Bereich der Dialektik war für die Neuplatoniker massgebend das Organon von Aristoteles. Das heisst diese Schriften wurden zusammen gelesen. Ein anderer Treffpunkt der Statuslehre und und aristotelischen Logik ist das dritte Buch von Quintilian's Institutio oratoria, in dem er die zehn Kategorien von Aristoteles nennt und die vier Ersten mit vier Staseis in Verbindung bringt. Diese Tatsachen weisen auf eine mögliche Zusammenhang hin. In meinem Vortrag werde ich zuerst eine Ähnlichkeit im Wesen und in der Struktur der Staseis und der

logischen Kategorien demonstrieren, danach die aristotelischen Einflüsse in den Kommentaren und Prolegomena von De statibus von Hermogenes behandeln. Zuletzt weise ich auch auf einige Begriffe hin, die in den Kommentaren vom Organon und in anderen späteren logiktheoretischen Schriften verbraucht werden und aus der Statuslehre entstanden sein können.

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Rhétorique et poétique chez Aristote

Il s'agirait de rechercher dans la Poétique d'Aristote les notions communes que cette œuvre partage avec la Rhétorique du même philosophe. Ces deux œuvres du IVe siècle av. J.-C., écrites en grec ancien, sont en effet fondamentales, encore aujourd'hui, pour la défintion même des deux domaines de la rhétorique et de la poétique.

Certaines des composantes communes à la Rhétorique d'Aristote et à sa Poétique ont été analysées très en détail, par exemple l'ethos (livre du même nom par F. Woerther en 2007), ou encore la métaphore (travaux de P. Ricoeur). J. T. Kirby (Arethus 24, 1991, p. 197-217) s'est efforcé de relever dans la Poétique le principe rhétorique : parties de la tragédie, pathos, logos, style. K. Eden a voulu (Poetic and Legal Fiction in the Aristotelian Tradition, 1986) souligner tout ce qui dans la Poétique relevait des cours athéniennes de justice, etc.

Or, ces données restent très dispersées et il n'y a pas de vue d'ensemble sur la quesion. Cet état de fait nuit à la délimitation des deux domaines de la rhétorique et de la poétique.

On voudrait d'abord, à la relecture de la Rhétorique et de la Poétique d'Aristote, relever les renvois d'une œuvre à l'autre, relever les notions communes à l'une et à l'autre et définir celles-ci clairement et brièvement. Il faudrait ensuite classer renvois et notions communes et montrer comment la rhétorique s'adapte à la poétique. Il faudrait ensuite tenir compte de la différence de la finalité entre les deux domaines. Ceci permettrait de mettre en évidence la spécificité de chacun de ces domaines.

Une telle enquête paraîtrait pouvoir éclairer à la fois les défininitons aristotéliciennes de la rhétorique et de la poétique et faire mesurer la différence entre l'emploi aristotélicien de ces termes et le nôtre.

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La pertinencia de la retórica en el quehacer filosófico

En el campo de la filosofía existen por lo menos dos maneras de interpretar la compleja relación entre retórica y filosofía.

En la primera, se considera que ambas disciplinas no sólo son completamente distintas, sino que la retórica puede incluso, llegar a ser nociva para el discurso filosófico. Para esta forma de ver la filosofía; la retórica no buscaba la verdad, sino la mera apariencia, es decir que el discurso pareciera verdadero, aunque no lo fuera. En este sentido, resulta memorable aquel viejo debate sobre el papel de la verdad dentro del discurso filosófico, entre Sócrates, sus jóvenes discípulos y los retóricos sofistas, sabios educadores que cobraban por sus servicios y enseñaban el arte del buen decir.

En la segunda manera, se considera que la retórica no sólo es complementaria al quehacer filosófico, sino que representa una parte fundamental de la filosofía misma. En esta tendencia encontramos a Aristóteles, quién consideraba que la retórica era la puesta en práctica de un discurso filosófico serio, el cual buscaba convencer, no sólo a un público erudito, sino a otro vasto y diverso, más versado en un lenguaje del lugar común que en un razonamiento teórico-deductivo; por ello, se hacía imprescindible el uso de la fuerza emotiva y de persuasión del proceder retórico.

En la actualidad, un amplio sector de filósofos, han reconocido los grandes aportes que la retórica puede proporcionar al discurso filosófico. La presente ponencia buscará realizar un recuento histórico y un balance filosófico de los diferentes momentos en que la retórica y la filosofía se han relacionado entre sí, con ventajosos dividendos para ambos saberes.

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Rhetorik der Aufklaerung - Aufklaerung der Rhetorik: Friedrich Andreas Hallbauer

An der Wende zum 18. Jahrhundert gerät die Rhetorik gleich in mehrfacher Hinsicht in die Kritik, die schlussendlich zum Untergang der Rhetorik als Disziplin führen wird. Im Bereich der inventio wird die rhetorische Topik seit der ,Logik von Port Royal' scharf kritisiert, um 1700 wird die Produktionsästhetik auf das Prinzip der Ausdrucksästhetik umgestellt. Rhetorische Figuren werden als ,authentischer', spontaner und unmittelbarer Ausdruck der inneren Affekte verstanden, nicht mehr als bewusst eingesetzte Kunstmittel im Verständnis der Rhetorik als ars.

In der Frühaufklärung um 1700 erscheinen Rhetoriklehrbücher, die sich mit dieser Kritik an der Rhetorik auseinandersetzen und die tradierte Rhetorik im Sinne des aufklärerischen Rationalitätsstrebens reformieren wollen. Ziel dieser Reformbemühungen ist, so heißt es im Titel eines Lehrbuchs von Gottfried Polycarp Müller (1717), eine ,Rhetorica nov-antiqua'.

Der bei weitem schärfste und radikalste Kritiker ist der Jenaer Philosoph und Theologe Friedrich Andreas Hallbauer (1692-1750). Seine, Anweisung zur verbesserten Teutschen Oratorie' (1725) ist das zentrale Werk dieser Reformbewegung.

Der Vortrag wird Hallbauers Grundpositionen im zeitgenössischen rhetorikhistorischen Kontext darstellen und fragen, ob eine solche „Aufklärung der Rhetorik" am Ende gelingt - oder aber scheitert. Dabei werden einige Bücher Hallbauers, der viel publiziert hat, vorgestellt, die bislang der Rhetorikforschung unbekannt sind, sich aber ins Bild seiner rhetoriktheoretischen Ansichten fügen.

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Rhetorische Epistemologie der Wissenschaften

Rhetorik hat es nicht mit Wahrheit, sondern mit dem Wahrscheinlichen zu tun, den veri similia. Dabei verläuft die plausible Analyse und Begründung von Geschehnissen, Zusammenhängen, Handlungen, Dingen konstruktiv und dialogisch, d.h. polemisch und historisch. Wahrscheinliche Zusammenhänge werden nicht aufgefunden, sondern topologisch-inhaltlich und öffentlich-agonal und im Zeitverlauf erfunden. Die Polemik der pluralen Re-Konstruktionen übernimmt die Ausfallbürgschaft der Wahrheit und garantiert die (historisch variable) Stimmigkeit und Angemessenheit der kollektiven Erfindungen.

Diese systematische Verbindung von Wahrscheinlichkeit-Konstruktion-Dialog-historischer Öffentlichkeit markiert das, was man rhetorische Epistemologie nennen kann. In der europäischen Renaissance feiert diese Erkenntnis-Kunst sowohl Urständ als auch Triumphe, von Leonardo Bruni über Poggio Bracciolini bis zu Erasmus von Rotterdam, während die historische Darstellungsvernunft in der klassischen Moderne eines Descartes keinen guten Namen mehr hat.

Nun hat man aber in der Gegenwart sehr den Eindruck, dass sich diese Konstellation wandelt. Viel spricht dafür, dass in zentralen Bereichen wissenschaftlicher Erkenntnistheorie rhetorische Konzepte in zunehmendem Maße Aufnahme finden, und zwar gerade auch in jenen Bereichen, die klassischerweise unter die „hard sciences" fallen. Bruno Latours Rekonstruktionen der naturwissenschaftlichen Forschungsprozesse etwa haben ganz deutlich deren kommunikative Kreativität und basale inventive Kraft herausgearbeitet, die sich in einem Netz von Übersetzungen und Perspektiven vollzieht. Ergebnis dieser multi-perspektivischen (naturwissenschaftlichen) Erkenntnisprozesse ist nicht die Wahrheit, sondern der Realismus der Wahrähnlichkeit. Vor diesem Hintergrund scheint es mir dann auch völlig plausibel, dass sich Latour selber mit Rhetorik befasst.

Ist Bruno Latour momentan einer der Referenzautoren wissenschaftlicher Diskurse, gilt das nicht weniger für Clifford Geertz und für Lorraine Daston sowie Peter Galison. Am Beispiel der Ethnologie analysiert Geertz wissenschaftliches

Erkennen in ganz ähnlicher Bahnlinie wie Latour. Auch hier geht es um Erfindungen, Übersetzungen und die Interpretation von Interpretationen/Darstellungen sowie deren Verknüpfung zu einem Torso. Auch hier findet sich eine rhetorische Vernunft expliziert und am Werke, die bisher kaum als solche erkannt und systematisiert wurde.

Lorraine Daston und Peter Galision schließlich scheinen ihre Rekonstruktion einer Wissenschaftsgeschichte der Herausbildung von „Objektivität" unter den Parametern rhetorischen Denkens zu vollziehen. Das wird, so denke ich, darin plausibel, dass nicht nur eine Geschichte der (rhetorischen) Erfindung der Objektivität erzählt, sondern diese Erzählung ihrerseits als rhetorisch (im obigen Sinne) charakterisiert und begriffen wird.

Nun sind das drei mehr oder weniger stark begründete Belege für eine Präsenz rhetorischer Epistemologie im Herzen gegenwärtiger Wissenschaften, die natürlich aufbereitet werden müssen. Diese Entwicklung lässt sich sicher auch einreihen in eine (post-moderne) Diskussion um die Verwischung der Grenzen zwischen den „ Zwei Kulturen".

Gleichwohl bin ich der Ansicht, dass diese Durchdringungsbewegungen sehr viel besser und innovativer verstanden, systematisiert und in ihren Dimensionen erfasst werden würden, wenn man sie als eine Wiederkehr oder Verlängerung oder Neu-Erfindung oder Parallelaktion rhetorischer Epistemologie lesen würde.

Samedi, 25 juillet 2009 / Saturday, July 25, 2009

9h00-10h00 / 9h00 AM – 10h00 AM

Université McGill, Édifice Leacock, salle 232 / McGill University, Leacock Building, room 232
Conférence plénière / Plenary Address
Présidence / Chair

T'hohahoken Michael DOXTATER
(Université McGill, Canada; michael.doxtater@mcgill.ca)
Indigenology: Indigenous Knowledge in the Decolonial Era

Samedi, 25 juillet 2009 / Saturday, July 25, 2009

10h00-10h15 / 10h00 AM – 10h15 AM

Université McGill, Édifice Leacock, Hall d'entrée / McGill University, Leacock building, Main Hall
Pause café / Coffee Break

Samedi, 25 juillet 2009 / Saturday, July 25, 2009

10h15-12h45 / 10h15 AM – 12h45 AM

Université McGill, Édifice Leacock / McGill University, Leacock Building
Séances parallèles de la Société internationale d'histoire de la rhétorique (ISHR) /
Parallel Sessions of the International Society for the History of Rhetoric (ISHR)

Séance 62 / Session 62 - Salle / Room 110

Rhétorique gréco-latine / Greco-Latin Rhetoric
Présidence / Chair: Lorenzo MILETTI
(Università degli Studi di Napoli Federico II, Italia; lorenzomiletti@hotmail.com)

Stefano DENTICE DI ACCADIA
(Università degli Studi di Napoli, Italia; stefanodentice@libero.it)
La Prova di Agamennone: un'orazione sul filo del rasoio

Nel II libro dell'Iliade, ai vv. 109-141 Agamennone rivolge all'esercito greco schierato a Troia un discorso, nel quale lo esorta a ritirarsi dalla guerra e a fare ritorno in patria. All'inizio del libro, tuttavia, Agamennone aveva manifestato l'intenzione di compiere una apópeira (Prova), con la quale saggiare l'umore dei soldati, stremati dai lunghi anni di una guerra logorante, per poi rafforzare in loro il desiderio di continuare a combattere. Tra gli antichi commentatori del poema omerico, l'autore anonimo dei

trattati "Sui discorsi figurati" erroneamente attribuiti a Dionigi di Alicarnasso, considerò la Prova l'esempio più significativo di quella tecnica di simulazione, che definì "figura per contrario", nella quale l'oratore persegue l'opposto di ciò che dichiara a parole. L'intenzione dichiarata da Agamennone (l'esortazione alla fuga) è infatti opposta al reale obiettivo del suo discorso (convincere l'esercito a restare a Troia).

Nonostante lo Pseudo-Dionigi di Alicarnasso non avesse dubbi nel considerare l'orazione di Agamennone perfettamente riuscita, non manca chi, come Hillgruber (2000), l'ha ritenuta nella sostanza fallimentare. Se è vero che Agamennone vuole ottenere il contrario di ciò che dice, il fatto che i soldati si precipitino verso le navi rappresenterebbe, secondo lo studioso tedesco, il fallimento del suo piano.

Tuttavia Agamennone mette in atto una strategia retorica complessa. Egli si aspetta e anzi vuole che gli Achei si diano alla fuga, tant'è vero che il suo piano prevede gli interventi di altri due oratori: Odisseo e Nestore. A questi ultimi è affidato rispettivamente il compito di frenare i soldati dalla corsa alle navi e di riorganizzare le fila dell'esercito per disporle alla guerra. Nelle intenzioni di Agamennone, i soldati devono sfogare il proprio scoramento, per poi lasciarsi convincere definitivamente da Odisseo e Nestore della necessità di restare a Troia e proseguire la guerra. Gli Achei devono fuggire, perché solo in quell'attitudine di vigliaccheria potranno essere richiamati più efficacemente e definitivamente dai due oratori, complici di Agamennone, al loro dovere di soldati. L'autore del "Sui discorsi figurati" compie una mirabile analisi del discorso di Prova, dimostrando che Agamennone impiega argomenti volutamente deboli a sostegno della ritirata, in modo da dare gioco facile ai suoi complici, che confuteranno agevolmente quegli argomenti, convincendo i soldati a restare.

Francesco BERARDI
(Università Chieti-Pescara, Italia; berardi.fra@tiscali.it)
Quintiliano e le ragioni dell'origine ellenistica dell'enargeia

Lo stile vivido e pittorico dei poeti ellenistici nasconde in alcuni casi una maturità nell'impiego delle tecniche e delle forme di visualizzazione testuale che pare quasi sottintendere una coscienza dei processi di scrittura e immaginazione letteraria. Nei loro versi è possibile ritrovare molte delle dinamiche della comunicazione vivida che saranno definiti soltanto in epoca più tarda, in particolare ad opera

di Quintiliano. Nella sua Institutio oratoria si trova, infatti, la più completa ed esauriente definizione dei procedimenti di composizione letteraria per tramite dell'immaginazione (fantasia) e dell'evidenza. Il presente lavoro intende rileggere il manuale di Quintiliano in quelle parti in cui viene definito il contributo che l'immaginazione fantastica porta al processo di scrittura e ricezione del testo (X, 1, 16; 7, 15; VI, 2, 29-34). Le considerazioni del retore sul rapporto tra scrittura, lettura ed ascolto da una parte, evidenza e fantasia dall'altra saranno utili a spiegare la nascita e l'affermazione della virtù stilistica dell'enargeia presso gli alessandrini inquadrandole nella cornice più ampia di mutazione delle forme di produzione e ricezione del testo: alla carenza di riferimenti diretti al reale e di una certa immediatezza visiva del testo che non è più recitato, ma letto, lo scrittore reagisce sollecitando l'immaginazione (fantasia) dei suoi lettori perché possano vedere dinanzi ai loro occhi le vicende narrate e restarne emotivamente coinvolti. Dietro i versi pittorici e lo stile luministico dei poeti ellenistici vi è l'esigenza di colmare, attraverso le parole e la loro capacità evocativa, il distacco che l'atto della lettura pone tra mondo narrato e mondo reale.

Maria Silvana CELENTANO
(Università Chieti-Pescara, Italia; celepret@iol.it)
Aspetti dell'"evidenza" in Teocrito: Polifemo e Galatea negli Idilli 6 e 11

A partire dall'età ellenistica si sviluppa un vivo interesse per l'evidenza (enargeia / evidentia) sia nella produzione poetico-letteraria, sia nella riflessione tecnica retorica: i poeti la sperimentano come modalità espressiva che induce la rappresentazione visuale di una realtà piuttosto che enunciarla, narrarla semplicemente ("evidenza in atto"); i retori ne indagano le potenzialità di impiego quale strumento ora argomentativo, ora elocutivo, ora performativo che può assumere forme e denominazioni di volta in volta differenti (l'evidenza può essere virtus narrationis o elocutionis, locus epilogi o amplificationis, tropo, figura di pensiero). I poeti alessandrini in particolare testimoniano l'affermarsi del gusto per il racconto descrittivo e mettono a punto tutta una gamma di tecniche e procedimenti compositivi finalizzati alla visività del testo. Su questo patrimonio di strumenti e meccanismi espressivi la retorica antica ha elaborato un'articolata dottrina che ha nell'enargeia il termine-chiave. Con tale vocabolo gli antichi intendevano l'impressione di visione diretta e immediatezza realistica che scaturisce dall'ascolto o dalla lettura del testo letterario.

Da un lato saranno presi in esame brani poetici, dagli Idilli 1, 6 e 11 di Teocrito, che si segnalano per la loro pittoricità e visualità: all'apprezzamento dell'evidenza stilistica farà seguito un'analisi tecnico-retorica che permetterà di cogliere il farsi dell'immagine letteraria nel concreto impiego dei procedimenti e delle tecniche di visualizzazione. Ne scaturirà una suggestiva rilettura dei versi da cui affiorerà la consapevolezza e la maturità della vivida scrittura alessandrina. Dall'altro, si ricostruirà la precettistica retorica dell'evidenza quale è venuta formandosi a partire dall'età ellenistica. In questo senso rilevante è il contributo dal trattato De elocutione di Demetrio che pare canonizzare molte delle tecniche di visualizzazione praticate dagli alessandrini e sembra testimoniare una fase alta della dottrina dell'evidenza stilistica. Infine, in una fonte più tarda come Quintiliano saranno trovate le ragioni della diffusione e dell'apprezzamento presso gli alessandrini di un tipo di scrittura "pittorica": dell'Institutio oratoria saranno considerati quei passi che aiutano a definire i processi di creazione letteraria visualizzante presenti nei testi poetici alessandrini, in modo da spiegare la nascita dell'evidenza all'interno delle mutate condizioni di produzione e ricezione del testo.

Séance 63 / Session 63 - Salle / Room 738

Exercices de style et pédagogie /Style Exercices and Pedagogy
Présidence / Chair: Marc VAN DER POEL
(Radboud Universiteit Nijmegen, Netherlands; m.v.d.poel@let.ru.nl)

James SELBY
(Whitefield Academy, USA; jselby@whitefieldacademy.org)
Aphthonius' Progymnasmata As a Means to Preparing Innovative Communicators

My presentation will report on the success of Aphthonius' Progymnasmata in equipping students with a framework for creative, individual invention in persuasive communications, written and oral, and, specifically, as they begin the formal art of Rhetoric. Two college level texts have been written in the past decade, Ancient Rhetoric for Contemporary Students, by Crowley and Hawhee and Composition in the Classical Tradition, by D'Angelo, based upon the Progymnasmata. However, the exercises' efficiency and effectiveness in preparing pre-rhetoric students to write and speak well has been largely missed. My paper addresses this discontinuity. How does Aphthonius' Progymnasmata take pre-

writers and prepare them for the innovative and flexible needs demanded by the art of Rhetoric? What sub-skill sets are taught and when ? How can such an ancient or traditional approach prepare twenty-first century students to communicate responsibly in a technologically advanced age ?

In seeking to answer these questions, I have analyzed both the instructions and model exercises Aphthonius' provides in his third and fourth stages of exercises, Chreia and Maxim, to understand the sub-skill sets being taught and why they are successful relative to teaching practical, innovative invention. I have been able to assess the results not only theoretically but practically at Whitefield Academy, a K-12 school in Kansas City, where I teach.

The one hundred percent qualification rate of Whitefield Academy's seniors on both the ACT and SAT essay portions of their U.S. college entrance exams verses a national average of twenty-two percent demonstrates the success of Aphthonius' Progymnasmata (Whitefield Academy does not pre-screen applicants so we have a socio-economically and intellectually diverse student body). Of more significant interest to ISHR members is the remarkable breadth and flexibility in the communication skills both written and oral of students thoroughly trained in what has previously being considered the rigid, formulaic style of the Progymnasmata.

Giuseppe LA BUA
(Università di Roma, Italia; giuseppe.labua@uniroma1.it)
Writing in Roman Declamations

The relationship between oral performance and written text in Roman rhetoric has drawn considerable interest from modern scholars, who have put a lot of effort into understanding the mechanisms of revision of the delivered speech, at the same time dealing with the issue of publication within the debate about old and new style in the Early Roman Empire.

By contrast, the function of writing in oral compositions, such as declamations, has received little attention in modern studies. It plays, however, a crucial role in defining the main features of the declamatory exercises. Besides focusing on memory and improvisation as means of displaying the rhetorical and linguistic abilities of

the declaimer, Seneca the Elder and Quintilian emphasize the importance of the commentarii or written notes to the preparation of the speech: at the same time, Seneca the Elder himself recalls using written records and provides good evidence of publication and circulation of written declamations. This paper explores the use of writing in Latin declamations from the Augustan Age till the second century BCE and shows how the declamatory practice involved writing down rhetorical topoi and important parts of the juridical debate, even wits: similarly, note-taking during the delivery as well as a simultaneous transcription of the delivered speech must have been an usual procedure. In addition, this paper reasserts the "cultural" and "educational" function of writing. Fixing the declamatory discourse in a written form serves the purpose to vindicate the primary role of declamation as a reference-text in Roman education and to furnish students with juridical and rhetorical models: since Seneca the Elder complains about the lack or forgery of commentarii, furthermore, providing posterity with a faithful written testimony of sententious utterances means investing scholastic oratory with literary dignity. A detailed study of the function of writing in Roman declamations, thus, offers us the possibility to look at the fascinating world of declamation from a different, more appropriate, perspective, illuminating the method of composition of the scholastic exercises and at the same time stressing the pedagogical value of declamation in the formation of the new Roman ruling élite.

Christoph LEIDL
(University of Heidelberg, Germany; christoph.leidl@urz.uni-heidelberg.de)
Business Education. The Impact of Teacher-Pupil Relationships on Rhetorical Theory

Rhetorical teaching is dependent not only on didactic methods but also on conditions like physical closeness or distance, differences in social status or age between those involved in the process of transmitting rhetorical skills and knowledge, public or private space as the stage on which this instruction takes place. Among these conditions may also be counted the emotional atmosphere between teacher and pupil. The way in which a certain image of this complex relationship is projected can be understood as entailing a certain programme of instruction and a certain theory of persuasion. Teaching follows the same rules of persuasion as the application of persuasive skills in rhetorical practice outside

rhetorical schools. The paper will give an overview of different conceptions of teacher-pupil relationships based on examples from (mainly) classical antiquity (but arguing that the typology of modern relationships is not fundamentally different) from the business relationship (knowledge for money), which according to tradition stands at the beginning of rhetorical teaching, to philosophical criticisms of this form of teaching, from pedagogical and ethical concepts of teaching rhetoric in Isocrates and Quintilian to socially embedded forms of teaching in republican Rome (tirocinium fori), and finally, to forms of highly charged emotional relationships in philosophy (Plato) and princely education (Fronto and Marcus Aurelius). It will be argued not only that form and content of rhetorical education are always closely interdependent, but also – contrary to what might expected – that it is not necessarily form which follows content. The rhetorical curriculum is also an expression of the preconditions for teaching in a given society and innovations in rhetorical concepts may depend on the way how they can be taught. This holds true both for ancient and modern societies.

Séance 64 / Session 64 - Salle / Room 721

Rhétorique et imitatio / Rhetoric and Imitation
Présidence / Chair: Judith Rice HENDERSON
(The University of Saskatchewan, Canada; Judith.Henderson@usask.ca; jrh851@mail.usask.ca)

Elaine Cristine SARTORELLI
(Universidade de Sao Paulo, Brazil; ecsart@usp.br)
The Dialogus Ciceronianus by Erasmus of Rotterdam

The objectives of this paper are: 1. to comment the Dialogus Ciceronianus, by the Humanist and Grammaticus Desiderius Erasmus (1466-1536), and 2. to address, through this satirical treatise, points such as imitatio, accomodatio, the genres of speech, etc., in the Rhetoric of the Renaissance.

Ciceronianus (1528) represents the contribution of Erasmus of Rotterdam to the much larger Renaissance debate that referred to the reception and imitation, by modern Christian authors, of classical models. With Rhetoric being both a vital part of the Renaissance culture and an essential component of the curriculum at

universities, and given the relevance of Erasmus, this treatise, written as a dialogue, is a fundamental work to think about the practice of Rhetoric. Moreover, it is, per se, an attempt to question something that, nowadays, is called "reception of the Classics," since Erasmus does not deny that Cicero is the greatest of all, but also says that, since the conditions of speech were different in Roman times, the nature of speech in the sixteenth century also should be completely different.

Starting from Cicero's theorization—and playing with the De optimo genere oratorum—Erasmus suggests that Cicero should be imitated in "the same way he himself imitated others," that is, by assimilating them, and using them as raw material for manufacturing a speech which should fit circumstances and things (and to words, often new), for "indecorum est affectare, quae nobis non congruunt. Ineptum est aliter uelle dicere quam res postulat."

Jeroen JANSEN
(University of Amsterdam, Netherlands; j.jansen@uva.nl)
Emulation as a Rhetorical Value

In my paper I will discuss a number of aspects concerning aemulatio from the perspective of literary criticism and rhetoric. A correct interpretation of the phenomenon as a product of its own time appears to be problematic. Based on the idea that imitation received a higher value from innovation and individual creation, the intention to emulate an example seems to be an integral part of the imitatio auctorum. Emulation has an important intentional function in legal and political rhetoric. In the 'poeticalisation' of such a clearly rhetorical concept, interpretative problems easily arise. Yet, the phenomenon is readily applied to all kinds of literary aspects, because of the self-evidence of competition (in whatever form we find it in schools). Throughout the Renaissance, we find essential thoughts on the subject in discussions about the imitation of one or more authors, and the eclecticism that is aimed at with regard to the specific characteristics of content and style of the source text. Generally, a strategy is chosen in which the author needs to select the best option from a number of examples, for which (the development of) insight (iudicium) is required. It is questioned, however, to which extent aemulatio as a rhetorical phenomenon mainly functioned as a topos of praise, to emphasize the success of the imitated poets or his literary product.

Anders SIGRELL
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Imitatio – the Skillful Emulation or the Bad Practice of Copying ?

To imitate how others do is sometimes seen as a bad practice, even in areas where there hardly are any alternatives. This paper will deal with the question whether we in our education of teachers have something to learn from the rhetorical concept imitatio. In today's teaching you could hear experienced professors say that the students should not do it the way the professors do - that they instead should find their own voices, and their own genuineness. And still, if you ask a class of future teachers whether they in their choice of profession were inspired of any particular teacher, you would get a resounding 'yes'.

All the ancient teachers talk about the necessity of imitatio, significant examples are Quintilian Institutio oratoria, II, 2.8 and Ad Herennium, I, 3. Especially when it comes to tools for talking about the importance of the character of the teacher – what it is that makes some teachers exemplary models - we lack conceptual tools, that might could be found within an educational practice that took as one of it's starting points the need for imitatio.

In my paper I will try to make the case that we in the perhaps most important educational situation – the verbal meeting with our students/pupils – could find such tools in the history of rhetoric.

Rhétorique médiévale/Medieval Rhetoric
Présidence / Chair: Don ABBOTT
(University of California, Davis, USA: dpabbott@ucdavis.edu)

Martin CAMARGO
(University of Illinois at Urbana-Champaign, USA; mcamargo@uiuc.edu)
Special Delivery: Performing Model Letters in the Medieval Classroom

Medieval teachers inherited the grammatical and rhetorical pedagogy of antiquity and adapted it to their own needs. While the system of the progymnasmata was not preserved intact, for example, many of the individual exercises continued to

be employed in medieval classrooms. Letters came to replace speeches as the predominant target genre for composition instruction. This paper will show that the model letters found in most medieval textbooks on letter writing (artes dictandi) resemble the classical declamationes in important respects. Their clearly articulated structure is modeled on that of an oration, their distinctive stylistic features presuppose oral presentation, and their typical pairing almost certainly reflects a continuing tradition of classroom disputation. We cannot know exactly how these texts would have been performed by medieval students, but there are enough clues in the surviving treatises to justify an attempt to recreate at least some features of such performances. Through oral delivery of several short model letters, including one letter paired with its response, I will demonstrate the performative and controversial rhetoric that characterizes the model letters of the medieval dictatores.

Marjorie WOODS
(The University of Texas at Austin, USA; jorie@mail.utexas.edu)
Medieval Rhetorical Exercises: The Evidence in Manuscripts of School Texts

One of the least-known aspects of medieval rhetoric is what kinds of composition exercises students were assigned in the pre-university classroom. Most exercises were composed and delivered orally and, until very late in the Middle Ages, few students owned their own copies of texts. The commentaries and interlinear glosses that accompany many teachers' copies of school texts are composed of translation aids and interpretive or background material only.

Yet two rare kinds of evidence do tell us that such exercises were indeed performed: a few examples of student exercises themselves such as the abbreviations of stories from Ovid's Metamorphoses found in Glasgow, Hunterian MS V. 8. 14, and narrative passages such as John of Salisbury's description of Bernard of Chartres' pedagogical methods.

I have finished a long project involving many manuscripts of a medieval rhetorical treatise widely taught in schools, and I have been working more recently on school manuscripts of classical texts. In this paper I would like to examine aspects of manuscript formatting that may provide clues to passages that were the basis of rhetorical exercises in medieval schools. Indications of emphasis or special interest like large initials in unexpected places, the numbering of some groups of

rhetorical techniques (and not others), multiple examples of versions of the same story told in the in the same number of lines, and, as I have recently begun to notice, idiosyncratic divisions of literary speeches into the parts of an oration, can suggest, when supported by other kinds of evidence, what to look for and how to evaluate what we have found. I hope that, by describing possible clues and eliciting suggestions from other scholars, we can begin to put together a cumulative list of such clues and the kinds of rhetorical exercises that they may imply.

John WARD
(University of Sydney, Australia; John.Ward@usyd.edu.au)
Pragmatics and Theoretics in the Study of Classical Rhetorical Theory c.775-1050 A.D.

This paper adopts the view of Jardine and Grafton in their From Humanism to the Humanities (1986) that medieval higher education was immensely 'practical', training 'men for employment in powerful and lucrative occupations. And on its fringes, in the severely practical courses on the arts of the notary, it even taught the future estate manager, government clerk or solicitor how to keep books, draw up contracts and write business letters. This curriculum, in short, equipped students with complex skills and fitted them to perform specialised tasks. Its immense success is clearly visible from the enviable placement record enjoyed by the medieval alumni of Oxford and Cambridge, and more generally from the rapid expansion it was undergoing for at least a century before the humanists had any substantial impact' (p.xiii). Nevertheless, I think it must be stressed that on the eve of the 'revolution' that produced higher medieval scholasticism, there was an uneasy tension between the practical goals of teachers and the immense body of doctrinal theory that they had to take on from the past before they could sift it for their own more limited purposes. This tension is very evident in the period under examination in the present paper. Starting from a different perspective on Alcuin to that advanced by Lucia Calboli in her paper 'Un catechismo retorico dell'alto Medioevo: la Disputatio de rhetorica et de virtutibus di Alcuino' in Ars / Techne: Il manuale tecnico nella civiltà greca et romana (Atti del Convegno Internazionale Università 'G.d'Annunzio' di Chiete-Pescara, 29-30 ottobre 2001) Alessandria: dell'Orso, 2003, p. 127-144, I move to consider the rhetorical teaching of Lawrence of Amalfi, so far as it has been preserved to us in the manuscript Venice, Marc. lat. Z.L.497 (1811) folios 105v-106v and finish with

the well-known tri-columnar text of, and intricate marginal and interlinear gloss on, the De inventione found in MS Oxford Bodleian Library Laud.lat.49 fols 137r—146rb (which may be related to the life and career of Gerbert of Rheims), to examine closely the tension between theoretical mastery and practical outcomes for rhetoric teaching in the period. The three documents in question precede the flow of dictaminal manuals that began towards the end of the eleventh century and reveal the masters of the day as diligent ransackers of the ancient rhetorical legacy within the context of the market niches of the day. The limitations of, and the motives behind, their ransacking make an interesting chapter in the fortunes of classical learning in later cultures.

Robert ROMANCHUK
(Florida State University, USA; rromanch@fsu.edu)
Classroom Exercises in Kievan Rus' Monasticism?

It is usually claimed that there was no school tradition of rhetoric in Kievan Rus' (the Byzantinized Slavic polity in the space of modern Belarus', European Russia, and Ukraine from the 11th to 13th centuries). Indeed, the only Byzantine textbook of rhetoric available to the monoglot Rus' was a commented list of tropes and schemes, George Choeroboscus's On Figures, usually copied in an exegetical context (and in a poor and abridged translation at that); generally, native epideictic — such as the festal sermons attributed to the monk Kirill of Turov, the "Rus' Chrysostom" — imitated well-known translated Greek models.

However, the "allegorical tales," or elaborated apologues, attributed to the same Kirill reveal traces of classroom study. In particular, the first "tale," the Parable on the Lame and the Blind, prefaces its various exegeses and elaborations with a series of headings seemingly unparalleled in the Byzantine and Slavic textual traditions. Simon Franklin connects this structure to the catenae; however, Kirill's headings are not authorities but technical terms, translated variously by scholars. In fact, four of the headings in the best MSS. are identical or similar to names of figures in the Slavic Choeroboscus (parable, antapodosis, paradigm, metaphor); a fifth ("denunciation of sins") may be a definition of the common-place exercise. In this light, the Parable — an elaboration of an apologue through figures — appears to be a sui generis progymnastic exercise; and insofar as the headings are (partly) intact, we may even be dealing with a kind of textbook. This puts

a new complexion on technical rhetoric in Kievan Rus'. Moreover, as Kirill is well contextualized in the monastery, we may posit a particular, ascetic-meditative evaluation of figures, which is also articulated in the Parable's introduction — an exhortation to the lectio divina, itself rhetorically elaborated. I will consider Kirill's "theory" and practice against Mary Carruthers's treatment of ductus (in The Craft of Thought, 1998) and Hermogenes's discussion of methodos ("mode" or "approach") in On Ideas of Style.

Rhétorique, femme et religion / Rhetoric, Women, and Religion
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Tania SMITH
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Elizabeth Rowe and Isaac Watts: Religious and Lockean Influences on Mixed-Sex Conversational Rhetoric in 18th Century Britain

In this speech I will explore the historical development of rhetorics of men's and women's conversation in the Dissenting religious community in early 18th century Britain through the lives and publications of the writers Elizabeth Rowe and Isaac Watts. Contrary to views of rhetorical traditions which represent women's and men's rhetoric as two separate strands, this history demonstrates the mutual influence and contributions of both men and women in crafting rhetorical guidelines for collective inquiry into religious truth, moral excellence, and social improvement.

The argument begins with Elizabeth Rowe, an author of devotional literature whose work went through more than twenty editions, showing how she developed her rhetorical talents and reputation by living in households where she was encouraged to take part in mixed-sex conversation about her faith. Rowe's influence on conversational rhetoric was extended into the general public not only through her own published dialogues, letters, essays, and prayers, but also through one of her close friends, Isaac Watts, who visited her often before her marriage. Watts was not only a prolific hymn writer, but mediated the Lockean rhetorical tradition for the dissenting community through his treatises on logic,

education, religion, and the passions. Watts' admiration for Elizabeth Rowe and their influence on each other is seen in their published writing and letters. Their rhetorical practices culminated in the rhetorical guidelines for conversation found in the educational handbook of Isaac Watts, The Improvement of the Mind (1741). Although Watts' rhetorical theory contributions are generally thought to be contained in his books on logic, this handbook for young self-directed learners was very popular among both dissenters and Anglicans in the latter half of the eighteenth century and had an influence on the way men and women viewed conversation as an educational and religious practice with guidelines for its effective use.

This piece of rhetorical history connects three strands previously unrelated in this period and nation: the Lockean tradition of logic and critique of rhetoric, the educational rhetoric developing in the Dissenting community, and emerging rhetorics of mixed-sex conversation that mediated between public and private identity and knowledge.

Beth Ann ROTHERMEL
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Rhetorical Invention and the Commonplace Books of Late Eighteenth-Century American Quaker Women

The rhetoric of Quaker women has excited some scholarly interest. In the orations of seventeenth-century ministers and nineteenth-century social activists, scholars recognize habits of mind that continue to inform feminist rhetorical performances today, especially in Britain and North America. This paper examines a less studied group--late eighteenth-century Quaker women in the United States who developed their rhetorical powers by collecting materials for and writing in commonplace books.

Ann Moss and others studying commonplace books have shown that while for many eras they served as powerful tools for rhetorical invention, by the enlightenment, such books became primarily showcases for the learning of upper-class Europeans and Americans. Scholars such as Susan Miller have built on this research, revealing how some eighteenth-century commonplace books did similarly foster self and social invention. I focus on the particular ways in which

Quaker women such as Milcah Moore and Hannah Griffitts engaged in rhetorical innovation and dissemination through the act of keeping commonplace books. In their books, Quaker women collected as well as wrote poetry and prose aimed at moral and personal uplift. Yet they also generated original arguments about economic, social, and political issues important to their particular communities.

My study highlights the complex intersections between these women's rhetoric and Quaker philosophies on language and gender. Steeped in these philosophies, they adapted and promoted feminist rhetorical strategies such as prophecy, dialogue, careful listening, and strategic silence--strategies they had observed in the preaching of traveling ministers such as Catherine Payton and Mary Peisely. Like the discourse of their spiritual mentors, their writing and collecting was no private endeavor, as their manuscripts circulated through Quaker communities, contributing to heated debates about Quaker religious, social, and political identity. Furthermore, archival research suggests that their manuscripts were used in Quaker girls' schools, exemplars of both process and product. I will conclude by suggesting some ways in which exposure to these women's commonplace books may have informed the rhetorical innovations and appropriations of nineteenth-century women speaking out on issues such as slavery and women's rights.

Susanna ENGBERS
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Late but Not Least: Catholic Women's Rhetorical Activity in the Early Progressive Era

In recent decades we have learned a great deal about female writers' and speakers' activities in nineteenth-century America. The women who have received the most scholarly attention have been Protestant. In particular, scholars have focused on the contributions of Quaker women, given that denomination's tolerance of women speaking publicly. Absent from the discussion has been any significant account of Catholic women's activities. My presentation will discuss one key moment in Catholic women's rhetorical history—one right at the beginning of the Progressive Era—namely, the 1893 World's Columbian Catholic Congress. Because Catholic women often seemed to be "behind" their Protestant peers in agitating for reform, scholars have tended to ignore their efforts. We should not, however, overlook these women who made up an increasingly large percentage of

the U.S. population in the nineteenth century. The U.S. Catholic population, as a whole, grew from 25,000 at the end of the Revolutionary War, to a half million by 1840, to three million by 1860. Certainly Catholic women were not as active as their Protestant sisters in the early stages of the feminist movement. As the number of Catholics rose, however, so did the activities of female Catholics as they gained the status, freedom, and resources necessary to speak and write publicly.

One relatively early and important instance of Catholic women speaking publicly occurred at the 1893 Catholic Congress, held in Chicago in conjunction with the World's Fair. Only five years earlier, at the previous Congress, there had been no female participation or discussion of women's issues. The 1893 conference, however, included female delegates and papers presented by women, including Rose Hawthorne Lathrop, Alice Toomy, and Katherine Conway, among others. Shortly after, the conversation about Catholic women continued among three influential Catholic women in The Catholic World, a publication of the Paulist fathers.

My paper will examine the scarcely available record of the Congress, contemporary newspaper accounts of it, and some archival material from one of the female speakers at the conference, in an effort to shed light on the ways in which this large segment of the nineteenth-century American populace engaged in rhetorical activities.

Séance 67 / Session 67 - Salle / Room 109

Rhétorique amérindienne et authenticité / Native Rhetorics and Authenticity
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Amanda MOULDER
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Rhetorical Agency, Authenticity, and Early Cherokee Women's Voices

As Malea Powell, a scholar of Native American education and rhetoric has argued, the discipline of rhetoric and composition can easily, if unintentionally, "be complicit with the imperial project of scholarship in the United States […] rhetoric as a discipline does not see the foundation of blood and bodies upon which it constitutes itself" (11). This problem of scholarship-as-oppression is

troubling enough with more recent Native American rhetors, about whom much is known, and who have left much of their own rhetoric to study.

It becomes even more vexing when trying to understand the rhetoric of 18th and 19th century women rhetors, whose texts are filtered through the words (and ideas) of people who clearly misunderstood who these women were, what they were saying, and why they were saying it. At the time, interpreters and amanuenses told triumphalist stories of women who successfully resisted the temptations to remain sinful barbarians, and who successfully (and fully) assimilated into white Protestant culture. Later scholars rejected this narrative, and instead used those same sources to tell a tragic story of extermination and genocide. Yet another set of scholars describes a triumphalist narrative, but one of marked, if sometimes hidden, resistance.

These narratives share two problems. First, while it is easy to reject the first narrative as racist (and often sexist), the second one often involves troubling narratives of child-like, and therefore agentless, Indians who were completely exterminated--a narrative that obscures their active presence, and continues to deny them political power. But, to focus on moments of resistance seems to suggest that the wars on Indians were not so bad, as they could be resisted, a narrative that obscures the continuation of many of those imperialist strategies.

My study looks at texts produced by Cherokee women, especially Nanye'hi, Catharine Brown, and Narcissa Owen, in order to argue for a more rhetorically nuanced understanding of agency, assimilation, and resistance. I argue that there is no one monolithic method of resistance, nor should the absence of such a method be termed assimilation. What may be more useful in studying these types of texts is turning our attention to the historical, political, and social moments out of which these texts emerged--doing so may help us make concrete the individual author's experience, show how the author found platforms for self-expression, and, furthermore, provide a sense of a particular rhetor's motivation in writing as she did.

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Jacqueline HENKEL
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Represented Authenticity: Native Voices in 17th Century Conversion Narratives

On August 13, 1652, in the Praying Town of Natick, a native village for Christian converts, Monequassun, a Neponset proselyte, spoke before a gathering of Puritan dignitaries. The event, organized by missionary John Eliot, drew many distinguished Puritan elders, who had journeyed there for the occasion of hearing native confessions (Eliot 268).

Monequassun's speech, conveyed through Eliot's translation, outlines events leading to his conversion; tells of his life as a convert; and recounts heart-breaking "trials" interpreted through Christian doctrine (276-79). The confession is at once a tightly structured narrative of conversion, a tragic personal narrative, and a vivid account of native culture under attack. Monequassun is, so one at least feels, an authentic voice: this is as close as we can get to the thoughts of a 17th century Native American man responding to colonial and missionary pressure. He loses his home; everyone he loves succumbs to disease; and he meticulously depicts for his audience the reorganization of everything he believes.

But of course no text, especially this one, is so straightforward. We justifiably suspect the designation "authentic." Native voices so framed, contained, and translated bear an entirely suspect relation to a (putative) source. Certainly here "authenticity" in quotations marks is more to the point: the purpose of the confession genre, after all, is to textually signal authenticity, genuine conversion, by conventionally acceptable means. But while it would be naive to read Monequassun's statement on its face, it would also be a shame to dismiss it, to miss both what is distinctive and what is interestingly conventional about it.

My focus here is on represented native discourse in these early texts, which in the Eliot tracts range from digested, reported, and paraphrased speech to indirect discourse and imagined quotation. My purpose is to complicate what we call "authentic," to instead explore the dynamics among: how Monequassun represents himself (if he can in any sense be said to do so), how he is shaped and represented, and what the text belies. Put differently: at issue is the tension between genre and personal voice, between a rhetoric of authenticity and the personal and historical detail.

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Granville GANTER
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"Make Your Minds Perfectly Easy": Sagoyewatha and Condolence

As Craig Womack, Robert Warrior, and Daniel Heath Justice have recently argued, the greatest challenge facing Native studies today is the retrieval of Native literary practices on their own terms. The danger of integrating Native literature into a larger American canon is one of co-optation and intellectual colonialism. According to Womack and Warrior, we have yet to fully understand the Native literary traditions as existing distinct from Euroamerica. One example of a rich Native oratorical tradition which has not been very well understood by two hundred years of U.S. literary nationalism is the function the condolence speech in Haudenosauee society (ie: Iroquois; Six Nation; Five Nations).

Referring to the speeches of the Seneca orator Sagoyewatha (Red Jacket, d.1830) this paper will focus on the function of the condolence ceremony as a central and underappreciated aspect of Native diplomacy. I connect condolence practices to the origins of the League, and Degenawidah's insight into the "new mind" of peace. As we can see in Sagoyewatha's numerous speeches in the early nineteenth-century, the Haudensaunee diplomatic councils employed condolence as a transformational event, making the minds of council participants "easy," and allowing them to think clearly to make peace. In producing transcripts of Indian councils in the nineteenth century, previous generations of Euroamericans usually ignored condolence as irrelevant (often deleting them from transcripts). As a result, early studies of Native oratory sometimes missed crucially elements of their speech protocols. The result, for orators like Red Jacket, has been a skewed assessment of their performances. Red Jacket has been celebrated by Euroamerica as an iconoclastic troublemaker and a "forked-tongued demagogue," when he was actually promoted and maintained as a speaker for precisely the opposite skills: those of keeping peace and bringing people's minds into agreement

Although scholars' quest for the authentic in Native life will always be mediated by their interpretive practices, perhaps the greatest failure of the colonial project has been its refusal to listen to what Native America has to say about itself. When generations of Native orators begin a council stating "these practices were very important to our forefathers," perhaps we should listen.

Rhétorique européenne XVIIIe-XIXe siècles / European Rhetoric. XVIIIth-XIXth Centuries
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Rhetoric and the Birth of Modern Literature. Friedrich Schlegel and the Impact of Rhetoric

Am Ende des 18. Jahrhunderts hat Friedrich Schlegel vor allem in der berühmten Zeitschrift Athenaeum eine außergewöhnliche Literaturtheorie entworfen. In dieser Theorie hat die neuere Romantikforschung den Beginn der modernen Literatur erkennen wollen.

Schlegel fahndet in seiner Theorie nach einer noch nie gesehenen radikalen Andersartigkeit der Literatur, mit der er einer neuen, nach dem Schwund der Metaphysik entstandenen Situation gerecht werden möchte. Anvisiert wird eine Methode, die die Orientierung in einer Welt ohne vorgegebene Ordnung ermöglicht.

Die Methode, nach der gefahndet wird, findet Schlegel weder in der logisch-systematischen deduktiven Denkweise der neuzeitlichen Philosophie noch in der angeblichen Authentizität des im 18. Jahrhundert entwickelten realistischen Duktus der Literatursprache. Wird nach dem Register gefragt, aus dem Schlegel die neue Methode gewinnen will, kommt man statt dessen auf die Rhetorik, nicht die Schulrhetorik und auch nicht die bis etwa Mitte des 18. Jahrhunderts vorherrschende Verquickung von Poetik und Rhetorik, sondern auf die ciceronianische Urbanität, die sermo.

In der allgemeinen rhetorischen Methode findet Schlegel, was um 1800 kein anderes Register anzubieten vermag, eine artifizielle inessentialistische Rede und der ciceronianischen Urbanität entnimmt er die Reziprozität und die grundsätzliche Unabgeschlossenheit des Gesprächs. Diese bilden die Bausteine seiner modernen Literaturtheorie.

So gewinnt für die Entstehung der ästhetischen Moderne gerade die ab Ende des 18. Jahrhunderts verpönte Rhetorik überraschenderweise an Bedeutung.

Christopher SWIFT
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Rhetoric without Eloquence from Romantic Germany

I. A. Richards' definition of rhetoric as the study of "misunderstanding and its remedies" departs from the focus on eloquence of the classical rhetorical tradition. Whereas the ancient Greek and Roman rhetoricians derived their precepts from the eloquent practices of their orators, Richards' definition assumes neither the eloquence nor even the comprehensibility of discourse in his culture. Although historians of rhetoric frequently pass over Germany's 18th and 19th centuries as a period of little interest if not outright hostility to their tradition, the writings of this period--perhaps because of its distance from the cultural context of ancient oratory – provides the foundation for the view that we have come to associate with Richards.

This paper proposes 1) to examine several German texts from the late 18th and early 19th centuries that discuss the absence of eloquence in Germany and 2) to relate these discussions to certain traditions of rhetorical inquiry that preceded and followed them. Several of Novalis' manuscripts on language, for instance, as well as Adam Mueller's lectures on eloquence and its decline in Germany directly address the problems that language can present to a speaker. The emphasis on individual expression in the early German romantic studies of poetry exposes the extent to which language governs what an individual could say. Both of these writers, alongside contemporaries such as Friedrich and August Wilhelm Schlegel, propose different ways of addressing the problem of the expressive limitations of language and of creating discourses that avoid the difficulties that it presents to any speaker. These various solutions, even when directed against the ancient rhetorical tradition, anticipate many twentieth century developments in the history of rhetoric.

This paper concerns itself not only with the historical question of source-research, but also with a conceptual question that arises from it. Given the general opposition of the German romantics to classical rhetoric, the incorporation of their ideas into the "new rhetorics" of the twentieth century emphasizes a choice that we may want to consider more explicitly: does rhetoric in the twentieth century retain any of the fundamental concepts of the ancient tradition, or has it embraced the largely antithetical concepts of the romantics ? Or, in other words, should we continue to call the rhetorics of the twentieth century "rhetorics" at all, or have they abandoned this ancient art of language in favor of a new kind of science ?

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Contre l'artifice et contre l'ornement : la rhétorique à l'épreuve de la critique universaliste (1870-1910)

La thématique sur laquelle je me propose d'intervenir sera l'occasion d'une réflexion sur les conditions de la rencontre entre la critique de la Rhétorique, et la promotion de l'Universalisme républicain en France à la fin du XIXe siècle. Le projet de cette contribution est donc double, d'une part poser le cadre idéologique au sein duquel prend forme cette critique, tout à la fois nouvelle et héritière d'une longue tradition qui remonte à Platon, en marquant la polarité entre le singulier, qu'incarnerait la Rhétorique, et l'universel dont les tenants de la République naissante se feraient les porte-parole obligés ; d'autre part restituer au dogme du « naturel » et de l'authentique sa place dans le procès d'un enseignement désormais taxé d'élitisme, celui de la parole publique et du discours persuasif, qui avait constitué jusqu'alors la clé de voûte de l'éducation de l'honnête homme. Il s'agira pour nous de montrer en quoi les censeurs de la Rhétorique ont érigé au tournant des XIXe et XXe siècles l'artifice et l'abus des mots en ennemis d'une vérité libératrice rendue disponible pour dire l'unicité du sens par delà les points de vue. Notre enquête, on l'aura compris, s'appuie sur un vaste corpus composé d'écrits partisans (d'hommes politiques, de scientifiques, d'enseignants, etc. parmi lesquels Lanson, Bréal, Langlois), mais également de traités et d'ouvrages scolaires qui participent de la discussion sur l'avenir incertain d'une façon de parler autant que de penser.

L'intérêt majeur de cette proposition consiste selon nous à interroger les raisons et les enjeux philosophico-politiques qui ont poussé les partisans d'une démocratie

encore en formation, puis progressivement la grande part des zélateurs de la République à réclamer la mort de la Rhétorique, tant pour ce qu'elle est que pour ce qu'elle représente. En effet, il s'agit tout à la fois d'une critique de l'« art de persuader », mais plus encore d'une véritable cabbale qui vient cristalliser des haines et des oppositions idéologiques traduisant des visions du monde, lesquelles dépassent la Rhétorique elle-même. Aussi, notre propos s'attachera-t-il à considérer les aspects socio-historiques essentiels de ce parcours déceptif qui devait aboutir, à la fin du XIXe siècle, à l'évincement pur et simple de la Rhétorique – comme discipline offerte à la diffusion – des programmes de l'enseignement secondaire public en France. L'éviction de ce vestige honni de l'Ancien Régime destiné, selon ses détracteurs, avant tout à polir le goût esthétique de quelques artistes de la parole en quête de succès personnels et à garantir la reproduction d'une « forme » au détriment de l'authenticité du « fond », se trouve accomplie au nom d'un principe égalitariste qui fait fi des individus et de leur légitime aspiration à la distinction. Le goût du beau, la sensibilité, la recherche de la juste forme, tels sont bien les ennemis de cette République de la vérité qui fait la promotion d'une « société moderne ».

Rhétorique en Amérique du Nord / Rhetoric in North America
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John S. DUNN JR.
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Harvard's President Charles W. Eliot and the Rhetoric of 19th-Century Higher Education Policy Reform in the United States

Recent scholarship on writing instruction in U.S. higher education recognizes the decades following the American Civil War as a vital time of reform and innovation. Scholars have documented new developments in composition-oriented rhetorical theory (Johnson, 1991), writing pedagogy (Brereton, 1997), and the origins of current-traditional rhetoric (Connors, 1997; Crowley, 1990), an approach that dominated college composition instruction for much of the twentieth century (Crowley, 1998). At the same time, however, the post Civil-War decades also witnessed profound reform in American higher education policy. The origination of current-traditional

rhetoric by Harvard professor Adams Sherman Hill occurred while Harvard College's president, Charles W. Eliot, embarked on a series of reforms between 1869 and 1909 that transformed Harvard from a nineteenth-century college into the first modern research university. Although scholars (Paine 1997) have acknowledged Eliot's role in luring Hill, a well-respected journalist, to direct Harvard's composition program, based upon the two men's friendship dating back to their own undergraduate days at Harvard, Eliot's other important influences on late 19th-century American higher education have yet to receive adequate attention from rhetoricians. Indeed, this presentation will argue that Charles Eliot deserves study both as an education policy advocate whose reforms helped define the status and function of rhetorical education in the modern university as well as a rhetor in his own right, whose oratory advocated a series of modern reform proposals to audiences more familiar with the traditions of 19th-century education. Among Eliot's rhetorical performances, perhaps the most intriguing is his "Inaugural Address as President of Harvard." Delivered in October, 1869, Eliot's address is best remembered today as the initial call for an undergraduate curriculum based on distinct academic majors and student-chosen elective courses. Less well known today, Eliot's speech also proposed new uses for educational assessment and greater access to higher education for female students, themes that would be continued with the rhetoric of the Progressive Movement during the earlier 20th century. Using rhetorical analysis of Eliot's text, this presentation will demonstrate that the study of higher education reform discourse represents an innovative perspective in the history of rhetoric.

Joseph SERY
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Rhetoric and Roots of Legal Pragmatism: Holmes, Dissoi Logoi, and "The Path of Law"

On January 8, 1897, Oliver Wendell Holmes, Jr. delivered a speech commemorating the addition of a new building for the Boston University School of Law. Already an eminent legal scholar with the publication of The Common Law in 1881 and appointment to the Massachusetts Supreme Court in 1882, Holmes' presence elevated the event beyond a mere dedication. As the austere man spoke in front of faculty and students, no one could have expected the significant nature of that moment. Nearing the turn of the century, Holmes offered his audience one of the most important and influential theories in the history of American jurisprudence with his pragmatically minded "The Path of Law."

The essay has created a puzzlingly influential trail. There is an ambiguity within the text often left ignored by many writers who choose to focus on fragments of his argument to reinforce their own motives. Although troublesome to legal scholars and philosophers, these contradictions within the text offer some of the most interesting insights. Utilizing the anonymously authored Sophistic dissoi logoi, this project seeks to address the apparent contradictions and strategic juxtapositions throughout "The Path of Law" in order to illustrate the importance of his pragmatic approach (understood broadly), which favors a rhetorical lens. Therefore, I will be analyzing four general contradictions within the text while also drawing insights from his other opinions, speeches, and personal correspondences: 1) Past v. Future; 2) Theory v. Practice; 3) Semantic v. Rhetoric; and 4) Legality v. Morality. These categories are by no means absolute and all encompassing. The ideas within each interact with one another, as Holmes' notions of theory/practice reflect certain claims he is making when he discusses legality/morality, for example. As the contradictions and categories blend together, they illuminate the complicated, yet wildly compelling nature of his argument.

John GOOCH
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Imagining the Law as Rhetoric: A Close Reading of James Boyd White and Implications for Future Research

Although a link between rhetoric and law may seem innate and perhaps obvious, few scholars in law, humanities, or the social sciences have addressed how rhetoric informs, shapes, or even defines the law or what role rhetoric plays in legal practice. Austin Sarat and, more recently, Jay Mootz have pursued such questions, but considering the legal enterprise permeates and necessarily comprises every human institution, questions addressing the relationship between law and rhetoric still represent fallow ground for academic scholarship.

In an effort to advance a research area that comprises historical, legal, and rhetorical issues, my paper will offer a close reading of James Boyd White's essay, "Imagining the Law," in which he argues that we should consider law as rhetoric and not merely a system of rules, regulations, and decisions. Since 1973, White has argued his position by juxtaposing two imaginings of the law; one such

imagining considers "law as machine," while the other considers "law as rhetoric." An imagining of law as machine equates law with a system of social controls, with lawyers becoming architects or engineers for bureaucratic apparatuses. White, however, offers an alternate imagining, one that envisions law as a rhetorical and literary process taking place in a social world. As part of this world, lawyers learn to think and to argue about the meanings of rules inextricably intertwined with their social, as well as historical, contexts.

My paper will represent a close reading of White's "Imagining the Law" to ascertain how his arguments can inform scholarship in rhetoric and law. The paper will also ask if imagining the law as rhetoric results in better law, and moreover, if such a view results in a more just society. A close explication of White will not only illuminate his arguments but also reveal their potential value for future exploration of the rhetoric-law relation in historical contexts.

Erin BOADE
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Cicero and "Civil" Rights: Decorum and Narratives of Modern Black Freedom Struggles

Since Cicero, rhetoricians have lauded rhetoric's power to avoid violence through discourse; consequently, we tend to praise movements that we can describe as discursive and condemn those we see as disruptive and aggressive. This tendency encourages historians of public rhetoric to put the civil rights movement into the nonviolent category, thereby preventing a fuller engagement with what actually happens on the ground in social movements.

In the case of modern black freedom struggles, the nonviolent narrative effaces the real conflicts among its participants. This minimizing of conflict within the struggles serves several purposes: it allows for self-congratulation among many whites for whom the movement's project seems complete; it fosters a sense of a natural progression in oppressed groups' attainment of rights in the U.S.; it forecloses against investigating means for pursuing change other than those espoused by figures like Martin Luther King; it demonizes movements that do not follow such Christ-like principles because it favors the imagined saintliness of the oppressed. As the dominant civil rights narrative, the myth of uniform

nonviolence stands in contrast to that of the Black Power movement, widely regarded as a signal of the civil rights movement's decline. We privilege this narrative of decline because we prefer decorum to violence, yet both movements engaged in similar tactics — varying degrees of rhetorical violence and methods of self-defense. These similarities and the rhetorical necessity of Black Power have a lot to teach rhetoricians, especially about decorum and how its demands constrain disempowered groups.

In addition, focusing on the nonviolent narrative obscures that white southerners viewed the civil rights movement as indecorous, even violent, because it violated southern norms. While northern audiences viewed white resistance on television as indecorous and Black protesters as orderly, the situation was much different on southern ground. Once the rhetorical efficacy of passive resistance waned in 1966, protesters began to espouse Black Power, which shocked northern whites but was welcomed by urban African Americans. If northern whites had a clearer picture of what had been happening in the South since the end of WWII, they may not have been as shocked by the need for such allegedly divisive discourse. Historians have begun to complicate these narratives, and my talk calls attention to the need for rhetorical historians to engage in the debates about them, thus bringing this complex chapter of history the nuanced and audience-informed attention it deserves. By paying closer attention to the nonviolence/violence continuum, the constraints of decorum, and the multiple audiences civil rights and Black Power served, rhetoricians can develop a richer understanding of the many audiences civil rights and Black Power rhetoric addressed.

Jean NIENKAMP
(Indiana University of Pennsylvania, USA; nienkamp@iup.edu)
Toulmin on Ethical Argumentation

In the post World War II period, Chaim Perelman and Stephen Toulmin separately came to terms with the limitations of the analytic philosophy each was trained in. Perelman tested the limits of analytical reasoning in his monograph De la Justice (1945), found it incapable of reasoning about values, and then went on to develop a theory of argumentation about values in a project culminating in The New Rhetoric with Lucie Olbrechts-Tyteca in 1958. Toulmin distinguished reasons for moral judgments from the judgments themselves in The Place of Reason in Ethics (1953),

but then considered his 1958 book on argumentation, The Uses of Argument, a contribution to epistemology rather than ethics. He did, however, go on to use his layout of arguments in analyzing moral reasoning in Jonsen and Toulmin's later The Abuse of Casuistry (1988). The rhetoric of argument, then, has had an important role to play in the philosophy of ethics, but what contribution has this — or might this — emphasis on ethical reasoning made (or make) to the field of rhetoric itself ?

In this paper, I argue that Toulmin's analysis of ethical reasoning, in particular, is useful for rhetoricians in the fine distinctions it draws. I do so by summarizing Toulmin's analyses from The Place of Reason in Ethics and The Abuse of Casuistry, and then use his framework to analyze Sharon Crowley's argument about rhetoric and fundamentalism in Toward a Civil Discourse (2006). Crowley's work is particularly important in American rhetoric because it discusses the issues surrounding the effect of Christian fundamentalism on civic discourse, so it is a paradigm example of a rhetoric trying to come to terms with an antithetical moral tradition. I conclude that Toulmin's ethical framework gives us a means of understanding the key argumentative points upon which competing ethical rhetorics come to their basic disagreement. Such an understanding is important, because it can be reached with respect rather than the lack of discussion characteristic of the current arena.

Séance 70 / Session 70 - Salle / Room 210

Nouvelles perpectives pour l'étude de la rhétorique chinoise / The Innovative Perspective in the Studies of Chinese Rhetoric
Présidence / Chair: C. Jan SWEARINGEN
(Texas A&M University, USA; cjan@english.tamu.edu)

Descriptif de la séance / Description of session
Chinese rhetoric had formed its own developing way and tradition since the classic period. It has innovated continuously after entering the modern times. Modern Chinese rhetoric came into being at the beginning of 20th century and has developed for almost a century by now. In the development of modern Chinese rhetoric, it has not only inherited the tradition of ancient Chinese rhetoric, but also absorbed the occidental rhetoric theories and used the research methods of Japanese rhetoric for reference. Modern Chinese rhetoric has created its own developing way and

formed its national characteristics in the rhetorical perspectives, research fields, scope, methods and theoretical system as well as research teams, organizations and academic journals. It has important significance to study the history of modern Chinese rhetoric and reveal its law of development systematically.

Ru-dong CHEN
(Peking University, China; chenrd@pku.edu.cn)
The Innovative Perspective in the Studies of Modern Chinese Rhetoric

The occidental rhetoric and the orient rhetoric especially Chinese rhetoric both had formed their own developing ways and traditions since the classic period. On the base of which, they have innovated continuously after entering the modern times and have an evident turn on modern Chinese rhetoric. It has important significance to study the history of modern Chinese rhetoric and reveal its law of development systematically. Modern Chinese rhetoric came into being at the beginning of 20th century and has developed for almost a century by now. In the development of modern Chinese rhetoric, it has not only inherited the tradition of ancient Chinese rhetoric, but also absorbed the occidental rhetoric theories and used the research methods of Japanese rhetoric for reference. Modern Chinese rhetoric has created its own developing way and formed its national characteristics in the rhetorical perspectives, research fields, scope, methods and theoretical system as well as research teams, organizations and academic journals. Now it becomes one important part of the universal rhetoric torrent. From the angle of history and simultaneity, the paper traces back the developing course of modern Chinese rhetoric studies, organizes its research approaches systematically, and sums up its achievements. Comparing occidental and orient rhetoric studies, this paper clarifies the innovative perspective in the studies of modern Chinese rhetoric. This paper will not only be helpful to promote further development of Chinese rhetoric but also be useful for the world to understand modern Chinese rhetoric deeply.

Keyi ZHU
(Fudan University, China; kyzhu@fudan.edu.cn)
Studies on Intertextuality: A New Domain of Discourse Analysis

This paper deals with the issue of texture triggered by the contacts, conflicts, and blending between the concept of "intertext" in Chinese rhetoric and philology, and

the concept of "intertextuality" in western literary criticism when they meet with each other in translation. It suggests that the type of Chinese intertexture, such as the parallel structure in a poem, "The moon goes back to the time of Chin, the wall to the time of Han", be essentially a syntactic structural intertexture for certain rhetorical effect. The structural consciousness as highlighted in the classic arguments that texts are constructed by co-reference, and that meaning is mutually included, is the basis of western theory of intertextuality and also the basis of theoretical integration between East and West in discourse studies. However, what the western concept of intertextuality constructs and deconstructs is on the textual structure in intertext. It deals with such issues as movement, quotation, ellipsis, borrowing, adaptation, plagiarism, which belong to writing. This paper redefines and reexamines these issues in both historical and present perspective. In addition, it focuses on the spatial and relational dimensions of texts with such animated concepts as meta-text, dialogue, polyphone, etc. It breaks through the traditional canonical way of text studies. Consequently, the textual structure is shifted from the linear and one dimensional texture to the multidimensional interactive structure. This paper argues that the theoretical integration between the structural consciousness of mutual inclusion triggered by syntactic structure and the spatial and relational consciousness in intertext may provide a brand new theoretical perspective for the analyses of text generation and comprehension, developing an efficient methodology and extending the horizon for discourse analyses.

Jun LI
(Ocean University, China; lijunyu@sina.com)
The Development Process of Chinese Speeches during 30 Years of Reform and Opening up

As early as the Spring and Autumn period, there were a number of well-known thinkers and orators in China. In modern society, especially during the Anti-Japanese War and the Liberation War, speeches became an important way of encouraging national salvation. Many orators also emerged in the early years of reform and opening up. However, twenty years after that, speeches gradually fade out of the public vision and could only be seen in competitions. In recent years, there has being a tendency of rejuvenation for speeches. With its scopes and uses constantly expanded, the speech is gradually becoming a demand of people to improve their earning capacities, and the social functions of speeches

are further demonstrated. This paper briefly tells about the history of speeches in China, especially that of contemporary Chinese speeches. From comparisons between the ancient and the modern, as well as Chinese and Western, the auther summarizes the social functions of speeches in rhetoric, analyzes their charms with aesthetic theories, and also points out their development trends.

Séance 70 (suite) / Session 70 (continued) - Salle / Room 210

Rhétorique et représentation. La Chine et les rapports à l'altérité / Rhetoric and Representation: Chinese and Chinese American Discursive Engagement with "Others"

Descriptif de la séance / Description of session
This panel examines how Chinese and Chinese Americans used representation to mediate, obstruct, fragment, as well as negate the public knowledge of a specific school of thought, imperialistically imposed ideologies, or a marginalized racial group in different times and spaces. Focusing on the relationships and processes through which representations were produced, valued, viewed and exchanged, this panel not only enriches our knowledge of the dynamic and complex tradition of Chinese rhetoric, but also sheds new light on the discursive efforts by the Chinese to engage the Other in the twenty-first century.

LuMing MAO
(Miami University , USA; maolr@muohio.edu)
Performing the Rhetoric of Othering: How Ancient Chinese Represent Themselves

Chinese rhetoric has often been studied in the recent past as the Other in relation to Western rhetoric. On the other hand, we have seen few studies that directly address how it manages differences, tensions, and contradictions that are brought on by the internal forces. In other words, it remains to be seen how Chinese represent themselves by performing the rhetoric of othering within their own rhetorical tradition. Developing an informed understanding of such rhetoric not only enriches our knowledge of the dynamic and complex tradition of Chinese rhetoric, but also sheds new light on China's discursive efforts to engage the Other in the twenty-first century.

To respond to this absence and to understand how othering becomes a necessary means of representation, I study how Chinese in the pre-imperial era (475-221 BCE) deployed, invented, or borrowed different rhetorical strategies to negotiate with and confront the Other as a way to fashion a distinctive identity for themselves. I focus specifically on three major schools of thought in this period, and on how each managed to represent itself by performing the rhetoric of othering.

First, the School of Mohism used its own distinctive logic to represent Confucius' acceptance of the human inherent moral intentionality as his failure to recognize that there was no inner source of moral behavior. And it saw Confucius' appeal to tradition and to higher antiquity as no more than his inability to confront the present. Second, the School of Daoism, by appealing to the rhetoric of wuwei (nonaction) or "following along," represented early Confucianism as advocating a society that is dictated by rigid social or ritualized conventions. In addition, such a representation paved the way for an alternative vision of the world where self, other, and the world are being brought together into proper balance by wuwei. Third, the School of Early Confucianism that lived in the generation following the death of Confucius spoke for the vision of the Master by deploying the very logical-dialectic methods these other two schools of thought used in representing Confucianism. It deployed bian (persuasion) and lei (analogy) to represent the Other as alien to the Confucian Dao (Way) and the Other's doctrines as false and untenable.

Bo WANG
(California State University, Fresno, USA; bwang@csufresno.edu)
Strategic Appropriation: The Formation of a Rhetoric of Modernity in China

Scholars in the field of comparative rhetoric have done extensive research in classical Chinese rhetoric (Jensen, 1992; Garrett, 1993; Lu, 1998; Mao, 2000); however, few have studied Chinese rhetorical practices in the modern period. To respond to the lack of research in this area, I examine the formation of a new public discourse in early twentieth-century China, particularly the May Fourth intellectual project led by Hu Shi and others to create a new culture and move China toward modernity. I argue that the repudiation of the overly literary style of traditional discourse and the experimentation of new vernacular genres and linguistic forms could be viewed as a re-vision of history and a representation of the West as the Other to negotiate between the Chinese past and the future of an imagined modern nation.

Specifically, I read critical/theoretical works by Hu Shi and Chen Wangdao along with literary texts by other writers to explore how some hybridized literary and rhetorical modes (e.g. a realism infused with the writer's subjectivity, a more linear argumentation blended with the traditional tendency toward suggestiveness and implicitness) and the idea of the West were utilized to open up discursive space for reformists to articulate their political agenda. Hu Shi's "Some Modest Proposals for the Reform of Literature" and Chen Wangdao's An Introduction to Rhetoric provided theoretical principles for literary practices and justified the new literary and linguistic forms modern Chinese writers used to create literary texts; literary texts, in turn, reinforced the themes over which the formation of the new public discourse brooded. Literary critics' and rhetoricians' adoption of a Western critical vocabulary and their modification of Western ideologies were no mere transplantation of Western modes and values but rather a strategic appropriation of the Other into the Chinese cultural context. In this sense, the rhetorical encounters between the Chinese and Western traditions during that time were employed to awaken a collective consciousness of a new modern nation.

This study indicates that to invoke some Western literary and rhetorical modes as universal or stable in cultural clashes is to deny rhetoricians and writers in different cultural and political contexts these transformative possibilities.

Samedi, 25 juillet 2009 / Saturday, July 25, 2009

12h45-14h15 / 12h45AM – 2h15 PM

Déjeuner / Lunch

Samedi, 25 juillet 2009 / Saturday, July 25, 2009

14h15-16h45 / 2h15PM – 4h45 PM

U. McGill, Édifice Leacock, / McGill University, Leacock Building

Séances parallèles de la Société internationale d'histoire de la rhétorique (ISHR) / Parallel Sessions of the International Society for the History of Rhetoric (ISHR)

Séance 71 / Session 71 - Salle / Room 109

Rhétorique antique. Gorgias et les Sophistes / Ancient Rhetoric. Gorgias and the Sophists

Présidence / Chair: Susan JARRATT

(University of California, Irvine, USA; sjarratt@uci.edu)

Carol POSTER
(York University, Canada; cposter@yorku.ca)
On Non-Being: Gorgias' Defense of Parmenides

Among contemporary scholars, Gorgias' On Non-Being is usually read as a satire on or attack against Parmenides On Nature. In this paper, I would argue that On Non-Being is actually a defense of Parmenides against those who assert multiplicity, especially multiplicity and change with respect to intelligibles.

There are internal and external arguments for On Non-Being as anti-Parmenidean. The external arguments are mainly biographical, positing a radical disjunction between Gorgias' early Eleaticism and his later career as a rhetorician, while the arguments from internal evidence rely primarily on the presumption that the claims of On Non-Being could not have been put forth serious.

I will respond to the external arguments by showing (1) a rhetorical career does not necessarily commit a thinker to any particular ontological position and (2) that Gorgias' paradoxical treatise shows many similarities to the work of Zeno, which is known to have been written in support of Parmenides. In the case of the internal evidence, I will argue that On Non-Being actually does set forth a credible and coherent metaphysical position, anticipation neoplatonic apophatic theological ontology.
The final section of the paper would argue that the ontological claims of On Non-Being underlie the persuasive methods and presumptions of Gorgias' Helen and Palamedes.

John JASSO
(University of Pittsburgh, USA; jjj19@pitt.edu)
Gorgianic Positivism

This presentation will attempt to make sense of, and derive practical implications from, the linguistic project undertaken by Gorgias of Leontini.

Conflicting views abound concerning the philosophies held by Gorgias. Most of these views are based upon reconstructions of a single work attributed to Gorgias, referred to as On Nature and On Not-Being. This paper contends that the contrasting opinions concerning the Gorgianic project presented in this work

are based solely on the content of the individual proofs offered by Gorgias within this work, but ignore the structural elements that link these proofs into a single coherent argument concerning the practical nature of language. Consequently, Gorgias' work has wrongly been identified as non-serious, nihilistic, relativistic, and anti-Parmenidian.

This presentation will argue that a proper accounting of the structure utilized by Gorgias reveals the project to be one of the earliest works of philosophical positivism. In fact, systematic analysis shows Gorgias' view of language to be nearly identical to the view posited by Rudolf Carnap in his influential Empiricism, Semantics, and Ontology. Above all, both attempt to show that language is free from ontological commitment, so that its value should be judged in terms of practicality. Therefore, not only is Gorgias justified as a serious philosopher but he is also identified as an early pioneer in the philosophy of language and metaphysics.

Furthermore, it will be shown that while Carnap views the responsibility of language as serving the goals of logical positivism, the Gorgianic view, without denying such empiricism, mandates that language be used to further facilitate the practicality of all human ends. So that, where Carnap's view would be content with the establishment of numerous linguistic frameworks so far as they further scientific inquiry, Gorgias' view mandates that such frameworks also be able to communicate across one another, including between specialized frameworks and non-specialized frameworks (i.e., scientists and laymen). Thus, this Gorgianic interpretation posits the study of rhetoric as a necessary study, given that language is separate from truth but is still responsible for performing practical functions within a society.

David TIMMERMAN
(Wabash College, USA; timmermd@wabash.edu) et Edward SCHIAPPA
(University of Minnesota, USA; schiappa@umn.edu)
The Path Not Taken: Understanding and Expression in the Dissoi Logoi

As a contribution to a revisionist approach to classical Greek rhetorical theory, we propose a reexamination of the Greek text commonly known as Dissoi Logoi or Dialexeis, traditionally dated circa 400 BCE.

What does it mean to refer to something as a sophistic text? While such a designation may seem clear viewed from the traditional perspective, we take it to be problematic. All such designations are based upon and carry with them significant intellectual and ideological assumptions that shape our understanding of the texts in question in dramatic ways. We take one such text taken from the late fifth century by an anonymous author, the so-called Dissoi Logoi, as our case study.

We delineate the manner in which the text has been viewed, as a sophistic text which merely duplicates the work of other older sophists, demonstrate how this framing generates a truncated understanding of the text itself, and offer revised reading based upon a more careful examination of the innovative arguments and terminology used by the text itself. More specifically, we view this text as innovative in the history of rhetoric in that it offers an understanding of discourse training that united what Plato divided, namely understanding and expression. While the subsequent history of rhetoric followed a dramatically different path, the Dissoi Logoi reminds us of the value of the path not taken.

Robert GAINES
(University of Maryland, USA; gaines@arsrhetorica.net)
Sophists in Diogenes Laertius

1) This paper is about the ancient sophistic movement. It addresses ancient Greek and Latin literary texts, with special focus on Diogenes Laertius' Lives of Eminent Philosophers (circa 225-250 CE).
2) The sophistic movement was an intellectual force that shaped rhetorical theory and practice in important ways during antiquity. Our understanding of this movement is largely informed by a chronology that recognizes two periods of significant activity by sophists: late-5th century to 322 BCE and circa 60 to 230 CE (the standard view is Bowersock 1969, generally following Philostratus' Lives of the Sophists 481, 510-511). This leaves a sophistic "dead zone" of almost four centuries between these two periods. Winter (2002) has insisted that significant sophistic activity may be recognized before mid-1st century CE, Anderson (1989; 1993) has identified sophists in late-1st century BCE, and Gaines (2006) has located sophistic developments in Hellenistic rhetorical theory around or before mid-1st century BCE. However, the nature and extent of the sophistic movement in Hellenistic times remains largely unknown, and because of this our understanding of the development of rhetoric in this period is severely hampered.

3) One approach to filling out our knowledge of Hellenistic sophistic is to create a "census" of sophists and a catalog of their activities based on literary sources. A significant resource in this endeavor is Brandstaetter (1894). However, Brandstaetter omits the evidence in Diogenes Laertius concerning sophists. Diogenes' Lives of Eminent Philosophers is important in this connection because it is roughly contemporary with Philostratus' Lives of the Sophists; it therefore shares linguistic presuppositions about terminology used with reference to sophists,, while pursuing a very different historical objective. Upon examination of Diogenes we find mention of sophists and sophistic activities across both known and unknown periods of the sophistic movement.

4) The most significant results of attending to sophists in Diogenes Laertius are (a) identification of five sophists in the "dead zone," Theodorus Atheos, Stilpo of Megara, Bion of Borysthenes, Timon of Philius, Menippus of Stratonicea; (b) recognition that the terms "sophist" and "philosopher" were not mutually exclusive in Hellenistic times.

Séance 72 / Session 72 - Salle / Room 738

Discours au figuré / Figured Speech
Présidence / Chair: Harvey YUNIS
(Rice University, USA; yunis@rice.edu)

Bé BREIJ
(Radboud Universiteit Nijmegen, Netherlands; B.Breij@let.ru.nl)
Figured Speech in Seneca's Oedipus

For the Romans, figured speech – means of insinuation to convey hidden messages and intentions – was not restricted to rhetoric and oratory in a narrow sense. Roman drama for example had a strong political component and often contained veiled references to contemporary society. This seems especially clear in Seneca's version of the tragedy of Oedipus, who was doomed to kill his father and marry his mother. It has been contended that the first-century Stoic philosopher-courtier adapted the myth in such a way as to refer obliquely to the Emperor Nero (Oedipus), his mother Agrippina (Iocasta) and the late Emperor Claudius (Laius); it has even been suggested that the play was intended as a call for revolution.

In my paper I will give a brief survey of the clues we have for a coded reading of Seneca's Oedipus. I will moreover try to corroborate this reading by proposing that Seneca also cast a role for himself: that of Creo, Iocasta's prudent brother. I will argue that Seneca used this role to account implicitly for his changed attitude towards Nero.

Claudia CARLOS
(Carnegie Mellon University, USA; ccarlos@andrew.cmu.edu)
The Concept of "Safe Criticism" in French Rhetorical Treatises of the Seventeenth Century

During the past three decades, there has been some significant scholarship on the position which "figured speech" or "safe criticism" occupied in ancient rhetorical pedagogy and on the intricate development of this concept, and others associated with it, in treatises spanning from Demetrius's Peri hermeneias and Quintilian's Institutio oratoria to George of Trebizond's Rhetoricorum libri quinque (1532). In contrast with parrhesia, or what Foucault was later to term "fearless speech," "figured speech" occurs when a speaker, out of a concern for safety or good taste, uses language to disguise his true meaning which he fears might offend his audience. The rationale behind such "veiled" discourse is not only that expressing oneself too bluntly might be harmful in some way to the speaker or writer (i.e., criticizing the actions of a tyrant to his face), but that it might also be "ineffective" because the target of the criticism might cease listening or reading altogether.

While the existing research on this topic has largely focused on how figured speech was taught and practiced in antiquity, there has still been relatively little exploration of how this tradition manifests itself in rhetorical treatises of later periods. In an attempt to begin filling this gap, I would like, then, to examine how the concept of "safe criticism," under different guises, plays a prominent role in French rhetorical texts of the seventeenth century. Focusing on such works as Caussin's De eloquentia sacra et humana (1619), Bary's Rhétorique françoise (1659), and Lamy's Art de parler (1675), I will show not only the variety of ways in which authors address the idea of indirectly criticizing a superior (i.e., a king) but also the extent to which this idea is associated with one place where criticism of the king was accepted, and even expected, that is, the pulpit.

Avery Jacob WISCOMB
(Carnegie Mellon University, USA; averywiscomb@gmail.com)
Three Puzzles in Frederick Ahl's Art of Safe Criticism in Greece and Rome

It is perhaps too common nowadays to talk of meanings that lie outside the text or that are "hidden" somewhere in it. But of course there might be such meanings. Frederick Ahl, a professor of Classics and Comparative Literature at Cornell University, tries to provide us with a theory that justifies meanings in the text beyond what is said. His Art of Safe Criticism in Greece and Rome (1984) concerns figured speech (eschematismenos logos), and his Odyssey Reformed (1996) and Two Faces of "Oedipus" (2008) are largely an application of his theoretical conclusions to readings of Homer, Sophocles, and Seneca. Since Ahl's article and books, others have done notable work on this topic, including Breij (2006), Chiron (2001), Calboli-Montefusco (2003), and Hillgruber (2000). But rather than examining Ahl's definition of figured speech, these writers simply reference it. In this presentation, I examine three conceptual puzzles posed by Ahl's definition of figured speech, adapting methodology from the Quentin Skinner (1969, 2002) and John Dewey (1989).

I first show how the term "figured speech," as Ahl has formulated it, can be applied to any discourse, so the term loses its ability to explain any particular phenomenon. Next, I ask if the ancients believed that figured discourse was everyday discourse, as Ahl maintains it is, then why do they mark figured discourse off from everyday discourse ? Lastly, I argue that if we suppose figured speaking is the normal mode of discourse for ancient speaking and writing, as Ahl does, then we will be left unable to say what any ancient actually believed. For how could we begin to understand what some ancients believe, think, know, understand, I ask, unless we can also assume some convention of truthfulness in what ancients say?

The concepts we employ in studying the history of rhetoric determine, in large part, what those histories can mean. Thus I conclude with amendments to Ahl's program that preserve his highly original contribution to a better understanding of the ancients and Classical rhetoric, suggesting ways that we might examine figured speech in ancient and modern discourses while avoiding some of Ahl's puzzles.

Rhétorique et narratio / Rhetoric and narratio
Présidence / Chair: Yves LEHMANN
(Université de Strasbourg, France; lehmann@umb.u-strasbg.fr)

Jacques-Emmanuel BERNARD
(Université du Sud-Toulon-Var, France; je.bernard@free.fr)
La narration dans les lettres proconsulaires de Cicéron

Objet de la communication : la pratique de la rhétorique dans le monde romain au Ier siècle avant J.-C., et plus précisément de la narratio, à travers les lettres de Cicéron, qui seront confrontées aux traités et aux discours de l'orateur, ainsi qu'aux Commentaires de César. Au cours de son proconsulat en Cilicie (51-50 av. J.-C.), Cicéron fut amené à rédiger de nombreuses lettres officielles et privées pour rendre compte au Sénat et à ses amis de ses activités administratives, diplomatiques et militaires dans une province menacée par les Parthes. Il relate ainsi comment il a renforcé le pouvoir d'Ariobarzane, le roi de Cappadoce, puis pacifié la région de l'Amanus, avant d'assiéger avec succès la place forte de Pindénissus. Une telle correspondance relève d'abord de l'information, s'inscrivant précisément dans le premier des genres de lettres mentionnés par Cicéron, « le plus authentique, celui auquel on doit l'invention même des lettres, celui qui est né du désir d'informer des absents, quand il était intéressant pour eux ou pour nous qu'ils fussent instruits de quelque chose » (Fam., 2,4,1). Mais elle répond aussi à une stratégie de persuasion, celle du probable, puisque les rapports adressés au Sénat, parallèlement aux lettres envoyées à titre privé aux personnalités influentes, venaient appuyer les demandes de récompenses honorifiques, telles que les actions de grâce ou le triomphe, sanctionnées par un vote après délibération des sénateurs. C'est pourquoi il convient de se demander dans quelle mesure ces récits de Cicéron ont été influencés par les prescriptions des traités de rhétorique sur la narratio, partie obligée des discours, notamment dans le genre judiciaire. Après avoir examiné la conduite des récits dans la Correspondance, à la lumière des exigences traditionnelles de la doctrine rhétorique sur la narratio, telles que la clarté, la brièveté ou l'agrément, nous verrons comment Cicéron s'adapte à l'ethos de ses destinataires pour construire sa propre image et obtenir leur approbation. Ainsi conçue, cette étude devrait contribuer à mieux cerner les rapports entre la narration historique, la narration des discours et le dialogisme épistolaire.

Peter MACK
(University of Warwick, United Kingdom; p.w.d.mack@warwick.ac.uk)
Rudolph Agricola on Narrative

Modern educationalists characterise narrative as a primary type of mental response to events. Theories of narrative also form one of the strongest links between rhetoric and literature.

Rudolph Agricola (1443-1485) famously divided all language into exposition and argumentation. In practice his discussion of exposition relied on many of the traditional bases of classical rhetoric's account of narratio, as well as adding perceptions of his own arising from analysis of examples in Virgil and Cicero. He was particularly interested in the relationship between exposition and argumentation and in the way in which a narrative can be arranged so as to suggest and support points which will later be argued. He suggests that in some situations exposition (or in this case narrative) may actually be a more effective form of persuasion than argument, because it allows listeners or readers to gather the facts together for themselves and draw the conclusion you have planned as it if twas their own. Through close analysis of various sections from De inventione dialectica (1479, first printed 1515) and Agricola's commentary on Cicero's oration Pro lege Manilia, this paper will reconstruct Agricola's theory of narrative. If there is time I will compare this theory with the narratives which Agricola wrote in his letters and orations.

Maria Leticia LOPEZ SERRATOS
(Universidad Nacional Autónoma de México, Mexico; letylopez3@hotmail.com)
Retórica, argumentación y humanismo en el De inventione dialectica de Rodolfo Agrícola

La publicación del De inventione dialectica de Rodolfo Agrícola significó un importante avance en el desarrollo de la retórica renacentista, entre otras razones porque en esta obra su autor tenía la expectativa de traer luz a la parte más compleja del proceso discursivo: la inventio, entendida ésta como la parte del proceso encaminada a la formulación de argumentos. Se trataba de una luz que iluminaría las tinieblas y que despejaría la densidad de un tema tan duro y

de tan difícil aplicación a lo largo de la tradición. Para Agrícola estaba ya fuera de toda discusión la pertenencia de la dialéctica a la inventio y, por tanto, a la retórica, vinculación que Valla se esforzó por defender con profunda pasión. Por su parte Agrícola, al margen de apasionamientos, se dedicó serenamente a presentar su propia versión de una via argumentorum, habilidad indispensable tanto para el ejercicio de la lectura analítica y crítica, como para la construcción argumentos. Con esta teoría, Agrícola se suscribe a la significativa lista de autores renacentistas preocupados por ofrecer al hombre de su tiempo los instrumentos imprescindibles que le ayudaran a desempeñarse mejor en la sociedad que les tocó, y más aún, con este trabajo, se convirtió en piedra de toque y ejemplo a seguir para otros importantes humanistas, como Erasmo y Vives. Esta comunicación tiene como objetivo central presentar, analizar y evaluar el humanismo retórico-argumentativo del De inventione dialectica de Agrícola.

Séance 74 / Session 74 - Salle / Room 819

Rhétorique arabe / Arabic Rhetoric
Présidence / Chair: Michel CUYPERS
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Michael PHILLIPS-ANDERSON
(Monmouth University, USA; mphillip@monmouth.edu)
Ibn Rushd (Averroës) and the Reconsideration of Aristotle's Theory of Rhetoric

Abu al-Walid Muhammad ibn Ahmad ibn Rushd, better known to Western scholars as Averroës, is known as the great commentator on the works of Aristotle. Ibn Rushd wrote extensively on the works on Aristotle in the 12th century CE. It is disappointing given his role in preserving the works of Aristotle for later generations, that we now rarely study Ibn Rushd's commentaries. This paper will examine Ibn Rushd's short commentaries on Aristotle's Rhetoric and Poetics. Ibn Rushed viewed the Rhetoric, along with the Poetics, as part of the Organon, expanding the traditional grouping of Aristotle's works on logic to eight volumes. Through these two commentaries, Ibn Rushd makes his case that Aristotle's theory of logic must include rhetorical and poetic means of persuasion in addition to

logical demonstration. In his commentary on the Rhetoric, Ibn Rushd considers the role of the enthymeme, the example, and "persuasive things not occurring by speeches." The Poetics is treated as a work concerning imaginative poetical speech in which Ibn Rushd argues that "one strives for an imaginary representation or exemplification of something in speech so as to move the soul to flee from the thing, or to long for it, or simply to wonder because of the delightfulness which issues from the imaginary representation" (translation by Butterworth, 1977). Ibn Rushd offers an alternative understating of logic and rhetoric through a blending his own ideas with Aristotle's work. In addition to exploring the specifics of Ibn Rushd's commentaries, this paper will offer an appreciation for role of Islamic scholarship in the history of rhetoric.

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Aristotle in a Muslim-Arabic Garb: A Study of Avicenna's Short Commentary on the Rhetoric

In the study of the discipline of rhetoric, there is certainly a large body of scholarship done on the western commentary tradition on Aristotle's Rhetoric since classical times, but unfortunately there is little research done on the commentary tradition left by Muslim-Arabic speaking commentators, such as Al-Farabi (870-950), Avicenna (980-1037), and Averroes (1126-1198). Critic Julie Scott Meisami, in an engaging article titled "Arabic Culture and Medieval European Literature", explains this inattention when she observes: "The Arabs, historically important because their 'incursions' herald the end of antiquity, are culturally negligible because culturally unassimilable, in contrast to the Germanic peoples who helped to perpetuate Roman Latin culture" (344).

This neglect may also be justified by the scarcity of translations available in English to English speaking scholars in the field, except, of course, for Charles Butterworth's English translation of Averroes' Short Commentary on Aristotle's Rhetoric.

I am in the process of completing an English translation from Arabic of Avicenna's commentary on the Rhetoric of Aristotle. In this paper, I want to examine how Avicenna's commentary stands, to use Michel Foucault's term, 'convenient' to the Aristotelian text and extends its scope. I want to demonstrate how the

commentary significantly interrupts and breaks continuity by seeking to replace the primary text itself and act as its double. In this perspective, the commentary goes beyond the heuristic function traditionally assigned to it; it ceases to be a simple instrument used to understand the primary text and becomes a metatext, an object in itself and by the same token a rich site for important discussions about the complex nature of reading and writing about traditions.

Rhétorique et Renaissance / Rhetoric and Renaissance
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Humanismo y análisis histórico político de los actores sociales de la Florencia del Siglo XV

En el presente trabajo se busca aclarar la relación entre las estrategias para la recuperación y narración del pasado de los cronistas de la ciudad de Florencia y los métodos de crítica textual practicados por los humanistas florentinos del siglo XV, con los procedimientos y componentes del análisis político realizado por Francesco Guicciardini (1483-1540) en el libro intitulado Historia de Florencia, 1378-1509.

En virtud de que Guicciardini estudió los primeros nueve años de su vida en Florencia, se describirán los métodos de análisis de Poliziano y las características de la crónica florentina escrita por Filipo de Matteo Villani, quien anteriormente había dado clases de derecho civil (de 1361-62) en el studium de Florencia. Porque si bien es cierto que Lorenzo el Magnífico trasladó a Pisa, en 1473, dicho studium generale (establecido por la comuna florentina en 1348 había recibido en 1349 de Clemente VI la autorización para otorgar grados en cánones, derecho civil, artes, medicina y teología), había dejado en Florencia un pequeño grupo de profesores para continuar proporcionando formación humanística —degli oratori et poeti et degli ornamenti della lingua latina— a quienes no quisieran acudir a Pisa. Así, como bien observó Guicciardini, en Florencia brillaron las disciplinas humanísticas pues allí enseñaron, con sueldos muy altos, los más excelentes y famosos intelectos

de Italia. Enseguida, en razón de que la Historia de Florencia fue redactada en 1508-1509, cuando estaban aún frescos los estudios de humanidades y derecho en Guicciardini, se describirán las universidades a las que este joven de 26 años había asistido y las características más sobresalientes de su oferta educativa durante la segunda mitad del siglo XV y principios del XVI. El objetivo de esta revisión de la información es el de ver, en el momento de emergencia de la observación científica de la política, la contribución de otras disciplinas y métodos de estudio para mostrar como desde el inicio existen pasajes que comunican a la retórica y la crítica textual con la disciplina histórica y la ciencia política.

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La rhétorique et la classification des arts au Cinquecento: le paradigme musical dans le Dialogo della Rettorica (1542) de Sperone Speroni

Docteur en arts, professeur de logique puis de philosophie à l'Université de Padoue, élève de Pietro Pomponazzi à Bologne, Sperone Speroni (1500-1580) est l'une des personnalités les plus marquantes du Cinquecento.

Ses écrits sur l'art oratoire sont de première importance pour l'histoire de la rhétorique à la Renaissance, en réfléchissant de façon originale, opposée à l'humanisme philologique cicéronien, à une éloquence appropriée à la langue vulgaire et à la vie moderne.

Parmi les nombreux éléments d'étude que la pensée, d'inspiration aristotélicienne, de Speroni sur la rhétorique suscite, nous retiendrons, dans cette communication, l'insertion de l'ars oratoria dans le débat aristotélicien sur l'art, marquant le Cinquecento.

La réflexion sur la classification des arts, suscitée par l'ennoblissement et l'entrée des arts du disegno – peinture, architecture, sculpture – dans l'encyclopédie du savoir, ainsi que le débat entre science et art constituent en effet le cadre conceptuel dans lequel Speroni tente de définir et d'ennoblir l'art rhétorique en langue vulgaire des Modernes.

Nous analyserons en particulier la présence récurrente, aux côtés du paradigme pictural, du paradigme musical ainsi que le concept d'harmonie qui est associé,

dans la conception de la rhétorique que Speroni, au-delà de Cicéron comme d'Aristote, propose, caractérisée par la domination du plaisir sur les autres buts – enseigner, émouvoir – de l'éloquence, la domination de l'élocution, marquée par l'importance du nombre oratoire, sur les autres parties, celle de l'épidictique sur les autres genres, ainsi que celle du style moyen ou tempéré.

Le but de cette communication est de contribuer à développer la connaissance de la pensée de l'aristotélicien Sperone Speroni dans l'histoire de la rhétorique à la Renaissance, ainsi que celle des liens entre la théorie de l'éloquence et celle des arts, en particulier la musique, à l'âge humaniste.

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Innovations of Renaissance Historiographers of Rhetoric

The work of mid-twentieth-century historians such as Paul Oskar Kristeller and Walter J. Ong, S.J., awakened the interest of scholars in the history of rhetoric and its application to all facets of life in the Renaissance and Reformation. At the Newberry Library Renaissance Conference in 1979, one of the four founding members of the International Society for the History of Rhetoric, James J. Murphy, called on scholars to study "one thousand neglected authors" of Renaissance rhetorical handbooks. At the 2007 conference in Strasbourg, the International Society for the History of Rhetoric celebrated the thirtieth anniversary of its founding (Zurich 1977) with a panel of past presidents chaired by Marc Fumaroli. We reviewed three decades of progress in our understanding of our subject in that plenary session, but what we did not acknowledge was the fifteenth-, sixteenth-,and seventeenth-century historiographers who began to write the history of rhetoric for their own time. Inspired by the new historical understanding that characterizes the emergence of the Renaissance in Latin West, anxious to place their own work in the rival schools of rhetoric that developed with the Protestant Reformation, pressed by the disorder of the Thirty Years' War to impose order on human knowledge in grand encyclopedias, or threatened by an apocalyptic vision of the imminent end of the world, Renaissance rhetoricians found many reasons to trace their intellectual ancestries. This presentation will sample the work of a few of these

Renaissance and Reformation historiographers of rhetoric, from the manuscripts of Lorenzo Valla in the Quattrocento to the Epistolographia of Philipp Horst of Braunschweig (Strasbourg, 1633), by way of demonstrating that our own time is not the first to offer innovative perspectives in the history of rhetoric.

Lawrence GREEN
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Renaissance Understandings of Aristotelian Topoi

The Renaissance commentator Paolo Beni (1624) offered detailed analysis of Aristotle's topoi in Rhetorica 2.18-23, and then wondered whether Aristotle had done a decent job with the subject ("Num locorum argumentum pro dignitate satis complexus sit Aristoteles"). His answer is uneasy, and takes him through Aristotle's own Topics, Cicero's Topica, and Quintilian, before confronting the larger problem of the place of the topoi in enthymemes and inductions. His inquiry immediately leads back to Rhet. 1.2 and the relations between specific and general topoi ("Num quae ex communibus locis ducuntur argumenta, peritum aliqua in re possint efficere quempiam"). At the same time, the inquiry leads forward to Rhet. 2.26 and the role of amplification ("Num amplificandi & minuendi artem supra docuerit usquam, & quae sit eius vis").

Beni's questions collectively put into high relief the problem of just how Renaissance editors, translators, and commentators made sense of Aristotelian topoi in rhetoric, and nearly all of them weighed in on the issue: Brocard (1549), Vettori (1548), Borrhaus (1554), Majoragio (1572), Porto (1598), Riccoboni (1606), and Schrader (1648), among others. Their interests range from the details of how the individual topoi work, to the larger relations between the topoi and the proofs from ethos and pathos that precede them in book 2. The transition between these parts at the start of Rhet. 2.18 proved troubling, and the grammatical obscurities they encountered in the Greek text continue to vex modern commentators such as Cope (1877), Freese (1926), Kassel (1974), and now Kennedy (2007). Renaissance and modern scholars alike have emended Aristotle in accordance with their own larger understandings of the topoi. In this paper I will sort out some of the views of the Renaissance rhetoricians, place them in context, and consider implications of their views for later understandings of Aristotle's Rhetoric.

Rhétorique protestante / Protestant Rhetoric
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Neil LEROUX
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Pastor to the Pope ? Martin Luther's Modeling of Proper Christian Service in Epistola ad Leonem Decimum summum pontificem. Tractatus de libertate Christiana 1520

Aside from his Bible translations, Luther's On the Freedom of a Christian was not only his bestseller, but he also claimed that it contained the "whole of the Christian life, in a brief form." Luther's Freiheitstraktat saw twenty editions by 1526, while ten editions of the Latin version were printed by 1524. The Latin edition holds particular interest, in that it contains a four-page, final section that is not included in the German editions. What we find in that section of Luther's book is not only a discussion on why it is important to recognize one's audience—whether they are the stubborn or the weak; in addition, we also find a careful set of arguments about the proper role of works and ceremonies in the Christian life. These arguments offer important evidence for locating the roots of Luther's media via—a teaching he would advocate for the next three years, yet a teaching that his Wittenberg rival Andreas Bodenstein von Karlstadt would later charge was a precipitous and political abandonment of Evangelical principles. Moreover, the Latin version of Luther's "little book" (tractatulum) was accompanied by his ten-page epistle to Pope Leo X. While considerable scholarly discussion has occurred concerning Luther's purposes, tone, and meaning in the letter, I want to argue that the letter is crucial to understanding the Tractatus. Most recently, Bernd Hamm (2007) has argued that Luther wrote the open letter to Leo X and the tract on freedom as a "compositional unity." My goal in this paper is to test and expand Hamm's argument, by analyzing Luther's pastoral style in the Letter and comparing it to his theological-ecclesiological arguments in the Tractatus. I will try to show that Luther's second thesis in the book, "A Christian is a perfectly dutiful servant of all, subject to all," is played out under difficult conditions in the letter, as Luther addresses, in Leo, both a formidable enemy and a needy brother.

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Rhetoric as Protestant Hermeneutic: The Case of Jacobus Goeuschelius

In 1523 in his Praise of Eloquence, Philipp Melanchthon suggested that the language arts could resolve religious disputes that arose from misinterpreting the scriptures. Protestant theologians responded to Melanchthon's suggestion by trying to apply rhetoric to scriptural interpretation. Notably in 1546 Jacob Goeuschelius published Tropi schemata, synonima, simplicium et compositarum obscuriorum dictionum significationes, mysticeaque locutiones. In this work Goeuschelius employs rhetorical criticism in order to explain passages of scripture that are found in the Old and New Testaments and that are also treated by other authors. His purpose is to provide a detailed commentary on these passages in order to come to a common understanding of the scriptures. I propose to explain Goeuschelius's application of rhetorical criticism as well as how it resolves misinterpretation of the sacred text. I will also place this work in the context of other attempts to use rhetorical criticism of scripture and will argue that part of the religious controversy of the Reformation was about what role rhetoric should play in interpreting the scriptures.

Hilary FRANKLIN
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"Do You Thee What I Thee ?" The Description, Defense, and Model of Early Quaker Rhetoric in A Battle-Door

As a developing radical religious movement in England in the mid-seventeenth century, the Quakers rejected many prevailing spiritual and even social practices. Their central belief that each individual could experience God without the mediation of ministers or rituals led to their heightened consciousness of language as the only available means of conveying spiritual truth. In their attempt to purify language "necessary because it was a human, rather than divine, invention," the Quakers sought to speak and write simply and plainly. Such language required, for example, the purging of pagan calendar terms and honorific titles. Their new and rather extensive terminology included "inward light," which referred to each individual's ability to experience God without mediation, and "convincement," which referred to an individual's decision to become a Quaker. The linguistic

usage most associated with the Quakers, even in contemporary times, however, is their once-common usage of the second-person pronouns "thee" and "thou". Due to the contempt and controversy that the Quakers earned from their wide array of distinctive practices, they published numerous treatises to explain and to defend them. I focus on the most comprehensive, although not the earliest, treatise on the Quakers' second-person pronoun usage.

Published by George Fox, the earliest leader of the Quakers, with John Stubs and Benjamin Furley in 1660, A Battle-Door for Teachers & Professors to Learn Singular & Plural; You to Many, and Thou to One, "You" has received scholars' attention only as a curiosity piece. Indeed, at first glance, this work appears to be simply a collection of the use of "thou" in scriptural passages in a few dozen languages. Yet the introduction, commentary on the scriptural passages, and appended material on inappropriate language reveal an extensive project to purify language. The medium of unadorned language, to borrow from communication theorist Marshall McLuhan, becomes the Quakers' larger message of unadorned spirituality. Ultimately, the linguistic practices described, defended, and modeled in A Battle-Door collectively yield an early Quaker rhetoric that rejects all of the standard concerns of rhetoric, such as style and occasion, except for a limited differentiation of audience as Quaker or non-Quaker.

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"The history and the Mystery": Rhetoric and Religious Controversy in Revolutionary England

In the aftermath of the English Civil War, both monarchy and episcopacy were abolished, leaving England open to ideological competition to an unprecedented degree. This led to religious controversies such as that between the Independent church in Bedford and Quakers based in the area, out of which came the first published works of John Bunyan. In his 1656-1657 pamphlet controversy with Edward Burrough, Bunyan accuses Quakers of an excessive subjectivism which stresses the subjective inward experience of Christ to the exclusion of the objective historical work of Christ. However, Bunyan's own writings give a significant place to subjective experience.

This debate exemplifies a shift in emphasis in the broad Puritan movement from the objective statement of doctrine to the subjective experience of the believer, a shift visible in style as well as content, echoing the spectrum of views on the work of the Spirit outlined by Geoffrey Nuttall's The Holy Spirit in Puritan Faith and Experience (1946). The phrase "the history and the mystery", used by writers as different as Richard Baxter and Abiezer Coppe, expresses the distinction between outward events and their inward meaning.

Bunyan follows the "doctrine and use" model of Puritan homiletics outlined by earlier Reformed preachers such as William Perkins. However, Bunyan moves away from the linear Ramist dichotomies found in Perkins towards a looser structure and more conversational style. Though partly explicable in terms of their differing milieus, this suggests a shift in orientation from logos, the ordered presentation of doctrine, as the principal mode of persuasion, towards pathos, the affective realisation of doctrine in the experience of the preacher and his hearers. In the mid-century revolutionary period, radical sectarians such as Abiezer Coppe, whose rambling idiosyncratic style is an intentional assault on accepted modes of rationality, might be seen as moving through pathos to ethos as their principal mode of persuasion, presenting themselves as mouthpieces of God.

This theological and rhetorical progression (logos, pathos, ethos) can be traced both diachronically, as a shift in the "Puritan" movement over the first half of the seventeenth century, and synchronically, as a map of mid-century religious diversity.

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George Buchanan's Revision of the "St Andrews" Curriculum: Rhetoric, Ramism, and Religion in Transition

This paper will explore George Buchanans's revision of the St. Andrews curriculum, and debates about that curriculum, in the contexts of Ramism and changing goals of education, particularly clergy education during the earliest Scottish Reformation years. Later historical and scholarly examinations of "arts scholasticism," "Ciceronianism," Ramism, and Protestantism have generated numerous debates that continue to provoke controversy about what, exactly, happened or was marked by the movement of Ramism outside or against the academy. Buchanan's

St Andrews curriculum, I will propose, provides us with a microcosm of these debates and disputes, both among his own contemporaries, and in the historical understandings—and debates—that have followed. In order to examine Buchanan as a bellwether for Ramus I will begin with a review of Walter Ong's claims about Ramism and Protestantism, now generally conceded to be exaggerated in their defenses of scholasticism, on the one hand, and in their representations of Ramism's divorce of rhetoric from logic on the other. I will then turn to Buchanan's literary and curricular practices, and reforms, as illustrations of why there has been such interesting controversy surrounding his "Ciceronian" and/versus "Senecan" humanism. His defense of literary Latin and the study of classical literature can best be understood by consulting his own innovative neo-classicisms, and the diverse genres through which he practiced them. Alongside his Psalm paraphrases and political allegories, de Jure Regni represents an acclaimed revival of the Ciceronian dialogue form, a literary-philosophical genre with its roots in Plato. If students were to master the many genres and styles of classical Latin, as was Buchanan's aim, they would need to imbibe its concepts as well. The dialogue form of de Jure both talks about and enacts forms of "logic" that are very difficult to separate out from "rhetoric" and "style." Among other examples, Buchanan's de Jure, alongside his St Andrews curriculum, will be used to test and interrogate later versions of the Ramist rhetorical curriculum that, I will argue, have been vastly oversimplified, though not without reason. It is my hope that by creating a dialogue between Ramus and Buchanan we can improve our understanding of both. The conclusion to my discussion presents a history of the Scottish universities' curriculum between 1600 and 1750, emphasizing their differences from the English universities, and the roots of Scottish Enlightenment rhetorical curricula in the sixteenth century reforms begun by Buchanan and Melville.

Femme et rhétorique / Women and Rhetoric
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The « Social Uses » of Conversation: Rhetorical Discipline in Private Discourse

Traditional accounts of rhetoric's history have focused on specific genres of public discourse, which has supported the assumption that rhetoric has always been the domain of great men making arguments about significant civic issues. Even revisionist historians have often granted the view that rhetoric has in the past been located squarely in the public sphere, as their arguments are frequently based on the premise that contemporary perspectives have made possible an expansion of the rhetorical canon to include private acts of discourse.

In this paper, I argue that private discourse has a longstanding place in rhetoric's history, in spite of the fact that this presence is not adequately reflected in the construction of the rhetorical canon. In De officiis, Cicero suggests a connection between rhetoric and conversation, a view that is further developed by writers of the seventeenth, eighteenth, and nineteenth centuries, including Francis Bacon, Shaftesbury, Madeleine de Scudery, Hannah More, and Thomas De Quincey, whose explorations of the rhetorical potential of conversation reflect the social concerns of an emerging modern society. The study of theories concerning rhetoric's role in private discourse demonstrates the expansive presence of rhetoric in human societies, provides insight into how cultural transformations affect rhetorical practice not only as a political medium, but also as a component of ordinary human interactions, and complicates the gender boundaries that have sometimes defined scholarly treatments of public and private discourse.

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Éloquence féminine et conceptions de la raison au siècle des Lumières

Une petite pièce anonyme tirée d'un numéro de 1742 des Amusemens du cœur et de l'esprit résume peut-être au mieux la manière dont le premier XVIIIe siècle a envisagé les rapports entre raison et éloquence : « La raison, comme dit la Marquise de Lambert, doit plutôt régler les passions que les combattre, & moins travailler au dessein chimérique de les déraciner de nous-mêmes, qu'à les assaisonner par le goût de l'esprit & par les sentimens du cœur » (t. 14, p. 420). Unie à la volupté

et chargée du soin d'assaisonner les passions, la raison confère de la politesse aux plaisirs en les relevant par le « goût de l'esprit ». Sur ce point, comme le montrent l'Histoire de Tullie, fille de Cicéron (1726) de la marquise de Lassay ou encore l'Essai de rhétorique françoise à l'usage des jeunes demoiselles (1745) de Gabriel-Henri Gaillard, on ne saurait, désormais, envisager la raison autrement qu'« ingénieuse », c'est-à-dire sans ornements et sans « assaisonnements », et c'est cette conception oratoire d'une rationalité sans cesse associée aux grâces de la parole féminine qu'il conviendra d'abord de rappeler.

Mais on s'aperçoit aussi que la parole féminine offre également, au cours des dernières décennies du siècle, un autre modèle à la prose : celui d'une éloquence du cœur. Annoncée par Fénelon au début du siècle, amplifiée par la lecture de Rousseau, cette question sera bientôt appelée à déplacer le foyer de la réflexion rhétorique, annonçant ainsi la transformation d'un art d'« assaisonner la raison », qui a dominé le premier XVIIIe siècle, en une écriture où s'exprime une « raison exaltée », pour reprendre la brillante formule qui sera celle de Germaine de Staël à la fin du siècle. De fait, dans De la littérature (1800), Germaine de Staël conçoit la puissance mobilisatrice de la parole en fonction d'une éloquence qui, désormais, doit également concourir à exalter les mouvements les plus ardents de la sensibilité. C'est cette configuration singulière dont on proposera ensuite l'examen, configuration où s'entremêlent exactitude du savoir et exaltation du sentiment, sagesse à l'antique et mélancolie moderne, et qui définit les conditions de possibilité d'une littérature nouvelle.

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Combattre la Terreur: la rhétorique de l'apostrophe dans les Mémoires de Madame Roland (1754-1793)

 « Fille d'artiste, femme d'un savant devenu ministre et demeuré homme de bien, aujourd'hui prisonnière, destinée peut-être à une mort violente et inopinée, j'ai connu le bonheur et l'adversité, j'ai vu de près la gloire et subi l'injustice » [1]. Ainsi s'ouvre le récit d'enfance qui ne constitue qu'une partie des Mémoires que Madame Roland a rédigés pendant les cinq mois de son incarcération aboutissant à sa mise à mort aux mains du tribunal révolutionnaire en 1793. Cette œuvre juxtapose les deux grandes tendances de l'autobiographie en France : d'une part,

les « Notices historiques » et les « Portraits » relèvent des mémoires de l'Ancien Régime qui mettent en lumière le rôle politique joué par le narrateur dans les événements majeurs de son époque; d'autre part, les « Mémoires particuliers » correspondent davantage à l'autobiographie moderne qui fournit le récit d'une vie intérieure à partir de l'enfance.

Dans cette communication, nous nous pencherons sur les emplois de l'apostrophe dans ces Mémoires qui fonctionnent comme auto-justification et œuvre testamentaire. Pour la mémorialiste prisonnière, témoin en même temps que victime de la Terreur de la Révolution française, l'écriture est à coup sûr le substitut de l'action et du combat. Or, il s'agira d'analyser différents types d'apostrophe, figure de rhétorique qui « met en scène, au-delà de l'allocutaire, la relation de l'interpellant à l'interpellé » [2]. Compte tenu de la nature polémique des fragments politiques et historiques, la présence des apostrophes renforce le ton virulent de la condamnation des Jacobins : « Qu'attendez-vous, anarchistes, brigands? Vous proscrivez la vertu, versez le sang de ceux qui la professent; répandu sur cette terre, il la rendra dévorante et la fera s'ouvrir sous vos pas » [3]. Néanmoins, ce sont les apostrophes se trouvant dans les Mémoires particuliers qui attireront davantage notre attention, puisque l'effet de rupture qu'elles créent au niveau du récit est plus remarquable et semble ouvrir la voie à l'adresse au lecteur dans une stratégie rhétorique qu'il convient d'examiner de plus près.

[1] Madame Roland, Mémoires, Paris, Mercure de France, « Le temps retrouvé », 1986, p. 305.
[2] Catherine Détrie, De la non-personne à la personne : l'apostrophe nominale, Paris, CNRS éditions, 2007.
[3] Madame Roland, op. cit., p. 75.

Luisa PUIG
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Antonieta Rivas Mercado: discours polémique et prise de position

Cette proposition s'inscrit dans le champ de l'analyse de l'argumentation dans le discours qui a été développé à partir des travaux de Chaïm Perelman. Cette orientation cherche à décrire les stratégies persuasives mises en jeu dans le discours à travers diverses sources verbales, dans l'espace de la situation de communication.

Cette analyse est en rapport avec divers courants pragmatiques axés sur le sens des énoncés en contexte, la cohérence discursive, les interactions conversationnelles et sur l'héritage de la rhétorique antique.

L'analyse concerne les écrits d'Antonieta Rivas Mercado qui, avec Frida Kahlo et Tina Modotti, fait partie du cercle de femmes qui ont exercé une influence dans le plan de la culture et de la politique au Mexique dans les années 1920. Elle a été connue par son anti américanisme radical, son opposition au parti politique de la post-révolution, son mécénat et par sa condition de femme d'avant-garde.

L'étude du discours des femmes à travers l'Histoire a fait l'objet de nombreuses recherches dont plusieurs sont axées, comme celle-ci, sur leurs modalités argumentatives. L'objectif recherché est celui de montrer combien cette approche suscite la réflexion sur les discours du genre, en donnant une place spéciale au caractère profondément polémique qui prime dans ces discours, naturellement enclins ver la lutte contre les stratagèmes d'humiliation, les préjugés, le machisme et les idéologies réactionnaires. Dans ces cas se pose la question du statut de la « polémicité » au sein de l'activité persuasive et donc des modalités de la rhétorique délibérative à travers l'Histoire.

L'analyse consistera en une étude de différents aspects argumentatifs tels que l'inscription de la subjectivité dans le discours par rapport à la prise de position, l'étude de la divergence et de la confrontation, l'ethos et le pathos dans leurs dimensions émotionnelles et rationnelles, immergés dans le fonctionnement argumentatif.

Nous tirerons de cette analyse des conclusions concernant les stratégies argumentatives des discours des femmes, en tant que polémistes, s'opposant radicalement à la pensée consensuelle qui condamne la participation publique des femmes, encore en vogue dans la société contemporaine en dépit du progrès en ce qui concerne l'égalité des genres.

Séance 78 / Session 78 - Salle / Room 210

Théâtre et pédagogie / Theater in the Schoolroom
Présidence / Chair: Jeffrey WALKER
(University of Texas at Austin, USA; jswalker@mail.utexas.edu)

Descriptif de la séance / Description of session

Contemporary scholarship on classical rhetoric has much to say about the material, subjects, and order of instruction of rhetorical education in antiquity. Ad Alexandrum, Ad Herrenium, and Quintilian give us a good idea of the scope of instruction, while Cicero and Hermogenes provide a more detailed treatment of the method(s) of invention (stasis theory, commonplaces) and of the rigor of stylistic training. The progymnasmata manuals outline the shape of composition for beginners, while the surviving declamation topics of Seneca the Elder as well as entire model declamations by Pseudo-Quintilian and Libanius sketch out the picture of the subject matter, methods, and goals of advanced classroom practice. Yet despite the abundance of the extant material, we still do not have a good understanding of the nuts and bolts of everyday classroom instruction, and in particular, of the markedly theatrical and ludic aspects of rhetorical training.

The purpose of this panel is to gain more intimate insight into ancient classroom practices. If learning to be an orator was indeed "hard work, little sleep, and plenty of water" (Lucian), was it not also fun ? In what way were the students eased into personifying people – and things – other than themselves ? What kind of personae – from animals to famous political leaders – were they invited to explore and how did they learn to inhabit them ? What kind of issues – from the technicality of argument to political ideology – were raised with a declamation, and how were they handled imaginatively in the classroom ? In what way did stylistic training also become an instrument for creating agonistic roles for speaker and audience ? And given at least two distinct uses for ethopoeia – for persuasion and for entertainment, how were students coached in the classroom for performances in these different settings ?

Debra HAWHEE
(University of Illinois, USA; hawhee@uiuc.edu)
Performing as Animals

Recently, critics in the humanities (e.g., Agamben, Wolfe, Atterton, and Carlarco) have engaged what has become known as "the animal question," which is to say they have focused on the enduring role played by animals in writings about human identity, values, and ethics. Most of this work has centered on philosophical texts. Yet rhetorical texts deserve consideration as well, not least because ancient

rhetorical treatises are crawling with animals. Aristotle finds beasts useful when theorizing humility and shame. Cicero and Quintilian write of horses, dogs, and birds. But the rhetorical genre with animals at their core is that of the fable. Fables appeared early in the sequence of ancient school exercises, or progymnasmata. That animals figure so prominently in these stage-setting composition exercises calls for more scrutiny. What, exactly, are animals doing there, and what can their presence tell us about rhetoric as an art ?

The treatise on progymnasmata attributed to Hermogenes asks students to consider the collective delight experienced by humans in cities, but to do so from the vantage point of an ape. The writer of the treatise suggests that students expand this fabulous scenario by composing a speech for said ape. Later, John of Sardis develops the ape example in an exercise found later in the sequence, ethopoeia, or speech in character. Students, that is, were frequently asked to compose in the "voices" of animals, to perform as animals.

My paper will examine such prompts to perform as animals in educational settings, with a particular focus on the progymnasmata tradition. I will argue that performing as animals helps to infuse early rhetorical education with more than low-stakes fictitious play. Animals function more generally as an other to humans, and uniquely, an other to children. Here the stakes of the animal question become more apparent for rhetorical studies: animals' centrality in rhetorical education expands rhetoric from the art of observing the available means of persuasion to an art of becoming someone or something else.

Vessela VALIAVITCHARSKA
(University of Maryland, USA; vvaliav@umd.edu)
Performing the Figures

Despite acknowledgement of the fundamental metaphoricity of language in contemporary rhetorical theory (especially in Richards and Burke), and despite recent studies of the argumentative function of the rhetorical figures (Jeanne Fahnestock), the classical array of figures still occupies a marginal place in rhetorical studies. Except for the more obvious examples (metaphor, parallelism), the figures are still regarded as an external embellishment to an argumentative "substance." However, it is well-known that they received an extraordinary amount of attention

from late antiquity through the renaissance. In Rhetorica ad Herrenium, they take up a fourth of the discussion, while the Pseudo-Hermogenic text On Invention includes a discussion of the figures in the place of a section on epilogue. One need hardly mention the number of Byzantine compilations on figures, which seems to indicate that the majority of students received an elementary rhetorical education primarily through a study of the figures.

Aside from getting a student to "embellish" his discourse, what value did the figures have in the late antique and Byzantine classroom? In his definitions and examples in Book IV of On Invention, Pseudo-Hermogenes often uses the language of rhythm and reciprocity. The length of figures such as antithesis, dilemma, circular expression, question, period, pneuma, and tasis, as well as their word arrangement and accent positions helped the students become accustomed to a rhythmical measure in their compositions. This rhythm served not only to make their discourse more pleasing, but to engage the audience, i.e., their peers, in an agonistic reciprocity. The figural "movements" in a speech elicited a similar figural "response" on the classroom stage. Since much of the classroom instruction involved informal debate or speech competitions, the function of the figures was to create a role for the audience and the "respondent." The practice must have continued well into the Byzantine period, judging by the similar language used by On Invention's thirteenth century anonymous commentary in Walz, Rhetores graeci 7/2, as well as by the brief description of a Byzantine school in Nikolas Mesarites' Ekphrasis of the Church of Holy Apostles. They suggest that the figures provided an instrument for acting out particular roles in the classroom theater.

Jeffrey WALKER
(University of Texas at Austin, USA; jswalker@mail.utexas.edu)
Isocrates' Archidamus as Declamation, Techne, and Philosophia

Near the end of Panathenaicus, in what are nearly his last written words, Isocrates describes his writings as "instructive and artistic" as well as "more serious and philosophical" than speeches written for "display" or for "trials" or practical disputes (271). He also suggests that he composes "ambiguous arguments" that can be taken different ways and that contain "many issues" for debate (240). This paper will examine Archidamus as such a text, indeed as a schoolroom text, with an eye to what Isocrates means by the terms serious, philosophical, artistic, and instructive.

The status of Archidamus is itself ambiguous. It may be an actual symbouleutic speech, written for the Spartan prince Archidamus to deliver in assembly in 366 BC, on the question of war or peace in an extremely urgent situation; or an ethopoiea written to generate sympathy with Spartan concerns around that time, and meant to circulate as a pamphlet; or an ethopoietic declamation written at some later time. I think the last is most likely, but whatever the speech's origins it would have functioned, later, in Isocrates' schoolroom as a declamation: a text for "theatrical" performance, serving as a model and illustration of symbouleutic speech, and also as an object for critical discussion and response.

As an "instructive" model of technê, the speech illustrates principles remarkably close to those found in the Rhetoric to Alexander – suggesting that the Rhet. Alex. reflects Isocratean teaching (as Pierre Chiron has recently argued). At the same time, those principles provide a framework for students to critically assess the speech's strengths and weaknesses; further, the speech performatively enacts Spartan political ideology, and requires the student to assess its reasonability from a Spartan as well as Athenian perspective. In short, the speech opens "many issues," from technical questions regarding the weight and value of different topics and modes of argument within a particular situation, to philosophical questions regarding political ideology and practical judgment.

The paper will conclude by reflecting on the evident close relation between Archidamus and the Rhet. Alex., and what that implies for the customary division in histories of rhetoric between the "philosophical" tradition of Isocrates and the "technical" tradition of the handbooks.

Andrew WHITE
(American University, Washington D.C., USA; awhite1058@peoplepc.com)
Schools for Scandal: Reviewing the Evidence for Rhetoric as Theatre in Late Antiquity

For much of the theatre's history during the Late Republic and Early Empire, actors were infamia and the apparatus of theatre was regarded as beneath the dignity of public intellectuals such as rhetors. But the rhetor's role as a performing artist made the appropriation of certain acting techniques inevitable, even commendable – despite rhetoric's reputation as a vehicle for upward social mobility.

Quintilian allows comic mimes into his faculty on an adjunct basis in order to teach the fundamentals of delivery, but his worst nightmare was to have a student display explicitly theatrical talents – feigned drunkenness, effeminacy, etc. Even so, if rhetoric was an art of both voice and gesture, and if one of the rhetor's chief tasks was to feign conviction when money and prestige were the real motivations, where did the actor's delivery end and the rhetor's begin ? Did this distinction remain constant throughout rhetoric's history ? And how exactly were students taught to act ?

From a contemporary point of view the exercise of ethopoeia is para- or proto-theatrical because it does not appear to involve "emotional realism." But acting in the Classical age was rooted more in the Aristotelian concept of "enactment," and emphasized the external features of character rather than the internal. Teaching students how to enact a wide variety of characters was the actor's chief objective in the rhetoric classroom, and there were two distinct levels of ethopoeia: one (more discreet) for the courtroom and another (less discreet) for private entertainment. Ethopoeia was an essential component of persuasive speech, and was even more important in the after-hours salon, the theatron, where aspiring young men wrote and performed to impress potential employers.

Because of the classical actor's emphasis on technique and exteriority, the differences between rhetorical externalization and acting were minimal, and attempts to divide them were only sporadically successful. Choricius of Gaza's Apologia Mimorum explicitly positions the acting and rhetorical professions as equivalent, and offers surprising first-hand accounts of rhetorical actors in Caesaria Maritima. Quintilian's protestations notwithstanding, the perception of rhetorical performance as theatrical was inescapable.

Merete ONSBERG
(University of Copenhagen, Denmark; onsberg@hum.ku.dk)
Belletristic Rhetoric and the Training of Young Actors in Early 19th Century Denmark

In 1809, the Danish writer and professor of aesthetics, Knud Lyne Rahbek published his lectures On the Actor's Art. These thirty lectures had been given to the young trainees at the acting school where he and his friend, the Norwegian born, Danish actor Michael Rosing were teachers.

The same year, Rosing on his side published his translation of "Art Déclamatoire. Réflexions sur la Déclamation" by Herault-Sechelles (originally published in an encyclopedical magazine in 1795).

From Rahbek's lectures and from Rosing's many notes to his translation, the reader gets an insight into the high standards not only for acting but for the general conduct that the two friends wished to install in their pupils.

I will argue that Rahbek and Rosing had the same goal as had lecturers of rhetoric at this time: They wanted their students to become professionals with a high moral and a good taste, and thus become useful citizens in society. Furthermore, it is my contention that their teaching in regard to the different schools of rhetoric at the time is closest to the belletristic school, not – as one might have expected – to the elocutionary.

My paper will mainly deal with Rahbek's lectures which I will read from the perspective of Hugh Blair's Lectures on Rhetoric and Belles Lettres. Rosing's translation will serve as background and argument for the French influence (as stated in Barbare Warnick: The Sixth Canon: Belletristic Rhetorical Theory and Its French Antecedents, 1993).

Samedi, 25 juillet 2009/ Saturday, July 25, 2009

16h45-17h00 / 4h45 PM – 5h00 PM
Pause café / Coffee Break

Samedi, 25 juillet 2009 / Saturday, July 25, 2009

17h00-18h30 / 5h00 PM – 6h30 PM
Université McGill, Édifice Leacock, salle 232 / McGill University, Leacock Building, room 232
Assemblée générale / General Meeting
Remise du prix de l'ISHR / Awarding of the ISHR Prize

Samedi, 25 juillet 2009/ Saturday, July 25, 2009

19h00 / 7h00 PM

Banquet de clôture / Closing Banquet

Institut de tourisme et d'hôtellerie du Québec (ITHQ)

3535, rue Saint-Denis (station de métro Sherbrooke/ Sherbrooke Metro station)

Montréal (Québec) H2X 3P1

514 282-5108

Dimanche, 26 juillet 2009 / Sunday, July 26, 2009

Visite de la ville de Québec
- Transport aller-retour en autobus Montréal-Québec
- (Aller : Départ du New Residence Hall à 9h00 - Arrivée au Château Frontenac vers 11h30)
- (Retour : Départ du Château Frontenac à 17h00 - Arrivée au New Residence Hall vers 19h30)
- Déjeuner au Château Frontenac 12h00
- Visite guidée du Château Frontenac (activité facultative) 14h00
- Visite libre de la ville de Québec (Terrasse Dufferin, Basilique Notre-Dame de Québec, Musée de la civilisation, Musée de l'Amérique française, Funiculaire du Vieux-Québec, Fortifications, Colline parlementaire et assemblée nationale).
- Pour plus d'informations touristiques sur la ville de Québec: www.quebecregion.com/f/

Quebec City Tour
- Return Transportation by bus Montreal-Québec
- (Departure from New Residence Hall at 9h00 AM .Arrival at Château Frontenac at approximately 11h30 AM)
- (Return: Departure from Château Frontenac at 5h00 PM. Arrival at New Residence Hall at approximately 7h30 PM)
- Lunch at Château Frontenac 12h00 PM
- Guided tour of Château Frontenac (Optional activity) 2h00 PM
- Unguided tour of Québec City
- (Dufferin Terrace, Notre-Dame Basilica of Québec, Museum of Civilization, Museum of French America, Funicular viewing of Old Québec, Québec Fortifications, Parliament Hill and National Assembly).
- For additional tourist information of Québec City: www.quebecregion.com

OU / OR

Visite de la ville d'Ottawa
- Transport aller-retour en autobus Montréal-Ottawa
- (Aller : Départ du New Residence Hall à 9h00 - Arrivée à la colline parlementaire vers 11h30)
- (Retour : Départ de la Colline Parlementaire à 17h00 - Arrivée au New Residence Hall vers 19h30)
- Déjeuner 12h00
- Visite guidée du Parlement du Canada (activité facultative) 14h00
- Visite libre de la ville d'Ottawa (Canal Rideau, Promenade de la rue Bank, Marchée Byward, Musée des Beaux-Arts du Canada, Musée canadien des civilisations)
- Pour plus d'informations touristiques sur Ottawa: www.ottawatourism.ca

Ottawa City Tour
- Return Transportation by bus Montreal-Ottawa
- (Departure from New Residence Hall at 9h00 AM. Arrival at Parliament Hill at approximately 11h30 AM)
- (Return: Departure from Parliament Hill at 5h00 PM. Arrival at New Residence Hall at approximately 7h30 PM)
- Lunch 12h00 PM
- Guided tour of the Canadian Parliament (Optional activity) 2h00 PM
- Unguided tour of Ottawa
- (Rideau Canal, Bank street Promenade, Byward Market, National Gallery of Canada, Canadian Museum of Civilization).
- For additional tourist information of Ottawa: www.ottawatourism.ca

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