

A RHETORIC OF MOTIVES

The system is a coherent and total vision, a self-contained and internally consistent way of viewing man, the various scenes in which he lives, and the drama of human relations enacted upon those scenes.

—W. H. Rueckert, *Kenneth Burke and the Drama of Human Relations*.

As critic, Kenneth Burke's preoccupations were at the beginning purely esthetic and literary; but after *Counter-Statement* (1931), he began to discriminate a "rhetorical" or persuasive component in literature, and thereupon became a philosopher of language and human conduct.

In *A Grammar of Motives* (1945) and *A Rhetoric of Motives* (1950), Burke's conception of "symbolic action" comes into its own: all human activities—linguistic or extra-linguistic—are modes of symbolizing; man is defined as the symbol-using (and -misusing) animal. The critic's job becomes one of interpreting human symbolizing wherever he finds it, with the aim of illuminating human motivation. Thus the reach of the literary critic now extends to the social and ethical.

A Grammar of Motives is a "methodical meditation" on such complex linguistic forms as plays, stories, poems, theologies, metaphysical systems, political philosophies, constitutions. *A Rhetoric of Motives* expands the field to human ways of persuasion and identification. Persuasion, as Burke sees it, "ranges from the bluntest quest of advantage, as in sales promotion or propaganda, through courtship, social etiquette, education, and the sermon, to a 'pure' form that delights in the process of appeal for itself alone, without ulterior purpose. And identification ranges from the politician who, addressing an audience of farmers, says, 'I was a farm boy myself,' through the mysteries of social status, to the mystic's devout identification with the sources of all being."

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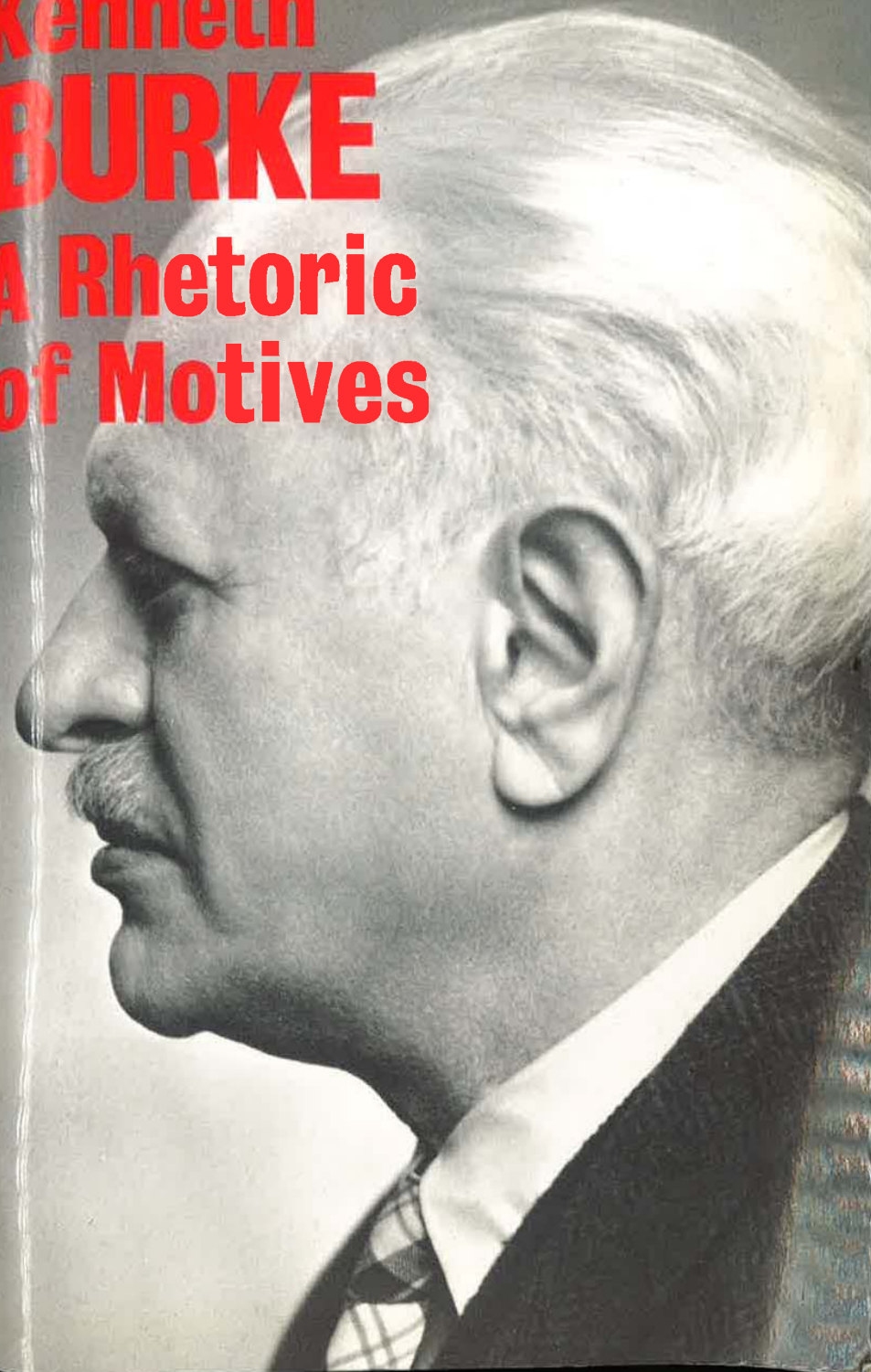
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A Rhetoric of Motives

Kenneth BURKE

A Rhetoric of Motives



appeared in *The Nation*. Otherwise, to my recollection, no portions of the work have been previously published.

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I regret that I did not have an opportunity to incorporate additions suggested by a six-month sojourn at the University of Chicago where, under the auspices of the College, I presented some of this material.

Many authors of the past and present have contributed to the notions herein considered, in this project for "carving out a rhetoric," often from materials not generally thought to fall under the head. And I wish to make special acknowledgment for permission to quote from the following works still in copyright: Harcourt, Brace and Company, Inc., *Collected Poems* and *Four Quartets* by T. S. Eliot, and *The Meaning of Meaning* by C. K. Ogden and I. A. Richards; Charles Scribner's Sons, George Santayana's *Realms of Being*, and *The Prefaces of Henry James*, edited by Richard Blackmur; Dr. Clyde Kluckhohn, Director of the Russian Research Center, Harvard University, for permission to quote from his pamphlet, *Navaho Witchcraft*; Harvard University Press, the *Loeb Classical Library* translation (by H. Rackham) of Cicero's *De Oratore*; Princeton University Press, Walter Lowrie's translation of Kierkegaard's *Fear and Trembling*; The University of Chicago Press, Austin Warren's *Rage for Order*; *Modern Philology*, Richard McKeon's essay, "Poetry and Philosophy in the Twelfth Century," which appeared in the May 1946 issue. And to The Mediaeval Academy of America for permission to quote from an essay by the same author, "Rhetoric in the Middle Ages," published in the January 1942 issue of *Speculum*; Longmans, Green and Co., *The Varieties of Religious Experience*, by William James; Schocken Books, Inc., Franz Kafka's *The Castle*, copyright 1946, and Max Brod's *Kafka: A Biography*, copyright 1947; the Oxford University Press, a poem by Gerard Manley Hopkins; The Viking Press, Thorstein Veblen's *The Theory of the Leisure Class*; The Macmillan Company, W. B. Yeats' "Byzantium" in *Winding Stair*, copyright 1933.

K. B.

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may willingly make sacrifices in behalf of such identification. Here is a rhetorical area not analyzable either as sheer design or as sheer simplicity. And we would treat of it here.

Traditionally, the key term for rhetoric is not "identification," but "persuasion." Hence, to make sure that we do not maneuver ourselves unnecessarily into a weak position, we review several classic texts which track down all the major implications of that term. Our treatment, in terms of identification, is decidedly not meant as a substitute for the sound traditional approach. Rather, as we try to show, it is but an accessory to the standard lore. And our book aims to make itself at home in both emphases.

Particularly when we come upon such aspects of persuasion as are found in "mystification," courtship, and the "magic" of class relationships, the reader will see why the classical notion of clear persuasive intent is not an accurate fit, for describing the ways in which the members of a group promote social cohesion by acting rhetorically upon themselves and one another. As W. C. Blum has stated the case deftly, "In identification lies the source of dedications and enslavements, in fact of cooperation."

All told, persuasion ranges from the bluntest quest of advantage, as in sales promotion or propaganda, through courtship, social etiquette, education, and the sermon, to a "pure" form that delights in the process of appeal for itself alone, without ulterior purpose. And identification ranges from the politician who, addressing an audience of farmers, says, "I was a farm boy myself," through the mysteries of social status, to the mystic's devout identification with the source of all being.

That the reader might find it gratifying to observe the many variations on our two interrelated themes, at every step we have sought to proceed by examples. Since we did not aim to write a compendium, we have not tried to cover the field in the way that a comprehensive historical survey might do—and another volume will be needed to deal adequately with the polemic kinds of rhetoric (such as the verbal tactics now called "cold war").

But we have tried to show what portions of other works should be selected as parts of a "course in rhetoric," and how they should be considered for our particular purposes. We have tried to show how rhetorical analysis throws light on literary texts and human relations gen-

erally. And while interested always in rhetorical devices, we have sought above all else to write a "philosophy of rhetoric."

We do not flatter ourselves that any one book can contribute much to counteract the torrents of ill will into which so many of our contemporaries have so avidly and sanctimoniously plunged. But the more strident our journalists, politicians, and alas! even many of our churchmen become, the more convinced we are that books should be written for tolerance and contemplation.

PART I

THE RANGE OF RHETORIC

the identifications whereby a specialized activity makes one a participant in some social or economic class. "Belonging" in this sense is rhetorical. And, ironically, with much college education today in literature and the fine arts, the very stress upon the pure autonomy of such activities is a roundabout way of identification with a privileged class, as the doctrine may enroll the student stylistically under the banner of a privileged class, serving as a kind of social insignia promising preferment. (We are here obviously thinking along Veblenian lines.)

The stress upon the importance of autonomous principles does have its good aspects. In particular, as regards the teaching of literature, the insistence upon "autonomy" reflects a vigorous concern with the all-importance of the text that happens to be under scrutiny. This cult of patient textual analysis (though it has excesses of its own) is helpful as a reaction against the excesses of extreme historicism (a leftover of the nineteenth century) whereby a work became so subordinated to its background that the student's appreciation of first-rate texts was lost behind his involvement with the collateral documents of fifth-rate literary historians. Also, the stress upon the autonomy of fields is valuable methodologically; it has been justly praised because it gives clear insight into some particular set of principles; and such a way of thinking is particularly needed now, when pseudoscientific thinking has become "unprincipled" in its uncritical cult of "facts." But along with these sound reasons for a primary concern with the intrinsic, there are furtive temptations that can figure here too. For so much progressive and radical criticism in recent years has been concerned with the social implications of art, that affirmations of art's autonomy can often become, by antithesis, a roundabout way of identifying oneself with the interests of political conservatism. In accordance with the rhetorical principle of identification, whenever you find a doctrine of "nonpolitical" esthetics affirmed with fervor, look for its politics.

But the principle of autonomy does allow for historical shifts whereby the nature of an identification can change greatly. Thus in his book, *The Genesis of Plato's Thought*, David Winspear gives relevant insight into the aristocratic and conservative political trends with which Plato's philosophy was identified at the time of its inception. The Sophists, on the other hand, are shown to have been more

closely allied with the rising business class, then relatively "progressive" from the Marxist point of view, though their position was fundamentally weakened by the fact that their enterprise was based on the acceptance of slavery. Yet at other periods in history the Platonist concern with an ideal state could itself be identified with wholly progressive trends.

During the second World War many good writers who had previously complained of the Marxist concern with propaganda in art, themselves wrote books in which they identified their esthetic with an anti-Fascist politics. At the very least such literature attributed to Hitlerite Germans and their collaborators the brutal and neurotic motives which in former years had been attributed to "Everyman." (Glenway Wescott's *Apartment in Athens*, for instance.) So the overgeneralized attempt to discredit *Marxist Rhetoric* by discrediting *all Rhetoric* was abandoned, at least by representative reviewers whose criticism was itself a rhetorical act designed to identify the public with anti-Fascist attitudes and help sell anti-Fascist books (as it later contributed to the forming of anti-Soviet attitudes and the sale of anti-Soviet books). In the light of such developments, many critics have become only too accommodating in their search for covert and overt identifications that link the "autonomous" field of the arts with political and economic orders of motivation. Head-on resistance to the questioning of "purity" in specialized activities usually comes now from another quarter: the liberal apologists of science.

The "Autonomy" of Science

Science, as mere instrument (agency), might be expected to take on the nature of the scenes, acts, agents, and purposes with which it is identified. And insofar as a faulty political structure perverts human relations, we might reasonably expect to find a correspondingly perverted science. Thus, even the apologists of the Church will grant that, in corrupt times, there is a corresponding corruption among churchmen; and it is relevant to recall those specialists whose technical training fitted them to become identified with mass killings and experimentally induced sufferings in the concentration camps of National Socialist Germany. Hence, insofar as there are similar temptations in our own society (as attested by the sinister imagery of its art),

might we not expect similar motives to lurk about the edges of our sciences (though tempered in proportion as the sinister political motives themselves are tempered in our society, under our less exacting social and economic conditions)? But liberal apologetics indignantly resists any suggestion that sadistic motives may lurk behind unnecessary animal experiments that cause suffering. The same people who, with reference to the scientific horrors of Hitlerism, admonish against the ingredients of Hitlerite thinking in our own society, will be outraged if you follow out the implications of their own premises, and look for similar temptations among our specialists.

One can sympathize with this anxiety. The liberal is usually disinclined to consider such possibilities because applied science is for him not a mere set of instruments and methods, whatever he may assert; it is a *good* and *absolute*, and is thus circuitously endowed with the philosophic function of *God* as the grounding of values. His thinking thus vacillates indeterminately between his overt claims for science as sheer method, as sheer coefficient of power, and his covert claims for science as a substance which, like God, would be an intrinsically *good* power. Obviously, any purely secular power, such as the applications of technology, would not be simply "good," but could become identified with motives good, bad, or indifferent, depending upon the uses to which it was put, and upon the ethical attitudes that, as part of the context surrounding it, contributed to its meaning in the realm of motives and action.

The unavowed identification, whereby a theological *function* is smuggled into a term on its face wholly secular, can secretly reënforce the characteristically liberal principle of occupational autonomy, itself reënforced by the naïvely pragmatist notion that practical specialized work is a sufficient grounding of morality. If the technical expert, as such, is assigned the task of perfecting new powers of chemical, bacteriological, or atomic destruction, his morality *as technical expert* requires only that he apply himself to his task as effectively as possible. The question of what the new force might mean, as released into a social texture emotionally and intellectually unfit to control it, or as surrendered to men whose *specialty* is *professional killing*—well, that is simply "none of his business," as specialist, however great may be his misgivings as father of a family, or as citizen of his nation and of the world. The extreme division of labor under late capitalist

liberalism having made dispersion the norm and having transformed the state of Babel into an ideal, the true liberal must view almost as an affront the Rhetorical concern with identifications whereby the principles of a specialty cannot be taken on their face, simply as the motives proper to that specialty. They *are* the motives proper to the specialty *as such*, but not to the specialty *as participant in a wider context of motives*.

In sum, as regards tests of "autonomy," the specialist need only consider, as a disciplinary factor, the objective resistances supplied by the materials with which he works. The liberal criterion was that propounded by Rousseau in *Émile*: the principle of constraint was to come from the nature of *things*, not from authorities and their precepts. Yet, willy nilly, a science takes on the moral qualities of the political or social movements with which it becomes identified. Hence, a new anguish, a crisis in the liberal theory of science. In his *Genealogy of Morals*, Nietzsche met the same problem keenly, but perversely, by praising "autonomy" as the *opposite* of the moral. Modern political authoritarianism, like the earlier theocratic kinds, would subordinate the autonomous specialty to over-all doctrinal considerations. The rhetorical concept of "identification" does not justify the excesses to which such doctrinaire tendencies can be carried. But it does make clear the fact that one's morality as a specialist cannot be allowed to do duty for one's morality as a citizen. Insofar as the two roles are at odds, a specialty at the service of sinister interests will itself become sinister.

"Redemption" in Post-Christian Science

With a culture formed about the idea of redemption by the sacrifice of a Crucified Christ, just what does happen in an era of post-Christian science, when the ways of socialization have been secularized? Does the need for the vicarage of this Sacrificial King merely dwindle away? Or must some other person or persons, individual or corporate, real or fictive, take over the redemptive role? Not all people, perhaps, seek out a Vessel to which will be ritualistically delegated a purgative function, in being symbolically laden with the burdens of individual and collective guilt. But we know, as a lesson of recent history, how anti-Semitism provided the secularized replica of the Divine Scapegoat

need might give information about particular dangers to guard against or advantages to exploit in bringing help. But the call, in itself, as such, is not scientific; it is *rhetorical*. Whereas poetic language is a kind of symbolic action, for itself and in itself, and whereas scientific action is a preparation for action, rhetorical language is inducement to action (or to attitude, attitude being an incipient act).

If you have only a choice between magic and science, you simply have no bin in which to accurately place such a form of expression. Hence, since "the future" is not the sort of thing one can put under a microscope, or even test by a knowledge of *exactly equivalent conditions* in the past, when you turn to political exhortation, you are involved in decisions that necessarily lie beyond the strictly scientific vocabularies of description. And since the effective politician is a "spellbinder," it seems to follow by elimination that the hortatory use of speech for political ends can be called "magic," in the discredited sense of that term.

As a result, much analysis of political exhortation comes to look simply like a survival of primitive magic, whereas it should be handled in its own terms, as an aspect of what it really is: rhetoric. The approach to rhetoric in terms of "word magic" gets the whole subject turned backwards. Originally, the magical use of symbolism to affect natural processes by rituals and incantations was a mistaken transference of a proper linguistic function to an area for which it was not fit. The realistic use of addressed language to *induce action in people* became the magical use of addressed language to *induce motion in things* (things by nature alien to purely linguistic orders of motivation). If we then begin by treating this *erroneous* and *derived* magical use as *primary*, we are invited to treat a *proper* use of language (for instance, political persuasion) simply as a vestige of benightedly prescientific magic.

To be sure, the rhetorician has the tricks of his trade. But they are not mere "bad science"; they are an "art." And any overly scientist approach to them (treating them in terms of flat dialectical opposition to modern technology) must make our world look much more "neo-primitive" than is really the case. At the very least, we should note that primitive magic prevailed most strongly under social conditions where the rationalization of social effort in terms of money was negligible; but the rhetoric of modern politics would establish social identifications atop a way of life highly diversified by money, with the extreme division of labor and status which money served to rationalize.

Realistic Function of Rhetoric

Gaining courage as we proceed, we might even contend that we are not so much proposing to import anthropology into rhetoric as proposing that anthropologists recognize the factor of rhetoric in their own field. That is, if you look at recent studies of primitive magic from the standpoint of this discussion, you might rather want to distinguish between magic as "bad science" and magic as "primitive rhetoric." You then discover that anthropology does clearly recognize the rhetorical *function* in magic; and far from dismissing the rhetorical aspect of magic merely as bad science, anthropology recognizes in it a pragmatic device that greatly assisted the survival of cultures by promoting social cohesion. (Malinowski did much work along these lines, and the Kluckhohn essay makes similar observations about witchcraft.) But now that we have confronted the term "magic" with the term "rhetoric," we'd say that one comes closer to the true state of affairs if one treats the socializing aspects of magic as a "primitive rhetoric" than if one sees modern rhetoric simply as a "survival of primitive magic."

For rhetoric as such is not rooted in any past condition of human society. It is rooted in an essential function of language itself, a function that is wholly realistic, and is continually born anew; the use of language as a symbolic means of inducing cooperation in beings that by nature respond to symbols. Though rhetorical considerations may carry us far afield, leading us to violate the principle of autonomy separating the various disciplines, there is an intrinsically rhetorical motive, situated in the persuasive use of language. And this persuasive use of language is not derived from "bad science," or "magic." On the contrary, "magic" was a faulty derivation from it, "word magic" being an attempt to produce linguistic responses in kinds of beings not accessible to the linguistic motive. However, once you introduce this emendation, you can see beyond the accidents of language. You can recognize how much of value has been contributed to the New Rhetoric by these investigators, though their observations are made in terms that never explicitly confront the rhetorical ingredient in their field of study. We can place in terms of rhetoric all those statements by anthropologists, ethnologists, individual and social psychologists, and the like, that bear upon the *persuasive as-*

pects of language, the function of language as *addressed*, as direct or roundabout appeal to real or ideal audiences, without or within.

Are we but haggling over a term? In one sense, yes. We are offering a rationale intended to show how far one might systematically extend the term "rhetoric." In this respect, we are haggling over a term; for we must persist in tracking down the *function* of that term. But to note the ingredient of rhetoric lurking in such anthropologist's terms as "magic" and "witchcraft" is not to ask that the anthropologist replace his words with ours. We are certainly not haggling over terms in that sense. The term "rhetoric" is no substitute for "magic," "witchcraft," "socialization," "communication," and so on. But the term rhetoric designates a *function* which is present in the areas variously covered by those other terms. And we are asking only that this *function* be recognized for what it is: a linguistic function by nature as *realistic* as a proverb, though it may be quite far from the kind of realism found in strictly "scientific realism." For it is essentially a realism of the *act*: moral, persuasive—and acts are not "true" and "false" in the sense that the propositions of "scientific realism" are. And however "false" the "propositions" of primitive magic may be, considered from the standpoint of scientific realism, it is different with the peculiarly *rhetorical* ingredient in magic, involving ways of identification that contribute variously to social cohesion (either for the advantage of the community as a whole, or for the advantage of special groups whose interests are a burden on the community, or for the advantage of special groups whose rights and duties are indeterminately both a benefit and a tax on the community, as with some business enterprise in our society).

The "pragmatic sanction" for this function of magic lies outside the realm of strictly true-or-false propositions; it falls in an area of deliberation that itself draws upon the resources of rhetoric; it is itself a subject matter belonging to an art that can "prove opposites."

To illustrate what we mean by "proving opposites" here: we read an article, let us say, obviously designed to dispose the reading public favorably towards the "aggressive and expanding" development of American commercial interests in Saudi Arabia. It speaks admiringly of the tremendous changes which our policies of commerce and investment will introduce into a vestigially feudal culture, and of the great speed at which the rationale of finance and technology will accomplish these changes. When considering the obvious rhetorical intent of these "facts," we sud-

denly, in a perverse *non sequitur*, remember a passage in the Kluckhohn essay, involving what we would now venture to call "the rhetoric of witchcraft":

In a society like the Navaho which is competitive and capitalistic, on the one hand, and still familistic on the other, any ideology which has the effect of slowing down economic mobility is decidedly adaptive. One of the most basic strains in Navaho society arises out of the incompatibility between the demands of familism and the emulation of European patterns in the accumulating of capital.

And in conclusion we are told that the "survival of the society" is assisted by "any pattern, such as witchcraft, which tends to discourage the rapid accumulation of wealth" (witchcraft, as an "ideology," contributing to this end by identifying new wealth with malign witchery). Now, when you begin talking about the optimum rate of speed at which cultural changes should take place, or the optimum proportion between tribal and individualistic motives that should prevail under a particular set of economic conditions, you are talking about something very important indeed, but you will find yourself deep in matters of rhetoric: for nothing is more rhetorical in nature than a deliberation as to what is too much or too little, too early or too late; in such controversies, rhetoricians are forever "proving opposites."

Where are we now? We have considered two main aspects of rhetoric: its use of *identification* and its nature as *addressed*. Since identification implies division, we found rhetoric involving us in matters of socialization and faction. Here was a wavering line between peace and conflict, since identification is got by property, which is ambivalently a motive of both morality and strife. And inasmuch as the ultimate of conflict is war or murder, we considered how such imagery can figure as a terminology of reidentification ("transformation" or "rebirth"). For in considering the wavering line between identification and division, we shall always be coming upon manifestations of the logomachy, avowed as in invective, unavowed as in stylistic subterfuges for presenting real divisions in terms that deny division.

We found that this wavering line between identification and division was forever bringing rhetoric against the possibility of malice and the lie; for if an identification favorable to the speaker or his cause is made to seem favorable to the audience, there enters the possibility of such "heightened consciousness" as goes with deliberate cunning. Thus,

roundabout, we confronted the nature of rhetoric as *addressed* to audiences of the first, second, or third person. Socialization itself was, in the widest sense, found to be addressed. And by reason of such simultaneous identification-with and division-from as mark the choice of a scapegoat, we found that rhetoric involves us in problems related to witchcraft, magic, spellbinding, ethical promptings, and the like. And in the course of discussing these subjects, we found ourselves running into another term: persuasion. Rhetoric is the art of persuasion, or a study of the means of persuasion available for any given situation. We have thus, deviously, come to the point at which Aristotle begins his treatise on rhetoric.

So we shall change our purpose somewhat. Up to now, we have been trying to indicate what kinds of subject matter not traditionally labeled "rhetoric" should, in our opinion, also fall under this head. We would now consider varying views of rhetoric that have already prevailed; and we would try to "generate" them from the same basic terms of our discussion.

As for the relation between "identification" and "persuasion": we might well keep it in mind that a speaker persuades an audience by the use of stylistic identifications; his act of persuasion may be for the purpose of causing the audience to identify itself with the speaker's interests; and the speaker draws on identification of interests to establish rapport between himself and his audience. So, there is no chance of our keeping apart the meanings of persuasion, identification ("consubstantiality") and communication (the nature of rhetoric as "addressed"). But, in given instances, one or another of these elements may serve best for extending a line of analysis in some particular direction.

And finally: The use of symbols, by one symbol-using entity to induce action in another (persuasion properly addressed) is in essence not magical but *realistic*. However, the resources of identification whereby a sense of consubstantiality is symbolically established between beings of unequal status may extend far into the realm of the *idealistic*. And as we shall see later, when on the subject of order, out of this idealistic element there may arise a kind of magic or mystery that sets its mark upon all human relations.

PART II
TRADITIONAL PRINCIPLES
OF RHETORIC

II

TRADITIONAL PRINCIPLES OF RHETORIC

Persuasion

“SPEECH designed to persuade” (*dicere ad persuadendum accommodate*): this is the basic definition for rhetoric (and its synonym, “eloquence,”) given in Cicero’s dialogue *De Oratore*. Crassus, who is spokesman for Cicero himself, cites it as something taken for granted, as the first thing the student of rhetoric is taught. Three hundred years before him, Aristotle’s *Art of Rhetoric* had similarly named “persuasion” as the essence and end of rhetoric, which he defined as “the faculty of discovering the persuasive means available in a given case.” Likewise, in a lost treatise, Aristotle’s great competitor, Isocrates, called rhetoric “the craftsman of persuasion” (*peithous demiourgos*). Thus, at this level of generalization, even rivals could agree, though as De Quincey has remarked, “persuasion” itself can be differently interpreted.

Somewhat more than a century after Cicero, Quintilian, in his *Institutio Oratoria* changed the stress, choosing to define rhetoric as the “science of speaking well” (*bene dicendi scientia*).* But his system is clearly directed towards one particular kind of persuasion: the education of the Roman gentleman. Thus, in a chapter where he cites about two dozen definitions (two-thirds of which refer to “persuasion” as the essence of rhetoric), though he finally chooses a definition of his own which omits reference to persuasion, he has kept the *function* of the term. For he equates the perfect orator with the good man, and says that the good man should be exceptional in both eloquence and moral attributes. Rhetoric, he says, is both “useful” and a “virtue.” Hence his notion of “speaking well” implies the moralistically hortatory, not just pragmatic skill at the service of any cause.

Add now the first great Christian rhetoric, the fourth book of St.

* He used the word “science” loosely. This definition is in Book II, Chapter XV. At the beginning of Book III he says he has shown rhetoric to be an “art.”

Augustine's *De Doctrina Christiana* (written near the beginning of the fifth century) and you have ample material, in these four great peaks stretched across 750 years, to observe the major principles derivable from the notion of rhetoric as persuasion, as inducement to action, *ad agendum*, in the phrase of Augustine, who elsewhere, in the same book, states that a man is persuaded if

he likes what you promise, fears what you say is imminent, hates what you censure, embraces what you commend, regrets whatever you built up as regrettable, rejoices at what you say is cause for rejoicing, sympathizes with those whose wretchedness your words bring before his very eyes, shuns those whom you admonish him to shun . . . and in whatever other ways your high eloquence can affect the minds of your hearers, bringing them not merely to know what should be done, but to do what they know should be done.

Yet often we could with more accuracy speak of persuasion "to attitude," rather than persuasion to out-and-out action. Persuasion involves choice, will; it is directed to a man only insofar as he is *free*. This is good to remember, in these days of dictatorship and near-dictatorship. Only insofar as men are potentially free, must the spellbinder seek to persuade them. Insofar as they *must* do something, rhetoric is unnecessary, its work being done by the nature of things, though often these necessities are not of a natural origin, but come from necessities imposed by man-made conditions, as with the kind of *peithanankē* (or "compulsion under the guise of persuasion") that sometimes flows from the nature of the "free market."

Insofar as a choice of *action* is restricted, rhetoric seeks rather to have a formative effect upon *attitude* (as a criminal condemned to death might by priestly rhetoric be brought to an attitude of repentance and resignation). Thus, in Cicero and Augustine there is a shift between the words "move" (*movere*) and "bend" (*flectere*) to name the ultimate function of rhetoric. This shift corresponds to a distinction between act and attitude (attitude being an incipient act, a leaning or inclination). Thus the notion of persuasion to *attitude* would permit the application of rhetorical terms to purely *poetic* structures; the study of lyrical devices might be classed under the head of rhetoric, when these devices are considered for their power to induce or communicate states of mind to readers, even though the kinds of assent evoked have no overt, practical outcome.

All told, traditionally there is the range of rhetoric from an "Art of

Cheating" (as systematically "perfected" by some of the Greek Sophists) to Quintilian's view of rhetoric as a power, art or science that identifies right doing with right speaking. Similarly Isocrates in his *Antidosis* reminds the Athenians that they make annual sacrifices to the Goddess of Persuasion (Peitho), and he refers to speech as the source of most good things. The desire to speak well, he says, makes for great moral improvement. "True, just, and well-ordered discourse is the outward image (*eidolon*) of a good and faithful soul."

Or, since "rhetoric," "oratory," and "eloquence" all come from roots meaning "to speak," you can have the Aristotelian stress upon rhetoric as *sheer words*. In this respect, by his scheme, it is the "counterpart" of dialectic (though "dialectic" itself, in such a usage, is to be distinguished from the modern "dialectic of Nature"). Some theorists may choose to look upon the rhetorician as a very narrow specialist. On the other hand, since one can be "eloquent" about anything and everything, there are Quintilian's grounds for widening the scope of rhetoric to make it the center of an entire educational system. He was here but extending an emphasis strong in Cicero, who equated the ideal orator with the ideal citizen, the man of universal aptitude, sympathies, and experience. And though Aristotle rigorously divided knowledge into compartments whenever possible, his *Art of Rhetoric* includes much that falls under the separate headings of psychology, ethics, politics, poetics, logic, and history. Indeed, according to him, the characteristically rhetorical statement involves "commonplaces" that lie outside any scientific specialty; and in proportion as the rhetorician deals with special subject matter, his proofs move away from the rhetorical and towards the scientific. (For instance, a typical rhetorical "commonplace," in the Aristotelian sense, would be Churchill's slogan, "Too little and too late," which could hardly be said to fall under any special science of quantity or time.)

As for "persuasion" itself: one can imagine including purely logical demonstration as a part of it; or one might distinguish between appeals to reason and appeals to emotion, sentiment, ignorance, prejudice, and the like, reserving the notion of "persuasion" for these less orderly kinds of "proof." (Here again we encroach upon the term "dialectic." Augustine seems to follow the Stoic usage, in treating dialectic as the logical groundwork underlying rhetoric; dialectic would thus treat of the ultimate scenic reality that sets the criteria for rhetorical persuasion.)

The Greek word, *peitho*, comes from the same root as the Latin

word for "faith." Accordingly, Aristotle's term for rhetorical "proof" is the related word, *pistis*. In his vocabulary, it names an *inferior* kind of proof, as compared with scientific demonstration (*apodeixis*). (See *Institutio Oratoria*, Book V, Chapter X.) But it is, ironically, the word which, in Greek ecclesiastical literature, came to designate the *highest* order of Christian knowledge, "faith" or "belief" as contrasted with "reason." While the active form of *peitho* means "to persuade," its middle and passive forms mean "to obey."

But the corresponding Latin word, *suadere*, comes from the same roots as "suavity," "assuage," and "sweet." And following these leads, one may want to narrow the scope of persuasion to such meanings as "ingratiation" and "delight." Thus Augustine often uses the term in this very restricted sense, preferring words like "move" and "bend" (*movere, flectere*) when he has the ultimate purpose of rhetorical utterance in mind. (In Sidney's statement that the end of speech is "the uttering sweetly and properly the conceits of the minde," one can discern the lineaments of "persuasion" behind "sweet utterance" when one appreciates the relation between English "sweet" and Cicero's stress upon the *suavitas* of oratory.)

More often, however, the ability of rhetoric to ingratiate is considered secondary, as a mere device for gaining good will, holding the attention, or deflecting the attention in preparation for more urgent purposes. Since persuasion so often implies the presence or threat of an adversary, there is the "agonistic" or competitive stress. Thus Aristotle, who looks upon rhetoric as a medium that "proves opposites," gives what amounts to a handbook on a manly art of self-defense. He describes the holds and the counter-holds, the blows and the ways of blocking them, for every means of persuasion the corresponding means of dissuasion, for every proof the disproof, for every praise the vituperation that matches it. While *in general* the truer and better cause has the advantage, he observes, no cause can be adequately defended without skill in the tricks of the trade. So he studies these tricks from the purely technical point of view, without reference to any one fixed position such as marks Augustine's analysis of the Christian persuasion. Even as Aristotle is teaching one man how most effectively to make people say "yes," he is teaching an opponent how to make them say just as forceful a "no."

This "agonistic" emphasis is naturally strong in Cicero, much of whose

treatise is written out of his experiences in the Senate and the law courts. It is weaker in Quintilian with his educational emphasis; yet his account of eloquence frequently relies on military and gladiatorial images. (Which reminds us that Cicero's dialogue *De Oratore*, is represented as taking place among several prominent public figures who *have left Rome* for the far suburbs *during the season of the Games*.)

Whatever his polemic zeal in other works, in the *De Doctrina Christiana* Augustine is concerned rather with the *cajoling* of an audience than with the routing of opponents. Despite the disrepute into which pagan rhetoric had fallen in Augustine's day, he recognized the persuasiveness implicit in its forms. And though some Christians looked upon rhetoric as by nature pagan, Augustine (himself trained in rhetoric before his conversion) held that every last embellishment should be brought to the service of God, for the glory and power of the new doctrine.

The notion of rhetoric as a means of "proving opposites" again brings us to the relation between rhetoric and dialectic. Perhaps, as a first rough approximate, we might think of the matter thus: Bring several *rhetoricians* together, let their speeches contribute to the maturing of one another by the give and take of question and answer, and you have the *dialectic* of a Platonic dialogue. But ideally the dialogue seeks to attain a higher order of truth, as the speakers, in competing with one another, cooperate towards an end transcending their individual positions. Here is the paradigm of the dialectical process for "reconciling opposites" in a "higher synthesis."

But note that, in the Platonic scheme, such dialectic enterprise starts from *opinion*. The Socratic "midwifery" (*maieutic*) was thus designed to discover truth, by beginning with opinion and subjecting it to systematic criticism. Also, the process was purely verbal; hence in Aristotle's view it would be an art, not a science, since each science has its own particular extraverbal subject matter. The Socratic method was better suited for such linguistic enterprises as the dialectical search for "ideas" of justice, truth, beauty, and so on, than for the accumulating of knowledge derived from empirical observation and laboratory experiment. Dialectic of this sort was concerned with "ideology" in the primary sense of the term: the study of ideas and of their relation to one another. But above all, note that, in its very search for "truth," it began with "opinion," and thus in a sense was *grounded* in opinion.

The point is worth remembering because the verbal "counterpart" of dialectic, rhetoric, was likewise said to deal with "opinion," though without the systematic attempt to transcend this level.

The competitive and public ingredient in persuasion makes it particularly urgent that the rhetoric work at the level of opinion. Thus, in a situation where an appeal to prejudice might be more effective than an appeal to reason, the rhetorician who would have his cause prevail may need to use such means, regardless of his preferences. Cicero says that one should answer argument with argument and emotional appeal by a stirring of the opposite emotions (goading to hate where the opponent had established good will, and countering compassion by incitement to envy). And Aristotle refers with approval to Gorgias' notion that one should counter an opponent's jest with earnest and his earnest with jest. To persuade under such conditions, truth is at best a secondary device. Hence, rhetoric is properly said to be grounded in opinion. But we think that the relation between "truth" and the kind of opinion with which rhetoric operates is often misunderstood. And the classical texts do not seem to bring out the point we have in mind, namely:

The kind of opinion with which rhetoric deals, in its role of inducement to action, is not opinion *as contrasted with truth*. There is the invitation to look at the matter thus antithetically, once we have put the two terms (opinion and truth) together as a dialectical pair. But actually, many of the "opinions" upon which persuasion relies fall outside the test of truth in the strictly scientific, T-F, yes-or-no sense. Thus, if a given audience has a strong opinion that a certain kind of conduct is admirable, the orator can commend a person by using signs that identify him with such conduct. "Opinion" in this ethical sense clearly falls on the bias across the matter of "truth" in the strictly scientific sense. Of course, a speaker may be true or false in identifying a person by some particular sign of virtuous conduct. You may say that a person so acted when the person did not so act—and if you succeed in making your audience believe you, you could be said to be trafficking in sheer opinion *as contrasted with* the truth. But we are here concerned with motives a step farther back than such mere deception. We are discussing the underlying ethical assumptions on which the entire tactics of persuasion are based. Here the important factor is opinion (opinion in the moral order of *action*, rather than in the "scenic" order

of truth). The rhetorician, as such, need operate only on this principle. If, in the opinion of a given audience, a certain kind of conduct is admirable, then a speaker might persuade the audience by using ideas and images that identify his cause with that kind of conduct.

Identification

"It is not hard," says Aristotle, in his *Rhetoric*, quoting Socrates, "to praise Athenians among Athenians." He has been cataloguing those traits which an audience generally considers the components of virtue. They are justice, courage, self-control, poise or presence (magnificence, *megaloprepeia*), broad-mindedness, liberality, gentleness, prudence and wisdom. And he has been saying: For purposes of praise or blame, the rhetorician will assume that qualities closely resembling any of these qualities are identical with them. For instance, to arouse dislike for a cautious man, one should present him as cold and designing. Or to make a simpleton lovable, play up his good nature. Or speak of quarrelsomeness as frankness, or of arrogance as poise and dignity, or of foolhardiness as courage, and of squandering as generosity. Also, he says, we should consider the audience before whom we are thus passing judgment: for it's hard to praise Athenians when you are talking to Lacedaemonians.

Part of the quotation appears in Book I. It is quoted again, entire, in Book III, where he has been discussing the speaker's appeal to friendship or compassion. And he continues: When winding up a speech in praise of someone, we "must make the hearer believe that he shares in the praise, either personally, or through his family or profession, or somehow." When you are with Athenians, it's easy to praise Athenians, but not when you are with Lacedaemonians.

Here is perhaps the simplest case of persuasion. You persuade a man only insofar as you can talk his language by speech, gesture, tonality, order, image, attitude, idea, *identifying* your ways with his. Persuasion by flattery is but a special case of persuasion in general. But flattery can safely serve as our paradigm if we systematically widen its meaning, to see behind it the conditions of identification or consubstantiality in general. And you give the "signs" of such consubstantiality by deference to an audience's "opinions." For the orator, following Aristotle and Cicero, will seek to display the appropriate "signs"

of character needed to earn the audience's good will. True, the rhetorician may have to change an audience's opinion in one respect; but he can succeed only insofar as he yields to that audience's opinions in other respects. Some of their opinions are needed to support the fulcrum by which he would move other opinions. (Preferably he shares the fixed opinions himself since, "all other things being equal," the identifying of himself with his audience will be more effective if it is genuine.)

The so-called "commonplaces" or "topics" in Aristotle's *Art of Rhetoric* (and the corresponding *loci communes* in Latin manuals) are a quick survey of "opinion" in this sense. Aristotle reviews the purposes, acts, things, conditions, states of mind, personal characteristics, and the like, which people consider promising or formidable, good or evil, useful or dangerous, admirable or loathsome, and so on. All these opinions or assumptions (perhaps today they would be treated under the head of "attitudes" or "values") are catalogued as available means of persuasion. But the important thing, for our purposes, is to note that such types are derived from the principle of persuasion, in that they are but a survey of the things that people generally consider persuasive, and of methods that have persuasive effects.

Thus, Aristotle lists the kind of opinions you should draw upon if you wanted to recommend a policy or to turn people against it; the kind of motives which in people's opinion lead to just or unjust actions; what personal traits people admire or dislike (opinions the speaker should exploit to present himself favorably and his adversary unfavorably); and what opinions can be used as means for stirring men to rage, friendliness, fear, compassion, shame, indignation, envy, rivalry, charity, and so on. Reasoning based on opinion he calls "enthymemes," which are the rhetorical equivalent of the syllogism. And arguments from example (which is the rhetorical equivalent for induction) are likewise to be framed in accordance with his various lists of opinions. (Incidentally, those who talk of "ethical relativity" must be impressed by the "permanence" of such "places" or topics, when stated at Aristotle's level of generalization. As *ideas*, they all seem no less compelling now than they ever were, though in our society a speaker might often have to individuate them in a different *image* than the Greeks would have chosen, if he would convey a maximum sense of actuality.)

Aristotle also considers another kind of "topic," got by the manipulation of tactical procedures, by following certain rules of thumb for inventing, developing, or transforming an expression, by pun-logic, even by specious and sophistical arguments. The materials of opinion will be embodied in such devices, but their characterization as "topics" is got by abstracting some formal or procedural element as their distinguishing mark. Aristotle here includes such "places" as: ways of turning an adversary's words against himself, and of transforming an argument by opposites ("if war did it, repair it by peace"). Some other terms of this sort are: recalling what an adversary advocated in one situation when recommending a policy for a new situation ("you wanted it then, you should want it now"); using definitions to advantage (Socrates using his previous mention of his *daimonion* as evidence that he was not an atheist); dividing up an assertion ("there were three motives for the offense; two were impossible, not even the accusers have asserted the third"); tendentious selection of results (since a cause may have both good and bad effects, one can play up whichever set favors his position); exaggeration (the accused can weaken the strength of the accusation against him by himself overstating it); the use of signs (arguing that the man is a thief because he is disreputable); and so on. Among these tactics, he calls particular attention to the use of a shift between public and private orders of motivation. In public, one praises the just and the beautiful; but in private one prefers the test of expediency; hence the orator can use whichever of these orders better suits his purposes. Here is the paradigm for the modern rhetorician's shuttling between "idealistic" and "materialistic" motives, as when one imputes "idealistic" motives to one's own faction and "materialistic" motives to the adversary; or the adversary can be accused of "idealistic" motives when they imply ineffectiveness and impracticability.

Though the translation of one's wishes into terms of an audience's opinions would clearly be an instance of identification, this last list of purely formal devices for rhetorical invention takes us farther afield. However, it seems to be a fact that, the more urgent the oratory, the greater the profusion and vitality of the formal devices. So they must be *functional*, and not mere "embellishments." And processes of "identification" would seem to figure here, as follows:

Longinus refers to that kind of elation wherein the audience feels as

though it were not merely receiving, but were itself creatively participating in the poet's or speaker's assertion. Could we not say that, in such cases, the audience is exalted by the assertion because it has the feel of collaborating in the assertion?

At least, we know that many purely formal patterns can readily awaken an attitude of collaborative expectancy in us. For instance, imagine a passage built about a set of oppositions ("*we do this, but they on the other hand do that; we stay here, but they go there; we look up, but they look down,*" etc.). Once you grasp the trend of the form, it invites participation regardless of the subject matter. Formally, you will find yourself swinging along with the succession of antitheses, even though you may not agree with the proposition that is being presented in this form. Or it may even be an opponent's proposition which you resent—yet for the duration of the statement itself you might "help him out" to the extent of yielding to the formal development, surrendering to its symmetry as such. Of course, the more violent your original resistance to the proposition, the weaker will be your degree of "surrender" by "collaborating" with the form. But in cases where a decision is still to be reached, a yielding to the form prepares for assent to the matter identified with it. Thus, you are drawn to the form, not in your capacity as a partisan, but because of some "universal" appeal in it. And this attitude of assent may then be transferred to the matter which happens to be associated with the form.

Or think thus of another strongly formal device like climax (*gradatio*). The editor of Demetrius' *On Style*, in the Loeb edition, cites this example from *As You Like It*, where even the name of the figure appears in the figure:

Your brother and my sister no sooner met but they looked, no sooner looked but they loved, no sooner loved but they sighed, no sooner sighed but they asked one another the reason, no sooner knew the reason but they sought the remedy; and in these degrees they have made a *pair of stairs* to marriage.

Here the form requires no assent to a moot issue. But recall a *gradatio* of political import, much in the news during the "Berlin crisis" of 1948: "Who controls Berlin, controls Germany; who controls Germany controls Europe; who controls Europe controls the world." As a proposition, it may or may not be true. And even if it is true, unless people are thoroughly imperialistic, they may not want to control

the world. But regardless of these doubts about it as a proposition, by the time you arrive at the second of its three stages, you feel how it is destined to develop—and on the level of purely formal assent you would collaborate to round out its symmetry by spontaneously willing its completion and perfection as an utterance. Add, now, the psychosis of nationalism, and assent on the formal level invites assent to the proposition as doctrine.

Demetrius also cites an example from Aeschines: "Against yourself you call; against the laws you call; against the entire democracy you call." (We have tinkered with the translation somewhat, to bring out the purely linguistic structure as greatly as possible, including an element that Demetrius does not discuss, the *swelling* effect at the third stage. In the original the three stages comprise six, seven, and ten syllables respectively.) To illustrate the effect, Demetrius gives the same *idea* without the cumulative form, thus: "Against yourself and the laws and the democracy you call." In this version it lacks the three formal elements he is discussing: repetition of the same word at the beginning of each clause (epanaphora), sameness of sound at the close of each clause (homoeoteleuton), and absence of conjunctions (asyndeton). Hence there is no pronouncedly formal feature to which one might give assent. (As a noncontroversial instance of cumulative form we recall a sentence cited approvingly in one of Flaubert's letters: "They proceeded some on foot, some on horse, some on the backs of elephants." Here the gradation of the visual imagery reinforces the effect of the syllabic elongation.)

Of the many "tropes" and "figures" discussed in the eighth and ninth books of Quintilian's *Institutio Oratoria*, the invitation to purely formal assent (regardless of content) is much greater in some cases than others. It is not our purpose here to analyze the lot in detail. We need but say enough to establish the principle, and to indicate why the expressing of a proposition in one or another of these rhetorical forms would involve "identification," first by inducing the auditor to participate in the form, as a "universal" locus of appeal, and next by trying to include a partisan statement within this same pale of assent.

Other Variants of the Rhetorical Motive

When making his claims for the universality of rhetoric (in the first book of the *De Oratore*) Cicero begins at a somewhat mythic stage

when right acting and right speaking were considered one (he cites Homer on the training of Achilles). Next he notes regretfully the sharp dissociating of action and speech whereby the Sophists would eventually confine rhetoric to the verbal in a sheerly ornamental sense. And following this, he notes further detractions from the dignity of rhetoric caused by the dissociating of rhetoric and philosophy. (Cicero blames Socrates for this division. Thus, ironically, the Socratic attempt to make systematic allowance for the gradual increase of cultural heterogeneity and scientific specialization was blamed for the very situation which had called it forth and which it was designed to handle.) Rhetoric suffers by the division, Cicero notes, because there arises a distinction between "wisdom" and "eloquence" which would justify the Sophists' reduction of rhetoric to sheer verbal blandishments.

Later, philosophy and wisdom could be grouped under "dialectic," dialectic treated as *distinct from* the ingratiations of rhetoric (a distinction which the Stoics transformed into a flat opposition between dialectic and rhetoric, choosing the first and rejecting the second). Or dialectic could be treated as the ground of rhetoric, hence as not merely verbal, but in the realm of things, the realm of the universal order, guiding the rhetorician in his choice of purposes (as we noted with respect to Augustine). Cicero himself stressed the notion that, since the rhetorician must also be adept in logic and worldly knowledge, such universal aptitude is *intrinsic* to his eloquence.

Also (continuing our review) there is rhetoric as an art of "proving opposites"; as appeal to emotions and prejudices; as "agonistic," shaped by a strongly competitive purpose.

On this last score, we might note that Isocrates, responding to the element of unfairness in the war of words, chose to spiritualize the notion of "advantage" (*pleonexia*). While recognizing the frequent rhetorical aim to take advantage of an opportunity or to gain advantage for oneself, he located the "true advantage" of the rhetorician in *moral* superiority. He was thinking of an ideal rhetoric, of course, rather than describing the struggle for advantage as it ordinarily does take place in human affairs. But he here adds a very important term to our list: Among the marks of rhetoric is its use to *gain advantage*, of one sort or another.

Indeed, all the sources of "happiness" listed in Aristotle's "eudai-

monist" rhetoric, as topics to be exploited for persuasion and dissuasion, could be lumped under the one general heading of "advantage," as could the nineteenth-century Utilitarians' doctrine of "interest," or that batch of motives which La Rochefoucauld, in his 213th maxim, gave as "the causes of that valor so celebrated among men": love of glory with its corollaries (fear of disgrace and envy of others), desire for money (and its corollary, comfortable and agreeable living) (*l'amour de la gloire, la crainte de la honte, le dessein de faire fortune, le désir de rendre notre vie commode et agréable, et l'envie d'abaisser les autres*).

We think this term, "advantage," quite useful for rhetorical theory, in that it can also subsume, before we meet them, all possible "drives" and "urges" for the existence of which various brands of psychology and sociology may claim to find empirical evidence (terminologies with rhetorical implications of their own, as you can readily see by contrasting them, for instance, with the rhetorical implications of the Marxist terminology). Surely all doctrines can at least begin by agreeing that human effort aims at "advantage" of one sort or another, though there is room for later disputes as to whether advantage in general, or particular advantages are to be conceived idealistically, materialistically, or even cynically. Advantage can be individual, or the aim of a partisan group, or even universal. And that men should seek advantage of some sort is reasonable and ethical enough—hence the term need not confine one's terminology of rhetorical design to purely individualist cunning or aggrandizement, as with the rhetorical implications lurking in those "scientific" terminologies that reduce human motives to a few primitive appetites, resistances, and modes of acquisition ("post-Christian" terminologies in the sense that you could arrive at motivational orders of this sort, as La Rochefoucauld in his *Maxims* on the operations of self-love is said to have done, by merely deducting from the orthodox Christian version of human motives, until human behavior is but "*celle de la lumière naturelle et de la raison sans grâce*").

Perhaps we should make clear: We do not offer this list as a set of ingredients all or most of which must be present at once, as the test for the presence of the rhetorical motive. Rather, we are considering a wide range of meanings already associated with rhetoric, in ancient texts; and we are saying that one or another of these meanings may be uppermost in some particular usage. But though these meanings are

often not consistent with one another, or are even flatly at odds, we do believe that they can all be derived from "persuasion" as the "Edenic" term from which they have all "Babylonically" split, while "persuasion" in turn involves communication by the signs of consubstantiality, the appeal of *identification*. Even *extrinsic* consideration can thus be derived in an orderly manner from persuasion as generating principle: for an act of persuasion is affected by the character of the scene in which it takes place and of the agents to whom it is addressed. The same rhetorical act could vary in its effectiveness, according to shifts in the situation or in the attitude of audiences. Hence, the rhetorician's exploiting of opinion leads into the analysis of non-verbal factors wholly extrinsic to the rhetorical expression considered purely as a verbal structure.

Thus, if the Aristotelian concern with topics were adapted to the conditions of modern journalism, we should perhaps need to catalogue a kind of *timely topic*, such as that of the satirical cartoon, which exploits commonplaces of a transitory nature. The transitoriness is due not to the fact that the expressions are wholly alien to people living under other conditions, but to the fact that they are *more persuasive* with people living under one particular set of circumstances. Thus, even an exceptionally good cartoon exploiting the subject of unemployment (as with satire on federal "leaf-raking" and "boondoggling" projects during the "made work" period of the Franklin Roosevelt administration) would have a hard time getting published during a period of maximum employment, when a timelier topic might be the shortage of workers in general and of domestic help in particular (and when an editor would consider even a poor cartoon on labor shortage preferable to an exceptional one on unemployment).

When reduced to the level of *ideas*, timely cartoons will be found to exploit much the same list of universal commonplaces that Aristotle assembles. But topical shifts make certain *images* more persuasive in one situation than another. Quintilian touches upon such a narrowing down of the commonplaces when he notes how a general topic is made specific not merely by being attached to some individual figure, but also by a coupling with other particularizing marks, as "we make our adulterer blind, our gambler poor, and our profligate old." And Cicero, when discussing the function of *memory* in the orator, refers to a lost contemporary work on the systematic associating of topics and

images (simulacra). Thus, a statement about "timely topics" would seem to be, not an extension of the rhetorical motive to fields not traditionally considered part of it, but merely as the application of classical theory to a special cultural condition set by the modern press. We pass over it hastily here, as we plan to consider the two major aspects of it in later sections of this project (when we shall consider the new level of "reality" which journalistic timeliness establishes, and shall study the relation between transient and permanent factors of appeal by taking the cartoons in *The New Yorker* as test case).

Meanwhile, again, the thought of the timely topic reminds us that sociological works reviewing the rise and fall of slogans, clichés, stock figures of folk consciousness, and the like, impinge upon the rhetorical motive. Indeed, unless this is material for rhetoric, an aspect of *rhetorica docens*, a body of knowledge about audiences, pragmatically available for use when planning appeals to audiences, then such material lacks pragmatic sanction and must be justified on purely "liberal" grounds, in terms of literary or philosophic "appreciation," as knowledge assembled, classified, and contemplated not for use, but for its own sake. There is most decidedly no objection to such a motive, when it is recognized for what it is; but it is usually concealed by the fact that much "pure" science, cultivated without concern for utility, was later found to be of pragmatic value. The fact that anything *might* be of use has allowed for a new unctio whereby an investigation can be justified, not for what it is, but for what it might possibly lead to. Nature is so "full of gods" (powers) that a systematic directing of the attention anywhere is quite likely to disclose a new one, some genius local to the particular subject matter. Hence, a cult of "fact-finding," with no order of facts considered too lowly for the collector. In itself, the attitude has much to recommend it. It is scientific humility in the best sense. But it should not be allowed to give specious justification for inquiries where the sheer *absence of intrinsic value* is assumed to imply the *presence of pragmatic value*.

Equivalent to the narrowing and intensifying of appeal by the featuring of timely topics, there is another aspect of address more characteristic of modern conditions, particularly the kind of canvassing shaped primarily by postal communication. Both Aristotle and Cicero laid stress upon the differences among audiences. Indeed, Aristotle's recipes that distinguish between the commonplaces as appealing to a

young audience and those appealing to an old one could serve as a playwright's formulas for the contrasted stock characters of "fiery youth" and timid age. For however strong Aristotle's bias towards science may have been, it was always modified by a highly dramatic context. His rhetoric is thoroughly dramatic in its insights.

But Aristotle does not discuss varieties of audience with the systematic thoroughness which he brings to the classification of opinion in general. And both Aristotle and Cicero consider audiences purely as something *given*. The extreme heterogeneity of modern life, however, combined with the nature of modern postal agencies, brings up another kind of possibility: the systematic attempt to *carve out* an audience, as the commercial rhetorician looks not merely for persuasive devices in general, but for the topics that will appeal to the particular "income group" most likely to be interested in his product, or able to buy it. If immediacy or intensity of appeal is got by narrowing the topics and images to the group likely to be his best audience, he will seek to prod only these to action (if we could call it "active," rather than "passive," when a prospective customer is bent towards one brand of a commodity rather than another, though the brand he passes up may be a better buy than the one he purchases, a kind of conduct that may not be informed enough to be "rational" and "free," hence not rational and free enough to be truly an act, at least in the full philosophical sense of the term). In any case, here too would be a consideration of audiences; hence even by the tests of the classic tradition it would fall under the head of rhetoric, though it necessarily extended the range of the term to cover a situation essentially new.

Thus, all told, besides the *extension* of rhetoric through the concept of identification, we have noted these purely traditional evidences of the rhetorical motive: persuasion, exploitation of opinion (the "timely" topic is a variant), a work's nature as addressed, literature for use (applied art, inducing to an act beyond the area of verbal expression considered in and for itself), verbal deception (hence, rhetoric as instrument in the war of words), the "agonistic" generally, words used "sweetly" (eloquence, ingratiation, for its own sake), formal devices, the art of proving opposites (as "counterpart" of dialectic). We have also suggested that the "carving out" of audiences is new to the extent that there are new mediums of communication, but there is nothing here *essentially* outside the traditional concerns of rhetoric. As for the

recognition of nonverbal, situational factors that can participate in a work's effectiveness, the neatest statement we know of, for establishing this principle, is by the late Bronislas Malinowski. We refer to his article on primitive languages (published as a supplement in Ogden and Richards' *The Meaning of Meaning*). His concept of "context of situation" establishes a principle which can, we believe, be applied in many ways for the New Rhetoric, most notably when considering the semiverbal, semiorganizational kinds of tactics one might classify as a "rhetoric of bureaucracy."

Formal Appeal

As for the purely formal kinds of appeal which we previously mentioned when trying to show how they involve the principle of identification, their universal nature makes it particularly easy to shift them from rhetoric to poetic. Thus, viewing even tendentious oratory from the standpoint of literary appreciation rather than in terms of its use, Longinus analyzes "sublimity" of effect in and for itself. Where Demosthenes would transport his auditors the better to persuade them, Longinus treats the state of transport as the aim. Hence he seeks to convey the quality of the excitement, and to disclose the means by which it is produced. Indeed, might not his key term, that is usually translated "sublime," come close to what we mean by "moving," not in the rhetorical sense, of moving an audience to a decision, but as when we say of a poem, "How moving!"

Admittedly, the cataloguing of rhetorical devices was carried to extreme lengths. You can't possibly make a statement without its falling into some sort of pattern. Its formality can then be abstracted and named, without reference to any particular subject matter, hence can be looked upon as capable of "reindividuation" in a great variety of subject matters. Given enough industry in observation, abstraction, and classification, you can reduce any expression (even inconsequential or incomplete ones) to some underlying skeletal structure. Teachers of Greek and Latin rhetoric had such industry; and they amassed so many such terms that they had a name for the formal design in practically any expression possible to words. Thus, if a statement proceeds by the repeating of a conjunction ("this *and* that *and* the other"), it will be a *polysyndeton*. Drop the connectives ("this,

that, the other") and it becomes *asyndeton*. Build up, by expatiation or intensification, and you have amplification (*auxesis*); treat the more dignified in terms of the less dignified, and you have *meiosis*; amplify a build-up until you have it established as expectation, then break the symmetry of your series with a sudden let-down, and you have *bathos*. Allow a fleeting music of words with the same ending, and you have *homoiooteleuton*. (Remember, incidentally, that the Greeks could not say "homoiooteleuton"; they had to say, rather, "similarly ended.") Repeat the same word at the beginning of successive phrases, and you have *epanaphora*. And so on. Croce seems to have taken this terminology of piecemeal effects as the very essence of rhetoric. And though, in accordance with Croce's attitude, the modern replacing of logic, rhetoric, and poetic by "esthetics" relegated such forms to the class of "mere rhetoric," he could have quoted from Cicero and Quintilian passages that derived "artifice from eloquence, not eloquence from artifice."

The rhetorical devices can become obtrusive, sheer decadent decoration (as during the era of the "second sophistic" in Rome); but we have offered reasons for believing that even the most ostentatious of them arose out of great functional urgency. When pagan rhetoric grew weak, such verbal exercising could be sought for itself alone, for its appeal as a display of virtuosity. Thus, ironically, the splendidly enthusiastic analyses of Longinus ("enthusiasm" is one of his words) marked a step towards this very decay. But Augustine, who had been trained in pagan rhetoric prior to his conversion, reinfused many of the decaying forms with the zeal of the Christian persuasion.

A list of the more characteristic devices used by Augustine will be found in the volume, *S. Aureli Augusti De Doctrina Christiana Liber Quartus, A Commentary With a Revised Text, Introduction, and Translation*, by Sister Thérèse Sullivan. (For a quite comprehensive study of their vigorous use in English, see *Shakespeare's Use of the Arts of Language*, by Sister Miriam Joseph.) And the third book of Cicero's *De Oratore* gives a quick survey of such resources for varying an address "with the lights of thought and language" (*luminibus sententiarum atque verborum*). Here are selections from Cicero's list:

Dwelling on a subject, driving it home (*commemoratio*), bringing it before one's very eyes (*explanatio*), both of them devices valuable for stating a case, illustrating and amplifying it; review (*praecisio*);

disparagement (*extenuatio*), accompanied by raillery (*illusio*); digression (*digressio*), with neatly contrived return to the subject; statement of what one proposes to say; distinguishing it from what has already been said; return to a point already established; repetition, reduction to sharply syllogistic form (*apta conclusio*); overstatement and understatement; rhetorical question; irony, saying one thing and meaning another (*dissimulatio*), a device which, he says, is particularly effective with audiences if it is used in a conversational tone, not rantingly; stopping to ponder (*dubitatio*); dividing a subject into components (*distributio*), so that you can effectively dispose of them in one-two-three order; finding fault with a statement (*correctio*) which has been made by the opponent, or which one himself has said or is about to say; preparing the audience for what one is about to say (*praemunitio*); shifting of responsibility (*traiectio in alium*); taking the audience into partnership, having a kind of consultation with them (*communicatio*); imitation; impersonation (which he calls an especially weighty *lumen* of amplification); putting on the wrong scent; raising a laugh; forestalling (*anteoccupatio*); comparison (*similitudo*) and example (*exemplum*), "both of them most moving"; interruption (*interpellatio*); alignment of contrasting positions, antithesis (*contentio*); raising of the voice even to the point of frenzy, for purposes of amplification (*augendi causa*); anger; invective, imprecation, deprecation, ingratiating, entreaty, vowing "O would that . . ." (*optatio*)—and, yes, also, lapses into meaningful silence.

Regarding this last point, we recall a lecturer on music who interspersed his talk with songs accompanied on old instruments. Every now and then he paused, took a handkerchief from his breast pocket, carefully unfolded it, touched his hands with it ever so lightly, then slowly, painstakingly folded it again and replaced it in his pocket. In time the audience got to watching this silent ritual as attentively as though he were a magician about to do a trick.

We saw another speaker, a theologian, who periodically interrupted his sermonlike lecture while he gazed into space. The audience waited for a marvel—and slowly, as was made apparent by the changing expression on the speaker's face, there became manifest the signs of the next idea which he was about to fetch from these distant depths. Sometimes, when thus seeking to descry the next message, he turned his eyes intently upward, and to the right. At other times, he bent,

and looked down, intently, to the left. Presumably he alternated these postures for the sake of variety; but we began to speculate: If, by looking upward, and to the right, he can bring forth ideas from heaven, then by the same token, when he has looked downward, and to the left, does he also have other things brought steaming hot from hell?

Cicero likens his lists of devices to weapons, which can be used for threat and attack, or can be brandished purely for show. He also mentions several kinds of repetition with variation (the highly inflected nature of Latin, with its corresponding freedom of word order, allows readily for many such effects which English can approximate only with difficulty). And he continues (we quote the *Loeb Classical Library* translation by H. Rackham, from which we adapted the previous citation):

There is also advance step by step (*gradatio*), and inversion (transposition, metathesis, *conversio*), and harmonious interchange of words, and antithesis (*contrarium*), and omission of particles (*dissolutum*), and change of subject (*declinatio*), and self-correction (*reprehensio*), and exclamation (*exclamatio*), and abbreviation (*imminutio*), and the use of a noun in several cases [an English equivalent would be Mead's sloganlike formula, "An 'I' contemplating its 'me'"]].

He goes on to mention such things as deliberate hesitation over the choice of a word, conceding of a point, surprise, continuity and discontinuity (*continuatum et interruptum*), the use of images (*imago*), metonymy (*immutatio*), "and distinguishing terms, and order, and reference back, and digression, and periphrasis" (*disiunctio et ordo et relatio et digressio et circumscriptio*), asking questions which one answers oneself.

Incidentally, when an issue is highly controversial, this last device can have disastrous results, unless one is an expert orator. Thus, shortly after the Allied armies had occupied Italy in the last war, the philosopher Croce was speaking in favor of monarchy. It was a good opportunity, since the gathering had been called to do him honor, as an old liberal. At one point, he asked himself, "Do we want the restoration of the King?" But before he had a chance to answer himself by saying, "We do," the audience shouted back a thunderous "No!" (Coleridge tells of an instance, on the other hand, where Demosthenes deliberately provoked an unruly answer from his audience. In his

speech "On the Crown," when attacking his opponent Aeschines, he asked the audience: "Do you think Aeschines is Alexander's hireling, or his friend?" But he slightly mispronounced the word for "hireling," putting the accent on the wrong syllable. The audience, as connoisseurs of speech, shouted back at him the correct pronunciation for "hireling." Whereupon he concluded with an air of satisfaction: "You hear what they say.")

Of all rhetorical devices, the most thoroughgoing is amplification (Greek, *auxesis*). It seems to cover a wide range of meanings, since one can amplify by extension, by intensification, and by dignification. The last two kinds have an opposite: diminution (*meiosis*). But as extension, expatiation, the saying of something in various ways until it increases in persuasiveness by the sheer accumulation, amplification can come to name a purely poetic process of development, such systematic exploitation of a theme as we find in lyrics built about a refrain. In this sense, we could designate as "rhetorical" the characteristic method of a popular song, though the persuasive aspects of rhetoric in the sense of an ulterior purpose are wholly lacking. Perhaps a work efficiently exploiting the tactics of *meiosis* (the satire of *Gulliver's Travels*, for instance) could be treated paradoxically as an amplification of diminution.

Rhetorical Form in the Large

There is also persuasive form in the larger sense, formulated as a progression of steps that begins with an exordium designed to secure the good will of one's audience, next states one's own position, then points up the nature of the dispute, then builds up one's own case at length, then refutes the claims of the adversary, and in a final peroration expands and reinforces all points in one's favor, while seeking to discredit whatever had favored the adversary (vituperation, irony, and appeal to the emotions also being drawn upon here). The great concern with the classifying and analyzing of minute incidental effects has caused writers on ancient rhetoric to say that these larger principles of form were slighted. Yet they are recognized as set stages in the structure of an oration, almost as formal as the movements of a symphony. (Aristotle's third book treats of them energetically, without running against the law of diminishing returns that does damage to

Quintilian. The steps listed above are a rough paraphrase of a passage in Cicero, where Crassus is briefly reviewing the standard education of an orator.) But literary theory is traditionally weak in the analysis of structure in the larger sense, if only because isolated stylistic effects lend themselves readily to quotation, whereas the discussion of formal development in the large is unwieldy. (Even Coleridge, with his stress upon the *unifying* function of the imagination, does not analyze structural unity in the over-all sense, but becomes involved in a kind of methodological oxymoron, illustrating total unity by fragmentary examples.)

But there were ways in which the art of persuasion could be conveniently discussed in the large; this was by generalizations about kinds of rhetoric, kinds of style, and the functions or duties of the rhetorician (Cicero's *officia oratoris*).

Considered broadly, in terms of *address*, an audience can have three primary purposes in listening: to hear advice about the future, or to pass judgment on some action in the past, or merely for the sake of interest in a speech or subject as such. Use these distinctions as a basis for classifying *kinds* of rhetoric, and you get the traditional three formulated in Aristotle's *Rhetoric*: (1) deliberative, directed towards the future, as with communication designed to sway an audience on matters of public policy; (2) forensic or judicial, involving the past, as with speeches designed to establish in a jury's mind the guilt or innocence of an accused person; and (3) demonstrative (epideictic, "display" oratory, sometimes also called panegyric). This third kind readily becomes a catch-all. Aristotle says that it aims at praise or blame. And he says that it is concerned primarily with the present. Even at the height of Greek rhetoric, its range included: funeral orations; tributes to some public character (or diatribes against such figures); patriotic addresses lauding one's city or one's countrymen; playful, often punning encomiums on animals and things (or playful invectives against them).

Perhaps the sturdiest modern variant of epideictic rhetoric is in "human interest" stories depicting the sacrificial life of war heroes in war times, or Soviet works (including propaganda motion pictures) that celebrate the accomplishments of individuals and groups who triumph over adversity in carrying out the government's plans for exploitation of the nation's resources. For Cicero says that epideictic (panegyric,

laudatio) should deal especially in those virtues thought beneficial "not so much to their possessors as to mankind in general." Thus, the praise most welcome "is for deeds that seem to have been done without profit and reward." Toil and personal danger are good subjects, since the mark of an outstanding citizen is "virtue profitable to others" (*virtus . . . fructuosa aliis*).

Aristotle probably assigned this third kind to the present because, having defined the others with reference to the future (the deliberative concern with expedients) and the past (the forensic concern with the justice or injustice of things already done), by elimination he needed a kind aiming primarily at the present. Then he goes on to say that "epideictic" or demonstrative speakers, in their concern with praise and blame (the honorable and dishonorable) also frequently recall the past or look to the future—which would seem to take back all that had been given. But the selecting of the present as the most appropriate time for this kind is justified by another consideration. Often this third kind, as a rhetoric of "display," was aimed at praise, not as an attempt to win an audience's praise for the subject discussed, but as an attempt to win praise for the oratory itself. The appropriate time for such oratory could then be called the present in the sense that the appeal was directed to the very presence of the words and speaker themselves, not for some ulterior purpose, as with convincing a jury about a past act or moving an assembly to make a decision about the future, but purely because it aimed to give delight in the exercise of eloquence as such. We can see the appeal of subject matter merging with the appeal of diction in and for itself when Cicero selected toil and personal danger as good themes for panegyric on the ground that they get the readiest reception, since they offer "the richest opportunities for praise" and can be discussed "most ornately" (*ornatissime*).

Obviously, this third form would become uppermost in periods of rhetorical decay, as when the democratic functions of public debate were curtailed in Rome after the fall of the Republic. At such time, the sturdiest rhetoric with ulterior motive would be found, not in public utterance, but in the unrecorded cabals of courtiers. And public rhetoric, with only the forms of persuasion left, came eventually, as in school exercises, to deal with arbitrarily chosen subjects, which were then developed with all the resources of amplification, displayed for their own sake. But this was merely an extreme expression of a

tendency present in epideictic at the start. For this kind contained the most essential motive of all: persuasion by words, rather than by force, on the part of those who loved eloquence for itself alone (those born verbalizers, so close to the very center of human motives, as distinct from the motives of other animals, those humane word-slingers who would rather fail in seeking to persuade by words than succeed in persuading by other means). Critics must have epideictic in mind who say that eloquence begins in the love of words for their own sake.

The "presentness" of epideictic, which brought it closest to appeal by sheer delight, also explains why it is, according to Aristotle, the kind that lends itself best to the written word. For its effects can be savored, hence may profit by a closer, more sustained scrutiny. Also, since pure display rhetoric comes closest to the appeal of poetic in and for itself, it readily permits the arbitrary selection of topics halfway between rhetoric and poetic. And here even methods originally forensic may be used as artifice. Thus, in the English tradition of love poems written in praise of one's mistress or as mock invective against love, etc., or where the lover pleads the "cause" of his mistress or brings indictments against her, the poet's tactics are not read as he would have them read unless the reader watches their playful adaptation of rhetorical forms to poetic purposes. (See Rosemond Tuve, *Elizabethan and Metaphysical Imagery*, for a good discussion of the rhetorical tradition implicit in such lyrical conceits.)

This application touches upon an aspect of rhetoric which, besides allowing for such playful or esthetic usages as we have been just considering, also figured in the rhetoric of ulterior purposes. Both Cicero and Quintilian make much of a traditional distinction between general theses (*quaestiones*) and particular cases (*causae*). The *quaestiones* were often of a sort wholly outside the scope of the flatly true-or-false (as were one to debate whether truth was greater than justice). The *causae* (as with debates whether such-and-such a man had been guilty of such-and-such an offense meriting such-and-such punishment) brought rhetoric within the orbit of *casuistry* (thereby suggesting that an extension of the rhetorical range to cover all cases in their *uniqueness* would be in order, Cicero saying that there are as many *causae* as there are people). The general and the particular directions of rhetoric overlap insofar as all unique cases will necessarily involve the application of the universal topics to the particular matter at hand, and

insofar as even situations considered very broadly may possess uniqueness. (Since any one particular era in history, for instance, will be unlike any other in its exact combination of cultural factors, historiography seems naturally vowed to a measure of rhetorical casuistry, however scientific may be the pretensions of historians, economists, sociologists, etc., though the scientific pretensions themselves might be less effective rhetorically if such enterprise were formally recognized as involved in the rhetoric of casuistry.)

The forensic or judicial kind (as with speeches by prosecuting or defense attorneys in a law suit) seems clear enough. And so with deliberative, though by listing its main concerns, as stated in Aristotle, we might better realize how ubiquitous such "oratory" is today, particularly in written forms that often pass for sheer "information," "knowledge," "science." They are: ways and means, war and peace, national defense, imports and exports, legislation.

If we confine the third kind of rhetoric to praise and blame, just where, Quintilian asks, are we to place the rhetorical function of a speaker who would "complain, console, pacify, incite, frighten, encourage, instruct, interpret, narrate, plead for mercy, give thanks, congratulate, reproach, curse, describe, command, retract, state views and preferences," etc.? Such questions led to other ways of classification: by style and function (Cicero's three *officia oratoris*). In his *Orator*, an earlier work than the *De Oratore*, when defending his verbal opulence against a rising "Attic" school in Rome which called for simpler diction, Cicero distinguishes three styles (*genera dicendi, genera scribendi*): the grandiloquent, plain, and tempered. And he names as the three "offices" of the orator: (1) to teach, inform, instruct (*docere*); (2) to please (*delectare*); (3) to move or "bend" (*movere, flectere*).

He also refers to styles in a more personal or individual sense, when observing that orators are next of kin to poets, and that each poet has his own way of writing (and in a critical digression he gives a catalogue of formulas for succinctly characterizing and savoring the distinctive qualities in the personal style of various writers well known to antiquity). However, the three over-all styles of oratory are not thought of thus, as personal expression, but as a means for carrying out the three "offices." That is, the plain style is best for teaching, the tempered style for pleasing, and the ornate (grandiloquent) style for moving. Though human weakness makes an orator more able

in one or another of these styles, the ideal orator should be master of all three, since an oration aims at all three functions. For though it aims ultimately to *move* the audience by a sweeping appeal to the emotions, it can do so only if it holds their interest (hence, using all the resources of verbal delight); and it can't either hold their interest or move them unless it has a groundwork of clarity. (Cicero says that the orator should call as much attention to his use of instruction as possible, but should thoroughly though unnoticeably infuse his speech with the other two functions.)

This way of dividing in terms of styles and offices cuts at an angle across the Aristotelian theory of kinds. But the tempered style, with its aim to delight, does closely parallel the motive of eloquence for its own sake that centers in epideictic (the *genus demonstrativum*). Cicero puts it to use; but it becomes the *end* of eloquence insofar as ulterior rhetorical purpose drops away.

Longinus' treatise *On the Sublime* is thought to have been written in the first century or the third, A.D. But with Aristotle's *Art of Rhetoric* dated at 330 B.C., Cicero's *De Oratore* at 55 B.C., Quintilian's *Institutio Oratoria* in the latter half of the first century A.D., and the fourth book of Augustine's *De Doctrina Christiana* in 426-7 A.D., it would make a very neat "curve" if Longinus could be placed as a transition between Quintilian and Augustine. For while its stress upon the sheer delight of literature (with even purposive oratory discussions from this "esthetic" point of view) would assign it to a period of decadence, and Longinus himself regrets the triviality of the times, so far as new writing is concerned, the quality of the exaltation in his love of literature seems like a matching, in pagan terms, for the Augustinian fervor in Christian persuasion. Longinus' treatise would seem to qualify perfectly as an estheticizing of the Christian motive *before* its institutional triumph, quite as much modern love of literature is a *relique* of Christianity, the reduction of its persuasion and passion to a cult of purely esthetic "grace."

In any case, when we turn to Augustine, we find the Ciceronian stress upon ulterior purpose restored in all its vigor. Also, the rhetoric with which Augustine is exclusively concerned, a rhetoric for persuading audiences to a Christian way of life, does not aim at systematic observations about the art of "proving opposites." His treatment is at once both narrowed and widened: narrowed in the sense that it is

concerned only with the use of words for one purpose, the teaching of Christianity; widened in the sense that the persuasion it would establish was a doctrine of universal motivation. Thus, his discussion of persuasion in general is built about a close analysis of Biblical texts, which he selects and studies for their *craftsmanship*. His sense of purely literary appreciation is as vigorous and acute as with Longinus, but the appreciation is always subordinated to his ulterior purpose as propagandist of the Faith. He is particularly convincing in his treatment of St. Paul, like him a master of apologetics, and like him one of the twice-born whose sensitiveness to communicative problems was sharpened by the memory of harsh conflict within, of inner voices at one time opposing each other like rivals in debate.

Applying the three Ciceronian offices, he characteristically names the plain style (that is, the style for teaching, *docere*), the "subdued" (*genus submissum*), thereby spontaneously indicating perhaps, that both as a Christian and as an individual, he *had to impose restraint upon himself* in the use of a manner which many would practice merely through having nothing to restrain. Next comes the "tempered" or moderated style. (He is obviously affected by the category of the epideictic here, as he says that the temperate style is best suited for criticism and praise, even the praise of God being named as a fit subject for this style.) But one must speak grandly (*granditer*) when there is something to be done and "minds are to be swayed" (*ad flectendos animos*). Here again we see a replica of the Longinus esthetic in terms of Christian persuasion: for just as the concern with the "sublime" in Longinus culminates in ideas and images of the fearsome, so the ardor and vehemence of the grand style in Augustine is said to be particularly fit for admonishing against the neglect of God.

But the *totality* of motivation propounded by Christian doctrine provided a new poignancy to the relation between the rhetoric of particular cases and the rhetoric of generalization. For though each of the three styles is appropriate for certain purposes, Augustine says there is a sense in which all topics of Christian rhetoric deserve treatment in the grand style, since there is nothing in life that does not somehow bear upon God. Thus, though money matters may be trivial from an ordinary point of view, no sum, however small, can be trivial to the true Christian. Wherefore St. Paul spoke of money in the grand style, since justice, charity, and righteousness are involved, "and no

sane man can doubt that these are great, even in things exceptionally slight." The resonance of such a rhetoric is obvious. Since all was of God, for God, through God, the step from the lowly to the lofty was everywhere at hand. And just as, in the *Grammar of Motives*, we saw that "God" is the Term of Terms, the Title of Titles, the X of X's (Aristotle's definition of God as "thought of thought" can be the paradigm), so in the *Rhetoric of Motives* (using "commonplace" in the sense assigned it in classical theory) we see that "God" is the Commonplace of Commonplaces, the Topic of Topics, the universal *Quaestio* behind each local *Causa*, the Ultimate to which any particular matter of controversy might be grandly reduced.

Ironically, though Augustine was restoring the dignity of rhetoric, after the decay into which it had fallen during the pagan "second sophistic," he expressly denies the Ciceronian and Quintilian attempts to equate eloquence with moral excellence. Augustine was pleading for a "truth" greater than any purely human kind of moral grandeur. Hence, while saying that a good life on the part of the preacher was the most persuasive ingredient of all in commending Christian doctrine, he placed the power of this doctrine outside and beyond any merely human or natural vessels. A preacher might preach Christian doctrine purely for purposes of self-aggrandizement, or even as a lie, but if he preached it correctly his preaching could do good, because of its intrinsic worth, despite the viciousness of his motives.

This notion that the power of truth transcends the limitations of the personal agent who propounds it (or, as Augustine puts it, that the chair, *cathedra*, forces him to say what is good), finds its ironic counterpart in a situation today, when the "truth" of the Christian terminology has found its materialistic counterpart in the terminologies of science. For here again, the truth can transcend the vices of those who communicate it. Indeed, unfortunately, there is the risk that it can by the same token transcend their virtues also, as when earnest, hard-working men, whose efforts are guided by discipline and devotion, perfect powers which, in their pragmatic validity, can be used by men of different cast, in ways that threaten the very existence of mankind.

In the *De Oratore*, Cicero had said that "the faculty of speech flows from the deepest founts of wisdom" (*ex intimis sapientiae fontibus*). With the same distinctions in mind, Augustine refers to St. Paul as

"a follower of wisdom, a leader of eloquence" (*comes sapientiae, dux eloquentiae*). But there is a notable difference: for Cicero is equating rhetoric with wisdom, whereas Augustine is relating them in a preferential order. In his scheme, wisdom (philosophy, "dialectic") is a "source of eloquence," not because it is one with eloquence (since the "truth" of Christian doctrine can be stated without eloquence), but because it is the *ground* of eloquence. Thus, whereas Aristotle grouped rhetoric with dialectic by reason of the fact that both were purely verbal instruments, in Augustine (as with the Stoics) dialectic is more than words: for when it is correct, it deals with the ultimate nature of *things*, hence has a kind of extraverbal reference to guide the use of ornament (eloquence, rhetoric). The end of rhetoric was "to persuade with words" (*persuadere dicendo*); but the principle of Logos behind such purely human language was "the Word" in another sense, a kind of Word that was *identical with* reality. Such seem to be the assumptions underlying Augustine's theories of rhetoric. And they seem to follow from the stress upon *teaching* as an "office" of rhetoric.

Cicero had made much of the distinction between words and things (*verba* and *res*). Aristotle was thinking along the same lines when he distinguished rhetoric, as an art of words, from the sciences, each having a special extraverbal subject matter. A passage in Aristotle's *Rhetoric* making a distinction between natural incentives, such as hunger, and those arising "through reason" (*para logou*) is often rendered in English as a distinction between "logical" and "illogical" motives; but *logos* means both "reason" and "word," hence we might assume that Aristotle was seeking to distinguish between nonverbal motives (*alogoi*—appetites that would arise even if there were no such thing as language) and "verbal" motives (*para logou*—appetitions depending upon language for their development, as with the "new needs" that go with the change of human purpose from mere "living" to "living well").

In any case, note that once you treat instruction as an aim of rhetoric you introduce a principle that can widen the scope of rhetoric beyond persuasion. It is on the way to include also works on the theory and practice of exposition, description, *communication* in general. Thus, finally, out of this principle, you can derive contemporary "semantics" as an aspect of rhetoric.

hence its rhetorical convertibility with the patterns of "celestial hierarchy."

The typical nineteenth-century doctrines of esthetics seem to have been monetary in all three of the senses we have here tried to distinguish. Thus, in part, the cult of beauty can be analyzed merely as a symbolic claim to social distinction, in Veblen's term an "invidious" motive. In part, as where "aesthetic values" are a "spiritualized" equivalent of "monetary price," beauty was conceived analogously to money. (This would seem to fit our second category.) The third level seems to manifest itself in writers as different as Shelley and Freud. Shelley's anarchistic idealism is the "perfection" of monetary freedom, transcending it, but *from within*. Similarly, the Marxist critique of capitalism is intrinsic to capitalism, and could only be evolved by a man conversant with the very essence of capitalist motives. And both the Shelleyan and the Marxist departures from the orthodoxy of capitalist motives lead into a wider area of dialectic, where money is but a limiting image. Man, *qua* man, is a symbol user. In this respect, every aspect of his "reality" is likely to be seen through a fog of symbols. And not even the hard reality of basic economic facts is sufficient to pierce this symbolic veil (which is intrinsic to the human mind). One man may seek to organize a set of images, another may strive for order among his ideas, a third may feel goaded to make himself head of some political or commercial empire, but however different the situations resulting from these various modes of action, there are purely symbolic motives behind them all, for in all of them there is "overproduction."

Would it then be possible to make a distinction that allowed for "ideology" within limits? That is, could we consider the Marxist critique as usefully limiting the application of the ideological, but not as wholly discrediting it? For the human mind, as the organ of a symbol-using animal, is "prior" to any *particular* property structure—and in this sense the laws of symbols are prior to economic laws. Out of his symbols, man has developed all his inventions. Hence, why should not their symbolic origin remain concealed in them? Why should they not be not just *things*, but *images* of "ideas"?

So why could we not allow for a certain cooperation between "ideology" (in the sense distrusted by Marx) and the Marxist reversal of it ("in all ideology men and their circumstances appear up-

side down as in a *camera obscura*?)? We are not merely trying to strike a compromise between irreconcilable opponents, or treating the two positions as ideal opposites, with the truth somewhere in between. Rather, we are assigning a definite function to each of the positions—and we are saying that, insofar as each performs its function, they are no more at odds than the stomach and liver of a healthy organism.

Given an economic situation, there are ways of thinking that arise in response to it. But these ways of living and thinking, in complex relationship with both specific and generic motives, can go deep, to the level of *principles*. For a way of living and thinking is reducible to terms of an "idea"—and that "idea" will be "creative" in the sense that anyone who grasps it will embody it or represent it in any mode of action he may choose. The idea, or underlying principle, must be approached by him through the sensory images of his cultural scene. But until he intuitively grasps the principle of such an imaginal clutter, he cannot be profoundly creative, so far as the genius of that "idea" is concerned. For to be profoundly representative of a culture, he will imitate not its mere insignia, but the principle behind the *ordering* of those insignia.

A Metaphorical View of Hierarchy

Let us try again. (A direct hit is not likely here. The best one can do is to try different approaches towards the same center, whenever the opportunity offers.)

Imagine a myth of this sort, built around the hierarchic principle of "higher" and "lower" beings, a principle found in both the Darwinian doctrine of natural evolution and the Marxist doctrine of social evolution. According to this myth, since all living kinds came out of the sea, the sea is their natural home. And they are, let us say, nostalgic for the sea. Physiologically, this state of longing manifests itself as "undernourishment." That is, only foods in and of the sea can wholly nourish forms of life descended from the sea. Hence, in birds and land animals, particularly those living far inland, there can never be complete "biological satiety." Accordingly there is a sect which holds that we should live as much as possible on raw sea food; should bathe often in the sea, for the pores of the body to absorb the

sea environment; and as partial compensation for the fact that land organisms have lost the more radical mode of assimilating sea air through gills, we should try always to breathe spindrift, should experiment with the injection of natural sea water into the blood stream, and should try to heal wounds with emulsions and salves made from sea creatures.

Our myth is doubly "regressive." According to it, the offspring's yearning for a return to the womb is but a replica of a prior motive, the womb's yearning for a return to the sea. Though the womb can make a kind of internal sea environment for the foetus, it cannot enjoy this same relation in reverse. It must make a sea, without itself having a sea. Here again is frustration, a biological interference with the body's attempt to "live on the level of principle." For the hierarchic principle is complete only insofar as it works both ways at once. It is not merely the relation of higher to lower, or lower to higher, or before to after, or after to before. The hierarchic principle is not complete in the social realm, for instance, in the mere arrangement whereby each rank is overlord to its underlings and underling to its overlords. It is complete only when each rank accepts the *principle of gradation itself*, and in thus "universalizing" the principle, makes a spiritual *reversal* of the ranks just as meaningful as their actual material arrangement.

The Christian doctrine that the first shall be last and the last shall be first is often interpreted as a pattern of social revolution couched in theological terms. But looking at it from the present standpoint, we should interpret its rhetorical appeal as a dialectic more roundabout, thus: The state of first and last things, the heavenly state, is the realm of *principle*. In this state (a mythical term for the *logically prior*) the reversal of social status makes as much sense as its actual mundane order. For on this level, all that counts is the principle of hierarchy, or levels, or developments, or unfoldings, *per se* (the dialectic principle in general, which is "prior" to any particular kind of development, a kind of priority that can be stated mythically either in terms of a heavenly society before the world began, or one after the world has ended, or one outside of time). The reduction of such reversibility to the world of property can add up to political or social revolution, as the "Edenic" world of universal principle is ironically broken down

into the divisions of property, confronting one with a choice between the frozen order of the *status quo* and the reversal of that order, through its "liquidation." We are then in the state of the "fall," the communicative disorder that goes with the building of the technological Tower of Babel.

So, out of the sea came the womb, out of the womb came the child, out of the child came the enlightened division of labor, out of the division of labor came the hierarchy, and out of the hierarchy came the new goadings of social property. And out of this came the variety of attitudes: first, ideally, love, charity, the attempt of the divided beings to overcome division; then, when the tension increased, the various departures from love, beginning with the slight ironic embarrassments, the modified tributes of courtship (as regards the relations between either social or sexual classes); then the tragic attempt to transform hate into love "on a higher level"; and finally, the organization of hate and war, the farthest stage of division, though out of it in turn arises a new compensatory union, the *conspiratorial* unity of faction, where "spies" go by the name of "intelligence." (There is a satanic caricature of the Trinity here. God being the source of power, the Son the bringer of light, the Holy Ghost the Gift of Love, in the conspiratorial unity of faction the war machine is power, espionage is the bringer of light, and the breathing-together of the warrior-conspirators is love.)

But would not our myth have started in the middle of things? Is not the sea itself a jungle of divisiveness? And were not its first denizens already marked by "original sin," as participants in the sea's division from a sea-behind-the-sea? And in the pride of their singularity, when they chose to risk nostalgia by living on the land, did they not do so because their sea-home had already become a wrangle, and the new hunger that would arise in time with their departure and evolution from the sea seemed at that stage more like a promise? How could they know that, in moving from the sea-jungle towards enlightenment, they had but begun a progress towards the speed-up of a Detroit factory, and thence towards atomic and bacteriological war? They had not yet encountered the "rhetorical situation," wherein division may be idealistically buried beneath a terminology of love, or ironically revealed in combination with varying grades of compensatory deference,

or where the continuity is snapped, and there is war, hate, conspiracy, with a new terminology of "love" to mask the divisions among the conspirators.

So, the myth of society's return to the child, or the child's return to the womb, or the womb's return to the sea, can all but point towards a myth still farther back, the myth of a power prior to all parturition. Then divided things were not yet proud in the private property of their divisiveness. Division was still but "enlightenment."

The notion of the Son as bringer of light seems in its essence to suggest that the division of the part from the whole is enlightening, a principle that might be stated dialectically thus: Partition provides *terms*; thereby it allows the parts to comment upon one another. But this "loving" relation allows also for the "fall" into terms antagonistic in their partiality, until dialectically resolved by reduction to "higher" terms. (The reversibility possible when hierarchic or opposed orders are reduced to their common ground usually makes at best for a slovenly kind of dispute where the opponents switch sides, as each is tricked into taking over the other's arguments in the attempt to buttress his own.)

Where are we, then? Are we proposing that men cannot resolve their local fights over property until they have undergone the most radical revolution of all, a return to their source? Are we saying that because the warlike divisiveness of property is inherent in our very nature, such mythic design justifies the *status quo* or can properly serve as an argument for the "inevitability" of some particular war? We are not—but we do take our myth seriously to this extent: It reminds us how far back the unrest of *Homo Dialecticus* really goes, and suggests how thorough our shrewdness about property and hierarchy must be, before we could build a whole human society about the critique of ambition.

From the standpoint of pattern, for instance, the Marxist view of social evolution is no less hierarchic than the Areopagite's version of the heavenly and earthly orders. And as the principle of *any* hierarchy involves the possibility of reversing highest and lowest, so the moralizing of status makes for a revolutionary kind of expression, the scapegoat. The scapegoat is dialectically appealing, since it combines in one figure contrary principles of identification and alienation. And by

splitting the hierarchic principle into factions, it becomes ritually gratifying; for each faction can then use the other as *katharma*, the unclean vessel upon which can be loaded the dyslogistic burdens of vocabulary (a procedure made all the more zealous by the secret awareness that, if not thus morally "protected," each faction might "court" the other). When this state of affairs prevails, it is not merely men's differences that drive them apart, it is also the *elements they share*, "vices" and "virtues" alike, since the same motives are capable of both eulogistic and dyslogistic naming.

The hierarchic principle itself is inevitable in systematic thought. It is embodied in the mere process of growth, which is synonymous with the class divisions of youth and age, stronger and weaker, male and female, or the stages of learning, from apprentice to journeyman to master. But this last hierarchy is as good an indication as any of the way in which the "naturalness" of grades rhetorically reinforces the protection of privilege. Though in its essence purely developmental, the series is readily transformed into rigid social classifications, and these interfere with the very process of development that was its reason for being.

To say that hierarchy is inevitable is not to say that any particular hierarchy is inevitable; the crumbling of hierarchies is as true a fact about them as their formation. But to say that the hierarchic principle is indigenous to all well-rounded human thinking, is to state a very important fact about the rhetorical appeal of dialectical symmetry. And it reminds us, on hearing talk of equality, to ask ourselves, without so much as questioning the possibility that things might be otherwise: "Just how does the hierarchic principle work in this particular scheme of equality?"

Though *hierarchy* is exclusive, the *principle* of hierarchy is not; all ranks can "share in it alike." But: It includes also the entelechial tendency, the treatment of the "top" or "culminating" stage as the "image" that best represents the entire "idea." This leads to "mystifications" that cloak the state of division, since the "universal" principle of the hierarchy also happens to be the principle by which the most distinguished rank in the hierarchy enjoys, in the realm of worldly property, its special privileges. Hence, the turn from courtship to ill will, with ironic intermediate grades. At the stage of blunt antithesis, each class would deny, suppress, exorcise the elements it shares with other

classes. This attempt leads to the scapegoat (the use of dyslogistic terms for one's own traits as manifested in an "alien" class).

Diderot on "Pantomime"

Let us go back and examine, from the standpoint of our myth, the "enigmatic" quality of Diderot's almost hysterically brilliant dialogue between "Moi" and "Lui" in his *Neveu de Rameau*. Do not the reasons for its puzzling and picturesque perversity forthwith become clear? In his role as a social philosopher, Diderot would not be content to stop at the antitheses of political polemics. While favoring the movement from royalism towards bourgeois liberty, he would be thorough enough to desire such systematic rounding out of a philosophy as the principle of feudal hierarchy in its heyday had provided. Yet he was too enlightened to consider the actual court a fitting exemplar of such a form. Hence, in the deepest sense he would be frustrated. Insofar as the king represented the symmetrical *crowning* of a terminology, Diderot in turning against the king was turning somewhat against *himself*.

There were also complications, of course, in the purely practical realm. He wrote under the threat of imprisonment. In this sense, the mere choice of the dialogue form can be rhetorically motivated. In dividing his thoughts between a "Him" and a "Me," the author could let "Him" voice brightly certain dangerous opinions or attitudes which could be somewhat ploddingly and not too convincingly disapproved by "Me." But there is a profounder working-at-cross-purposes here than can be explained by the mere pragmatic need to outwit a censor. There is the *conflict within*, leading the author at times to say things so perverse and antinomian that they could not possibly serve as alignments for the next phase.

The divisiveness of the dialogue is both implicit and explicit. It is implicit in the sense that the author himself is split into the roles of Lui and Moi, confronting each other in an ambiguously courtly relationship at once frank and estranged, but showing their kinship despite their differences of "position." Next there is the divisiveness within Lui himself, a condition that is carried to the extreme by the picturesque amplifying of his showmanship, as his wide emotional swings are always histrionically exaggerated (the book is further in-

terwoven with a contemporary quarrel over rival theories of opera that, roundabout, had revolutionary implications). The divisiveness is further amplified, as with Lui's account of a certain Bouret, who, having changed his office, made a corresponding change of costume. His dog followed him loyally in his habit as a *fermier général*, but was terrified at the sight of him as *garde des sceaux* (presumably dogs too can sense the "mystery" of class). And the work comes to a rousing finale in an ironic replica of the Carlylean vision. But it uses the *positions of pantomime*, instead of clothes, as the symbol of class.

In his essay on style, De Quincey refers to the pageantry of comedy that enlivened the earlier periods of English society, when all occupational types were very clearly demarcated by their dress. The passage would serve well as a bridge from Carlyle's "Clothes" to Diderot's "positions of pantomime." But though there are signs of the "mystery" everywhere, Diderot manifests them rather like laughter in church. By "pantomime" he means little more than obsequiousness. But the very choice of so gracious a word, however ironic, is in itself a vestige of "courtly" tactics.

The discussion of pantomime comes near the end of the dialogue. Lui has been talking of sensual appetite in general, and of hunger in particular. Next he refers to the postures of indigence; then he talks of viewing from a distance "the different pantomimes of the human race." He launches into one of his brilliant, half-hysterical improvisations, concluding: "*Voilà ma pantomime, à peu près la même que celle des flatteurs, des courtisans, des valets et des gueux.*" The author, himself taking over at this point, says: "I see Pantalon in a prelate, a satyr in a president, a pig in a cénobite, an ostrich in a minister, a goose in his chief clerk." (The passage makes an interesting comparison with the one in Rimbaud's *Season in Hell*, where he is describing how his "reasoned derangement of the senses" enables him to translate the literal into the visionary. In Rimbaud the distortion seems more arbitrary, more purely "esthetic." The social reference is far in the background. But in Diderot the social bearing of the "mystery" is systematically obvious.)

Lui says: "In all the realm there is but one man who walks upright. That is the sovereign. The rest take positions." But Moi answers:

Whoever has need of another is indigent and takes a position. The King takes a position before his mistress and before God; he does

common participation in a notable, or solemn experience. Thus, we once saw the history of a human society in miniature, grounded in a rhetoric of primitive magic. Some boys, about ten years of age, had been playing in a vacant lot. They stirred up a rattlesnake, which the father of one boy killed with a hoe. Then they had their pictures taken, dangling the dead snake. Immediately after, they organized the Rattlesnake Club. Their members were made consubstantial by the sacrifice of this victim, representing dangers and triumphs they had shared in common. The snake was a sacred offering; by its death it provided the spirit for this magically united band. (We said that the incident was a human society in miniature. We had in mind the fact that there was also an electing of officers and the collecting of dues. The matter of offices and dues promptly gave rise to quarrels and cliques—thus quickly was the solemnizing spirit of the snake god sacrificed a second time, as there emerged the rhetoric of the Scramble, the discordancies of Babel.)

All told, there is the *self-abnegation* of "sacrifice." And sacrifice is the essence of religion. Symbolically, it is a kind of *suicide*, a willed variant of *dying*, dying to this or that particular thing ("mortification"), not because of those things in themselves, but because the yielding of them represents the principle of sacrifice in the absolute. So, the religious injunctions against suicide in the literal sense are matched by the many religious disciplines for attaining transcendence by dying "dialectically." And where there must thus be simultaneously a dying and a not-dying, what is more plausible than for the paradox of substance to figure here, in providing symbolic devices whereby a man can "substantially" slay himself through the sacrifice of another who is consubstantial with him? Indeed, among the psychological appeals of the Christian sacrifice, wherein the ultimate father sacrifices the ultimate son, may be the fact that in this myth there is the perfect paradigm for such simultaneous losing-and-having, since the two persons of father and son are consubstantial, and the ultimate father sacrifices the ultimate son for the sake of human betterment (as the principle of individual sacrifice itself is ultimately motivated by such social objectives, a sacrificial restraining of individual divisiveness in accordance with "virtues" designed for the advantage of mankind in general).

And when our friend, standing with his son in that high place, felt "infanticidal" impulses, perhaps he was but manifesting roundabout the

fact that he felt exalted, as though he and his son shared the attributes of the Ultimate Father and the Ultimate Son in heaven. Even though he may not have got to such feelings by true religious reverence, he could have got to them by the temptations of social reverence. For here was the principle of hierarchy materialized, as he stood atop a high building, while that building itself represented nothing less than the straining social hierarchy of the great modern Babylon. "And upon her forehead was a name written, MYSTERY, BABYLON THE GREAT, THE MOTHER OF HARLOTS AND ABOMINATIONS OF THE EARTH." (Revelation 17:5.)

Pure Persuasion

Apparently the farthest one can go, in matters of rhetoric, is to the question of "pure persuasion." But since that would bring us to the borders of metaphysics, or perhaps better "meta-rhetoric," we should try as much as possible to keep particular examples in mind.

Thus, looking back at *Alice in Wonderland* "meta-rhetorically," let us consider how it looks, when judged as "pure persuasion." Psychoanalysis suggests the nature of its "impurity," its ambiguous gallantry as the courting of a girl child not yet nubile by a man advanced in years. The situation provides such obvious material for psychoanalysis that Empson's superb chapter on Alice is continually being deflected from its own best insight. Yet here is a perfect instance where the courtship is not primarily sexual at all, but a communication between classes, the subtle variants of appeal being strongly mixed with the telltale variants of "standoffishness."

Dodgson is not much concerned with the principle of abstract womanhood (as it might be variously represented in virgin-worship, prostitution, promiscuity, or a cult of seduction). But he never forgets the idea of social courtship. The fantasy represents this principle grotesquely, in reverse, by stories about the characters' comical rudeness and crudeness, as contrasted with Alice's mild priggishness.

In engaging the child's attention by puzzles that tease as well as entertain, the book gets its standoffish element. It says in effect: "I am at your mercy. I don't dare to bore you. But let us not forget that I also have a stance of my own. You are for me magic, music, and mystery. But I can magically, musically mystify you, too." Psychoanalysis makes us see too clearly the perverted sexual lover. He is unquestionably there.

But his presence should not conceal the rhetorical exercise, the artistic persuasion, embodying motives not of sexual but of social intercourse.

Perhaps "social" is not quite accurate. For youth and age, as contrasted communicating "kinds," could not be classed exactly as either sexual or social. They are biological, as with the hierarchal relation between weak and strong. However, both age-youth and weak-strong, with their complications and reversibilities, readily become identified with social elements, particularly as regards familial and political symbols of authority.

It would not be exorbitant to put *Alice in Wonderland* in the same bin not only with *The Castle*, but also with D. H. Lawrence's *Lady Chatterley's Lover*. Each in its way represents social reverence, grotesquely, perversely. Each in its way would repay analysis as observed from the standpoint of *The Book of the Courtier*. Each, in its way, is not merely a work that implicitly embodies the principle of courtship: in all three the principle of courtship is explicitly the subject matter.

We hesitate to say this because Lawrence's work is itself so strongly psychoanalytic in perspective, and so "sexual," that we seem to be impairing our own case. Yet we would have the reader see the entire situation the other way round, noting the intense factor of social hierarchy that characterizes relations among Lawrence's characters, and scrutinizing his view of "the unconscious" itself for connotations of upsurge from coal pits (though the translation of such revolt into psychoanalytic terms transcends the political implications, and thereby negates them). The "filthy" words for sex are but the obverse of the hierarchic reverence present in his psychoanalytically romantic ones. And if you had to make a flat choice between a social and a physical origin for the sexuality in his books, you would be much nearer to the truth if you took the social one (even its relation to the excitability of his disease being social insofar as it involves antitheses of weakness and strength, sensitiveness and bluntness, that fall primarily in the category of the "socially invidious").

With talk of "pure persuasion," the factor of degree can readily confuse us. Thus, we may think of social or literary courtship as pure persuasion, when we contrast it with a direct bid for sexual favors, or with commercial advertising. Similarly, education in contrast with debating might be called pure persuasion. And scientific or religious insemination may seem "pure" when compared with the injection of the doctrinal seed through political ideologies. But all these modes of expression are "impure," and seek advantage, as compared with the absolute, and there-

fore nonexistent, limit we here speak of. Yet, though what we mean by pure persuasion in the absolute sense exists nowhere, it can be present as a motivational ingredient in any rhetoric, no matter how intensely advantage-seeking such rhetoric may be. The point should become clearer as we proceed. At this stage we need only note that the indication of pure persuasion in any activity is in an element of "standoffishness," or perhaps better, *self-interference*, as judged by the tests of acquisition. Thus, while not essentially sacrificial, it *looks* sacrificial when matched against the acquisitive.

Pure persuasion involves the saying of something, not for an extraverbal advantage to be got by the saying, but because of a satisfaction intrinsic to the saying. It summons because it likes the feel of a summons. It would be nonplused if the summons were answered. It attacks because it revels in the sheer syllables of vituperation. It would be horrified if, each time it finds a way of saying, "Be damned," it really did send a soul to rot in hell. It intuitively says, "This is so," purely and simply because this is so.

Or, since it is formal, it can arise out of expressions quite differently motivated, as when a book, having been developed so far, sets up demands of its own, demands conditioned by the parts already written, so that the book becomes to an extent something not foreseen by its author, and requires him to interfere with his original intentions. We here confront an "ultimate" motive (as distinct from an "ulterior" one). Or if you insist that there is only the "illusion" of such a motive, even so, that "illusion" can be strong enough to act as a motive in its own right. It would then be an "illusion of pure persuasion," after the analogy of De Gourmont's formula for the "illusion of liberty."

In such a realm of the absolute, of course, it is not hard to get quickly from "self-interference" to "freedom." We but exemplify in reverse Kant's discovery that the "free" legislating of a universal law would impose restrictions upon the legislator, a dialectical miracle which we again encounter, partially burlesqued, in the Existentialist notion (like the doctrine of the nihilist in Dostoevski's *The Possessed*) that one is "free," hence a god, in suicide. (Since the idea of self-interference would get its ultimate expression in images of suicide, a kind of religious exhilaration could accompany the Existentialist rationale of suicide whereby real loss is transformed into ideal gain.)

What the anthropologist Malinowski called "phatic communion"

might seem close to "pure persuasion." He referred to talk at random, purely for the satisfaction of talking together, the use of speech as such for the establishing of a social bond between speaker and spoken-to. Yet "pure persuasion" should be much more intensely purposive than that, though it would be a "pure" purpose, a kind of purpose which, as judged by the rhetoric of advantage, is no purpose at all, or which might often look like sheer frustration of purpose. For its purpose is like that of solving a puzzle, where the puzzle-solver deliberately takes on a burden in order to throw it off, but if he succeeds, so far as the tests of material profit are concerned he is no further ahead than before he began, since he has advanced not relatively, but "in the absolute."

Yet the "self-interference" of "pure" persuasion can derive from many "impure" sources, or become compromised by "entangling alliances." Its utterances may become the vehicle for all sorts of private ambitions, guilts, and vengeance, or the instrument of other men so motivated. Persons who cannot solve their problems by victory in the Scramble can certainly "compensate for frustration" by solving arbitrary puzzles. Even elements of magic (in the sense of bad science) may come to figure here, as the puzzle-solver may furtively promise himself that, by the solving of arbitrarily chosen puzzles, he will "homoeopathically" solve puzzles imposed upon him by conditions beyond his control.

The devout man's relations to his God have a kind of standoffishness. For his sin is rebellion, and he never lets it be forgot that he is always sinning somewhat. Here are the rudiments for a grim kind of coyness.

Perhaps as near an instance of "pure persuasion" as one could find is in the actor's relation to his audience. Yet you could readily see how it might become homosexual in its implications, hardly other than a round-about way of recruiting lovers who share the same "persuasion," particularly if the actor's talent was originally developed as an appeal to socially "superior" persons of the same sex. An audience, technically a sexless function, can stand furtively for a kind of *alter ego* that is the narcissistic, socially idealized version of the beloved self.

In Dodgson's case, the "meta-rhetorical" motive was unquestionably interwoven with odd sexual quandaries. Yet we may question whether these themselves were the truly "prior" motives, since they could be developed as a response to the awareness of "hierarchy in general." And while such order would be more social than sexual, it is "prior" even to the social, deriving ultimately from the nature of communication *per se*.

In its essence communication involves the use of verbal symbols for purposes of appeal. Thus, it splits formally into the three elements of speaker, speech, and spoken-to, with the speaker so shaping his speech as to "commune with" the spoken-to. This purely technical pattern is the precondition of *all* appeal. And "standoffishness" is necessary to the form, because without it the appeal could not be maintained. For if union is complete, what incentive can there be for appeal? Rhetorically, there can be courtship only insofar as there is division. Hence, only through interference could one court continually, thereby perpetuating genuine "freedom of rhetoric."

We are not offering this concept of "pure" rhetoric as the highest ideal of human conduct. We are simply trying to show how such a rhetorical motive can of itself supply a principle of interference which, whatever its origin, often has a high ethical value, as with the late Irving Babbitt's concept of the "inner check."

Put it this way. Suppose that there were no motives of incest awe to produce sexual tabus. Suppose that there were no higher and lower social classes, to instill "reverence" for the real, personal, or sentimental properties that came to be the insignia of privilege. Suppose there were no boasting, no goad to display superior prowess. Would there still be a source from which might be derived an athleticism of self-denial, as for instance in priestly or courtly cults of chastity, or in vows of poverty?

We are suggesting that there would be, that such an incentive is implicit in the "transcendent" nature of symbolism itself. And out of this could arise a *symbolically grounded* distrust of acquisitiveness, a feeling that one should not just "take things," but should court them, show gratitude for them, or apologize for killing them (as with the "natural courtesy" that some savages show to the game they have caught, a practice rationally explained as the savage's way of thanking the victim for participating so handsomely in the success of the hunt, but basically the incentive of courtliness). Another variant is perhaps discernible in the neurotic artist, suffering wretchedly from his neurosis, yet so slavish in his devotion to symbols that he is hesitant to be cured, lest he impair the persuasiveness of his art.

The "enlightened" absence of this motive (in the modern pragmatism of natural science, where the only acknowledged resistances to the acquisition of power must come from the nature of the physical conditions

themselves) could make for more crudeness than it does, if it really prevailed as much as the "enlightened" think it does.

True, even if you granted that such a motive exists, derivable directly from the nature of language rather than indirectly from the social structure, there would be no reason why, in a complex society, with its many hierarchally ordered institutions and their corresponding properties and proprieties, such a motive should not often show rather as its opposite: in a tough cult of acquisition, born of impatience with such exactions. This should be particularly the case when, given the conditions of the Scramble, if one did not first grab, he would not have much chance not to grab. The "emancipated" would like nothing better than a society so burdened with "self-interference" that it could be scooped up easily, in one big fish net.

At the very least, even without intense competitive pressure, any sheer cult of self-denial would be enough, in its austerity, to build up resistances which the body and the mind found gratification in breaking down again. Hence, just as self-denial could come of persuasion, so an acquisitive "negating of the negation" could come from the same source. And for our part, rather than treating the fantastic acquisitiveness of imperialists as a mere "mental replica" of biological desires, we would explain it thus roundabout, as *the dialectical transformation of self-denial into its opposite*.

The mere fact that a withholding, or an interposing of distance, is worked into a system (as it is in the athleticism of the ascetic), makes for an intellectual fullness which may then be transformed into an instrument having new possibilities of gain. Such is apparently the way in which priestcraft comes to the aid of political and economic advantage (particularly when the priests are literate, since clericalism serves so well for tax-gathering, and in general for expansion of a ruler's realm, while also of course helping to ally the ruler with the "divine"). And if you look closely enough at capitalist motives, as the secularization of priestly symbolism, you can glimpse a similar roundabout development (signalized in the doctrine that profit on capital investment is justified as a reward for "postponed consumption"). It is the difference between the finance capitalist's amassing of monetary *symbols* and the earlier stage of "primitive accumulation" (though even in most "primitive accumulation," wealth is not sought for itself alone, but for its "transcendent" value as insignia).

Once we saw a performance by the Chinese ritual dancer, Mei Lanfang. We were vastly impressed by his ceremony of reaching: the slow movements of hand, wrist, and arm whereby he first gradually worked back the long sleeve that covered his fingers—and then, after this patient preparation, the tentative approaching of the freed hand to the object, and finally, the cautious grasping and lifting. The next day we happened to attend an American movie. At one point in the story the phone rang—and the heroine swung around abruptly, to snatch up the receiver like a tigress leaping on a lamb. Ordinarily the incident would have been unnoticeable. This time we jumped.

Let's not deceive ourselves. There's a thoroughly "class" motive that goes far towards explaining such ritual. Where acquisition is assured to a class by the nature of the property structure itself, the class need not snatch. Accordingly, the esthetic spokesmen that represent its values need not snatch. We might also note how, by rites that teach others not to snatch, it might help to perpetuate its privileges. (We recall that, along with such pudence of acquisition, there was a sword dance in which symbolic heads were severed with dispatch.)

Yet note another element here: the ritual. This was a symbolic getting, not a real one. Hence, it could exist only by prolonging or delaying the act, or in the case of the sword dance, by "pure purpose" (Kant's purposiveness without purpose). This element is so intrinsic to the ritual act that, even without the class motive, you could derive it. All purely ritual getting is also a not-getting. After our many remarks on "mystification," we would be the last to deny the importance of the class motive. We only plead to recognize that there can be a factor even prior to that, in that a ritual acquisition is no acquisition, hence is intrinsically an interference with the ways of acquisition (though we would not deny that such rituals of the nonacquisitive might themselves, in bringing the performer prestige and other rewards, serve to his advantage in the most directly acquisitive sense).

We are not making a moralistic statement here. We are not saying that there "should be" pure persuasion, or more of it. Or that "human frailty" is forever making persuasion "impure." We are saying that, as the ultimate of all persuasion, its form or archetype, there *is* pure persuasion. If you want, we are even willing, for the sake of the argument, to take the opposite moralistic position, and say that there "should not be" pure persuasion, or that there "should be less of it." The important

consideration is that, in any device, the ultimate form (paradigm or idea) of that device is present, and is acting. And this form would be the "purity."

Since the ultimate form of persuasion is composed of three elements (speaker, speech, and spoken-to), as regards the act of persuasion alone obviously you could not maintain this form except insofar as the plea remained unanswered. When the plea is answered, you have gone from persuasion to something else. Where you had previously been trying to get in, you may now have to try getting out, as we saw in the case of Kierkegaard. This is what we mean by the technical or formal need of "self-interference" as a motive in persuasion. This is why we say that the ultimate cult of persuasion would transcend the use of persuasion for local advantage, as the fourth book of *The Courtier* transcended the preceding three. If you were winsomely persuasive, you could keep on persuading only by yourself supplying the interferences which you overcome in your audiences, like lovers who "quarrel to make up," or as with "virtuous" women who develop a Carlylean cult of Clothes "in all its nakedness," as a mode of "pure persuasion" that ambiguously combines the pudencies of property with the pruriencies of propriety (a "rhetorical" motive that now forms the basis of a major industry).

Where an anthropologist or sociologist might derive sexual tabus from institutional sources, we would not deny his evidence. We would only say that, over and above all such derivations, there is, *implicit in language itself*, the act of persuasion; and *implicit in the perpetuating of persuasion* (in persuasion made universal, pure, hence paradigmatic or formal) *there is the need of "interference."* For a persuasion that succeeds, dies. To go on eternally (as a form does) it could not be directed merely towards attainable advantages. And insofar as the advantages are obtainable, *that* particular object of persuasion could be maintained as such only by interference. Here, we are suggesting, would be the ultimate rhetorical grounds for the tabus of courtship, the conditions of "stand-offishness."

The frenzied human cult of advantage, the quest of many things that cannot bring real advantage yet are obtainable, would likewise seem ultimately to require such a "meta-rhetorical" explanation. (At least, this would account for its *origins*. Institutional factors would account for its *intensity*.) Insofar as a society rejects interference "from within" as a device for perpetuating the persuasive act, men can still get the same

result by a cult of "new needs" (with the continual shifting of objectives to which men are goaded by the nature of our economic system). By such temporizings, the form of persuasion is permanently maintained. For in proportion as men, threatened with the loss of persuasion through attaining its object, turn to court other objects, such constant shifting of purposes in effect supplies (as it seems, "from without") the principle of self-interference which the perpetuating of the persuasive act demands. To make the attaining of A but the condition for the need of B, and the attaining of B but the condition for the need of C, etc., adds up to the same "form" as if one merely went on forever courting A at a distance. A single need, forever courted, as on Keats's Grecian Urn, would be made possible by self-interference. Drop self-interference, plunge "extra-vertedly" into the "rat race" of new needs forever changing, and you get the equivalent. (The permanent form would be got in one case by excessive fixity of attention, in the other by excessive distraction; but the distraction can have its kind of continuity too, insofar as all the "new needs" are rationalized by the "unitary" symbolism of money.)

We are not moralistic about our thoughts on pure persuasion, because we cannot see it as either "good" or "bad" in the moralistic, political, institutional sense. We can only surmise that it comes quite close to the origins of the Human Comedy, which gets its costumes from the changing conditions of history, but the form of which, like laughter, derives from the nature of language itself, the "rationality" of *homo dialecticus*, of man as a symbol-using animal whose symbols simultaneously reflect and transcend the "reality" of the nonsymbolic.

Biologically, it is of the essence of man to desire. But by the same token, biologically it is of the essence of man to be sated. Only the motives of "mystery" (making for development towards ever "higher" degrees of ordination) are infinite in their range, as a child learns for himself when he first thinks of counting "to the highest number."

The dialectical transcending of reality through symbols is at the roots of this mystery, at least so far as naturalistic motives are concerned. It culminates in pure persuasion, absolute communication, beseechment for itself alone, praise and blame so universalized as to have no assignable physical object (hence it is led to postulate the Principles of Goodness and Evil in general, as the only "audience" possible for an address so generalized).

Here reverence, God, hierarchy are found to be the ultimates of the

dialectical process. Call them the "basic errors" of the dialectic if you want. That need not concern us. We are here talking about ultimate dialectical tendencies, having "god," or a "god-term," as the completion of the linguistic process. If you want to conclude, "so much the worse for the linguistic process," that is your affair. We have enough areas of agreement for our study of rhetoric if you but concede that, language being essentially a means of transcending brute objects, there is implicit in it the "temptation" to come upon an idea of "God" as the *ultimate* transcendence.

Primitive peoples may have deities that are explainable wholly as "nature gods." We doubt it, but we are willing for argument's sake to give an opponent the benefit of the doubt. What we are saying is that, even if there are gods conceived wholly as replicas of natural powers, you would miss the whole point of "mystification" unless at the very least you allowed also for a "dialectic god" ("logos") which could perhaps merge with the "nature god" (somewhat as the God of the New Testament merged with the God of the Old). This title of titles would be the ultimate of what Kant would call the "transcendental dialectic," the all-summarizing Idea.

Our point is: Here, in this conclusion of dialectic, one should look for the ultimate rhetorical motive of *homo dialecticus*. Human effort would thus be grounded not in the search for "advantage," and in the mere "sublimating" of that search by "rationalizations" and "moralizations." Rather, it would be grounded in a *form*, in the persuasiveness of the hierarchic order itself. And considered dialectically, prayer, as pure beseechment, would be addressed not to an *object* (which might "answer" the prayer by providing booty) but to the *hierarchic principle itself*, where the answer is implicit in the address. There is a fallacy of over-formal interpretation, which so stresses "pure" motives that the factor of advantage is slighted. But there is also the fallacy of overly materialist interpretations which would slight dialectic as a factor. The fact that tabus get their character from the conditions of a particular property structure does not eliminate their further grounding in tendencies inborn to *oratio*.

We are not discovering "God" here, in the theologian's sense. God, in the theologian's sense, must be much more than an "Idea" dialectically arrived at. Judged from the standpoint of orthodox doctrine, we be-

lieve that a pure "dialectic god" would be as unsatisfactory in one way as a mere "nature god" would be in another. But going by the verbal route, from words for positive things to titles, thence to an order among titles, and finally to the title of titles, we come as far as rhetoric-and-dialectic can take us, which is as far as this book contracts to take us.

Yet, perhaps we here overstate the case. A god unites generalization with personification. And whereas a "dialectic god" might seem to lack the second of these elements, it clearly possesses the first. In this sense, "pure persuasion" could qualify as one member of a pantheon. It would be an equivalent for the "Goddess Peitho" at that point where Greek religion and Greek science overlapped (since the Greek equated science with *generalized* knowledge). Yet the principle of personality would be there too, though indirectly. For ideas are personal.

They are personal because only persons can have them. They are an aspect of something so essentially personal as symbol-using ("human rationality"). An idea can seem impersonal because many men, or all men, may share in its personality (or partake of its substance, quite like communicants ritualistically eating the blood and body of their god).

Indeed, once you linger on this question of personality, you find it bristling with dialectical paradoxes whereby the personal and the impersonal subtly change places (paradoxes that furtively invest humans with "divine" attributes, hence adding to the "mystifications" so important in rhetorical prodding). When a figure becomes the personification of some impersonal motive, the result is a *depersonalization*. The person becomes the charismatic vessel of some "absolute" substance. And when thus magically endowed, the person transcends his nature as an individual, becoming instead the image of the idea he stands for. He is then the representative not of himself but of the family or class substance with which he is identified. In this respect he becomes "divine" (and his distinctive marks, such as his clothing, embody the same spirit).

Thus, when the principle of social reverence attains its summing up in the person of a beloved, she is loved not merely "for herself," but for what she "represents," as charismatic vessel of a social motive which the lover, or communicant, would court roundabout. Indeed, marriage as a sacrament so binds social and religious reverence together that you could not tell where "careerism" ends and "God" begins.

Whether the beloved be thought of as "superior," "inferior," or "equal" in social status, she can represent the hierarchic principle, and is to this

extent a mystery, a purchasable miracle. She is "ordained" with the properties of an absolute order. Her glow, an almost visible aura, is rhetorical. But the persuasiveness of this rhetoric derives from the perfection or thoroughness of the lover's dialectical enterprise. He loves her for the ordination that she stands for. He can then dream fondly even of her death. For in her ordination she is divine, in her divinity she is immortal, and the idea of immortality must be approached humanly through the imagery of dying, while furthermore, in their dying together, jointly godlike, there would also be symbolically a coitus (all told, a dialectic alchemy whereby acquisition is readily transformed into relinquishment—and the dialectic being verbal, "intellectual," we glimpse a purely dialectical reason why Aquinas' angels, or messengers, should be "intellectuals," as also with the kind of courtship permissible to ordination in priestly celibacy).

But we have digressed, since we saw an opportunity to approach rhetorical "mystery" from another angle. We were telling how we arrived at a "dialectic god" of "pure persuasion." Next we should reverse our direction. Going from "pure hierarchy" of the dialectical form down to its embodiment in particular kinds of effort, we note first such manifestations as in the "reverent" tributes to the earthly hierarchy. We note the equivalents of this, either in a "pastoral" rapport between high and low, or (when the bond is snapped) in such "mystic" hatred as spokesmen for the "toiling masses" sometimes feel for the very idea of the "ruling class," or as spokesmen for the ruling class feel for the leaders of revolt, or even of reform. So, we look for all the attenuations of mystery. For as students of rhetoric, we concede the great persuasive power of mystery (indeed, even to the extent of wondering whether those journalistic apologists of capitalism may be most ironically defeating their own purposes when they attempt to build up the notion that the motives of the Kremlin are "enigmatic," and "inscrutable," that the ancient mysteries of the "East" are threatening to sweep across the enlightened "West"—for the current cult of the mystery story seems indication enough that the people are more than ready to be raped by a mystery).

However, when we hold that there is a hierarchic incentive (with its "mystery") embedded in the very nature of language, when we insist that one would deceive himself who derived "mystery" purely from institutional sources, we are not arguing for or against any particular set

of institutions. The relative value of institutions depends pragmatically, Darwinistically, on their fitness to cope with the problems of production, distribution, and consumption that go with conditions peculiar to time and place. Thus, one particular order (or property structure), with its brands of "mystery," may be better suited than another for the prevailing circumstances. Hence, to say that hierarchy is inevitable is not to argue categorically against a new order on the grounds that it would but replace under one label what had been removed under another. It is merely to say that, in any order, there will be the mysteries of hierarchy, since such a principle is grounded in the very nature of language, and reinforced by the resultant diversity of occupational classes. That claim is the important thing, as regards the ultimate reaches of rhetoric. The intensities, morbidities, or particularities of mystery come from institutional sources, but the *aptitude* comes from the nature of man, generically, as a *symbol-using animal*.

Similarly, noting how the Prussian officer had his cultural counterpart in the academic drillmaster whose teaching was like an imperial threat, we might want to deduce all scholastic discrimination from social discrimination. But such a view would slight the principle of ordination essential to the educational process, which inevitably requires a ladder of grading and instruction. The purely "dialectical" motive is real enough here, though forever being burlesqued in the academic "positions of pantomime."

As exclusively institutional explanations mislead us in one respect, so exclusively psychoanalytic explanations can mislead in another. First a dialectical motive implicit in the nature of language is treated psychoanalytically as a mere derivative of psychological motives. Hence, the principle of "self-interference" would be explained wholly as a "sublimation" of psychological drives, whereas these themselves are strongly affected by a purely "formal" situation, the fact that language makes for transcendence, and transcendence imposes distance (a generally dialectical consideration, rather than an exclusively psychological one). Second, psychoanalysis too often conceals the nature of social relations behind the terms for sexual relations. On the first point, what we have said about the way in which institutional explanations ignore the "priority" of the formal element could be applied *mutatis mutandis* to psychoanalytic theories. So let us turn now to the second point, noting how

psychoanalysis, unless properly discounted, can lead us even farther afield, by concealing the nature of exclusive social relations behind inclusive terms for sexual relations.

The sheer dialectics of "justice" strongly invites this error. For justice is the *universalization* of a standard. Hence, if one is made neurotic by *social* discriminations (by the hierarchy of class), translation of the disorders into terms of the universally sexual and the universally familial may, by such speciously universal terms, appeal by speaking in the accents of "truth" and "justice." Instead of saying, "*My class* is the victim of a *social* problem," one can say, in terms of the universalizing required by justice, "We are *all* victims of a *sexual* problem." Since the social problem will have its counterpart in sexual disorders, much "evidence" will be found for such deflection. And the deflected universalization has a "charity" that would be lacking in the social version.

The error is not rectified by a stress upon individualistic aggression, compensation, inferiority, and the like. For individualism acts as strongly as universalism to conceal the "mysteries" of class. Similarly, while a theory of "psychological types" in a sense restores a stress upon class, such classes so fall on the bias across the motives of social hierarchy that they are little more than concealments of it. All such interpretation of hierarchic motives in terms of sexual motives seems to continue, under a new guise, the earlier functions of idealistic mystification.

Or we may at once express and conceal the social origins of a neurosis by attributing it to a "birth trauma." The *exclusive* traumatic accident of being born into the quandaries of a particular social situation is thus seen as the *inclusive* misfortune of having been born at all. A malaise which gets its neurotic intensity from the social structure is thus thought to be explainable obstetrically. The specific, *familial* connotations of *class* are interpreted as the generic, *universally physiological* fact of *birth*.

Thus, in literature, a cryptic style, developed by a person with a social "shame" or "secret" of some sort, might be used as a badge of distinction, yet might also symbolize the "guilt," as were the writer to have suffered or feared some form of social discrimination or judgment, an obsession that would manifest itself furtively in the hermetic confession that was simultaneously a boast. But though this bid for distinction arose from a sense of social stigma, and so requires a rhetorical explanation, the fact that it involves ideas of one's "substance" as member of a questioned "family" or "kind" might then lead the analyst instead to

look for purely *medical* explanations, as were he to derive it from the shock of birth.

There *is* a "universal" lesson here. But it is in the fact that we confront a "hierarchic psychosis," prevailing in all nations, but particularly sinister in nations which are largely ruled by the "dead hand" of institutions developed from past situations and unsuited to the present. In one form or another, it affects every rung of the social ladder, however imperceptible or roundabout its workings may be. "Psychogenic illness" is now perhaps the usual symptom of such "social diseases"—and here again we confront the difficulty in a "universal" term that conceals its genesis. It is no accident that psychoanalysis grew under the shadow of the ailing Hapsburg bureaucracy.

An adolescent, let us say, goes to an exclusive secondary school. It is beyond his parents' financial reach. They strain every resource to send him there. For they have their son's good at heart. And what is their son's "good"? They are thinking, doubtless, of "connections." What they are not thinking of is the fact that, at a time when he is "normally" beset by sexual quandaries, they expose him to a further bewildering set of social quandaries. There are the morbidities of his questionable status, with its pretensions and guilt, that make him oversensitive, either too obsequious or too aggressive, and secretly in doubt where he really "belongs." So they send him to a psychologist, who discovers that all the misgivings derive from infantile relations to his family. Now, unquestionably, such factors are involved, along with the time he got chicken pox, and the time he got caught stealing fruit from a neighbor's garden, and the time some relative in some way startled or disappointed him. In being "born into" a new hierarchy, with all its unutterable magic, in attempting to acquire the suggestive insignia that will make him a new self, he is affected in every particle of his past. But the greater the stress upon such "universal" or "individual" elements, the greater the deflection from the main source of the mystery. You can take it as an axiom: Where the mystery is, there is the neurosis. Indeed, the entire stress upon early childhood experiences, valuable as it is in itself, can deflect by leading one to place in terms of *familial* substance motives that require placement more broadly in terms of *social* substance.

Popular reference to the "inferiority complex" is another instance where a motive which is really of a *class* nature has the deceptive appearances of individuality (and its dialectical counterpart, universality).

An "inferiority complex" is a sense that one's *kind of being* is inferior to another *kind of being* (or is endangered by that other *kind*). It is not merely an implied comparison between the self and another; it is a comparison between what I think I stand for and what I think the other stands for, in the terms of some *social judgment*. No individual could give another individual an "inferiority complex." Without the notion of an audience, an outside observer, to judge of the relation, the most one would feel would be the awareness of a literal inferiority. But there is a wide discrepancy between inferiority and an "inferiority complex." The first is merely a "fact" (a fact about everybody, by one test or another); the second is an *accusation*, in which one passes a social judgment upon oneself, condemning oneself from the standpoint of some real or imagined court of conscience (another variant of the "courtship" theme).

For this reason, persons who have broken away from their class or "race" (as Negro intellectuals, liberal Jews, or Gentiles who have notably altered their social position for better or worse) have more of an "inferiority complex" than persons who remain wholly within the traditions of their community. Those who remain unchanged feel the reinforcement that comes of being one with their kind, in the quite realistic sense, rather than suffering from a partial sense of isolation, through being, in their nature as the "break-away type," somewhat in a kind all by themselves, *sui generis*, except insofar as they meet cronies who, being similarly derived, are somewhat like fellow conspirators. (Recall the many variants in the Bohemian-expatriate literary movement, with the social mystery often taking the rhetorical form of the hermetic, its nature indicated in the formula, *épater le bourgeois*, a perverse way of courtship not fundamentally different from Dodgson's devices for puzzling little Alices.)

The psychoanalytic emphasis seems to be groping for an important distinction which it is not able to make. We have said that man, as a symbol-using animal, experiences a difference between *this being* and *that being* as a difference between *this kind of being* and *that kind of being*. Here is a *purely dialectical* factor at the very center of realism. Here, implicit in our attitudes toward things, is a principle of *classification*. And classification in this linguistic, or formal sense is all-inclusive, "prior" to classification in the exclusively social sense. The "in-

vidious" aspects of class arise from the nature of man not as a "class animal," but as a "classifying animal."

We recall, for instance, a parlor game in which people were classified according to two antithetical groups of nonsense syllables. Say, for instance, they were distinguished not as "progressive and conservative," "extravert and introvert," or "bourgeois and Bohemian," but as "Vizzles and Vozzles," or "Sliffs and Smoooves." Then various members of the party took turns in making up lists of the traits that characterized each such "class." Finally you would get confirmed Vizzelites who were fanatically set against Vozzlians, and Sliffists that were almost exalted in their detestation of Smoovies.

Unquestionably, even while burlesquing the "hierarchic psychosis" to which people are prone, the game was one more indication of "rage for order." That is, even the playful use of nonsense syllables derived piquancy from the animus of "invidious" social situations that really did form the background of the game. But the initial workability of mere nonsense syllables indicates a purely *formal* ground, implicit in the rationality of *homo dialecticus*, a generic aptitude for classification wherein social classification would be a special case.

When psychologists seek to derive human institutions from the nature of man, rather than deriving the nature of man from his institutions, they are apparently moved by the feeling that, as with the instance of the nonsense game, the pressure of institutions alone could not account for the entire expression. But when they looked for "priority," they sought it in the "unconscious-irrational," a psychological source, rather than in the *dialectical*, a formal source. And their rich contribution to the study of symbolism can thus mislead, if it causes us to treat formal logic as merely derivative from psycho-logic.

In our projected *Symbolic of Motives*, we hope to show, by analysis of Freud's work, how many logical and dialectical principles are, by his own account, involved in the operations of the dream. These elements are "prior" to dream life insofar as they are the basis of all "rational" thinking as well. But while psychologistic accounts of human motives seem, in their important stress upon symbolism, closer to the origins of *homo dialecticus* than institutionalist explanations are, we must discount Freud's own vocabulary somewhat; otherwise we cannot appreciate his great prowess as a dialectician, or note how well

his analysis of the child's early experiences within the family reveal the operations of the hierarchic motive.

Go through the fantastic list of erotic aberrations in Krafft-Ebing's *Psychopathia Sexualis*. Examine his case histories of those many perverse sufferers with whom (as the translator and editor, Victor Robinson, puts it) "the ability to enjoy or perform the sexual act, in the normal manner, appeared to be the most difficult of the arts." Look there for evidence of the hierarchic motive. And does it not show immediately, in that vast thesaurus of dominance and submission, with the many intermediate variants? Note the odd identifications whereby one seeks to get, roundabout and at a distance, what he would not take simply and directly. Note the recondite "nobility" in the cult of vile things. Consider how abandonment to forms of sexual expression that society deems degrading could be at once a rebellion and a self-accusation, a morbidly tense acceptance of the very judgments by which one refuses to be bound. Consider the twisted beseechments, as with "stuff-fetichists dominated by a shoe or a handkerchief," or "lovers of fur and velvet," or "pageists," entranced by "the idea of being a page to a beautiful girl." Stories of lynchings make clear to us the hierarchic motive in fantasies and acts of sexual violence—and could we not see the same in "sadists who hurt their partners, masochists who thrilled at the sight of a whip," or in "*frotteurs* and *voyeurs*, *renifleurs* and *stercoraires*," while a gloomy groveling, as were one to tell oneself meaner things about oneself than an enemy could think of, would surely beset the "slaves of scatology, defilers of statues, despoilers of women and children." Necrophiliacs, paedophiliacs, gerontophiliacs, satyromaniacs, nymphomaniacs—for whatever degree of physical eros there may be in the motives of such, must there not be very many degrees of the hierarchal? Here one finds all sorts of unnatural things, being sought in unnatural ways. Why, then, should they be treated as deriving primarily from natural appetite?

All these are such antics as Diderot would call "positions of pantomime." They are grotesque forms of social courtship. And you'd come closer to the truth if you called them remote variants of pure persuasion (like virgin-worship, or like poems proclaiming the frigidity, cruelty, aloofness, or infidelity of mistresses) than if you confined your explanation to a purely sexual source.

Both psychoanalytic and institutional accounts indicate important sources of pressure for the *animus* behind a given expression. Resources of classification, of abstraction, of comparison and contrast, of merger and division, of derivation, and the like, may characterize the thinking of man *generically*, over and above the nature of his social or personal problems. But his social and personal problems provide the incentive for the particular emphases of his expressions. You are not finished when you have analyzed the formal or dialectical devices implicit, say, in a doctrine of "white supremacy." The "pure persuasion" of the form is frail indeed, as compared with its localized rhetorical application. Psychoanalytic and institutional criticism is needed, to reveal the doctrine's nature as a "scapegoat mechanism" for flattering a sick psyche by proclaiming the categorical superiority of one's "kind," and by organizing modes of injustice that are morbidly considered advantageous to the conspirators as a class.

Our point is, however, that the urgency of such explanations must not be allowed to conceal the full scope of the motivational recipe. Otherwise, rather than being the analysis of rhetorical partisanship, the explanation itself is rhetorical (whereas in its completeness it would be dialectical). But by systematically retreating to the realm of "pure persuasion," we attain a degree of generalization which permits us to include as elements of rhetoric both psychological and institutional motivations (that is, motives in agent and scene respectively). And insofar as "God" is the Term of Terms in dialectic, one also thereby has easy access to the use of theological motives in rhetorical utterance (including the rhetorical use of naturalistic words for the ultimate scene).

For this very reason, you can expect "pure persuasion" always to be on the verge of being lost, even as it is on the verge of being found. And so, to talk about it by citing particular examples of rhetoric is always to find it embodied in the "impurities" of advantage-seeking. For even though the ultimate form is but that of speech relating speaker and spoken-to, this persuasive relation is in essence "courtly," hence involves communication between hierarchally related orders. True, the relation between the two orders need not remain fixed. Thus, as regards monetary tests, the artist who relies upon smartness as a mark of "urbanity" may be "socially inferior" to the "ideal public"

he is courting. Yet he is "professionally superior," and courts as an "ideal public" many persons whom he would unquestionably despise in the particular. Yet again, as soon as you thus set him up, you must recall (as with the Arabian Nights relation) that the artist-entertainer is the servant of the very despot-audience he seeks to fascinate (as the spellbinder can tyrannize over his audience only by letting the audience tyrannize over him, in rigidly circumscribing the range and nature of his remarks).

Our mention of an "ideal audience" itself indicates how the simultaneous gain and loss of pure persuasion complicates a Rhetoric of Motives. Symbolically, the "pure exercise" of art for art's sake can become furtively and suicidally allied with motives ranging anywhere from castration to impotence, masturbation perhaps being the golden mean between them. An artist's courting is not just an address to others. His communicative act is subtly infused with motives of ordination that need not arise from without. A particular audience may be but a pretext, itself the symbol of a transcendence within himself (or, more accurately, a transcendence deriving from the nature of symbols as such). Even the artist who "writes down" for big money is thus motivated "ideally," in that the money represents for him the principle of ordination. It has often been said that a large amount of leisure is necessary for the high development of a culture. The statement is usually interpreted in a quantitative sense; for obviously, the society's ability to produce necessities must be great enough to permit a high expenditure of "man hours" on other than biologically or economically necessary work. Yet the analysis of "mystery" as a motive in ambition suggests that the element of "quality" has been a greater incentive. The quantity of extra productivity provides the physical conditions that allow for much concentration on economically unnecessary work. But whatever might be the incentives to "pure" creation in a truly equalitarian society (or rather, in a truly equal society, for equalitarianism is but an idealistic denial of actual inequality), the goad to ambition emanating from the idea of leisure as a privileged, "godlike" attribute has in the past come from the hierarchic structure of society (leisure being the condition antithetical to slavery).

Often artists are called childlike, "regressive." But there is also something childlike in the role of audience as tyrant—and a child-audience is perhaps the most tyrannical of all. (Thus, a teacher of

children once told us of a recurring nightmare: She dreamed that, while she was talking to her class, they rose in a body and left the room.) In Dodgson's case ("the child as swain," according to Empson's formula), the entertainer could playfully punish the tyrannic child-audience in the very act of amusing her: his provoking social "mysteries" could serve this double purpose. As courtship, his communication was too essentially "standoffish" to be sexual; that element derived in part from its nature as social (intercourse between youth and age seen in terms of intercourse between "quality" and the vulgar, though this in turn was expressed grotesquely in reverse, the politeness being implied in the rudeness). But the *purely* rhetorical motive was in appeal for appeal's sake, in the "absolute summons" that would not know what to do with an audience who responded to the summons on any but the symbolic level.

Transferring the child-audience-tyrant relation to the realm of practical relations, we can see how the liberal child cult can work in connection with a sense of "substantial" inequality (through whatever form of discrimination, actual or feared, it may arise). The relation between the parents (as members of the "lower" or "subject" class) and their child (as "free") makes the child simultaneously one with them, yet a vessel of the major attribute identified with the "superior" class. The parents' courtship of the child, in allowing the child to be a "tyrant" in the home, is thus roundabout an ideal manifestation of the very hierarchic principle under which the parents suffer. The child, in being at once theirs and courted, simultaneously represents both ends of the hierarchic ladder.

The magic of virtue may also lurk about the edges of such public order made intimate. (By the magic of virtue we have in mind such motives as are expressed in Milton's "Comus," in the passages on the power of chastity to subdue wild beasts, a power that may be metaphorically true at least in one sense: If wildness in beasts stands for tempestuous erotic zeal in men, and if chastity in women stands for sexual frigidity, then truly "chastity" might dampen the ardor of "wildness.") The implied magical equivalent lurking beneath the "liberal" treatment of the child would derive from the fact that the parents, in establishing a pattern of mild courtship, "deserved" the same for themselves (though the sheer *imitation* of a way, the observing of it through sheer "esthetic consistency," is "prior" to its magical

"use"). In any case, one has "ambivalence": the child, as their flesh and blood, represents their "inferiority," while at the same time it gets the deference they must show to their "superiors."

Recall Carlyle's equating of tools and symbols. He had much more than a metaphor to justify him. The high development of invented instruments was impossible without a corresponding development of language. And more formally, the kind of thinking that uses tools to make tools depends upon a peculiarly human "rationality" two removes from the nonsymbolic. This is the capacity for words about words ("thought of thought"), the "reflexive" function that modern idealists treat as the critical step from "consciousness" to "self-consciousness."

One might with some justice consider an animal's sounds and postures as "words about things," or about situations. One might say that such mimesis has the elements of grammar, rhetoric, and symbolic. They would be symbolic in their expressiveness as statements of attitude, rhetorical in their nature as threats and calls. And as for grammar, they "substantially" translate their past and future tenses into the behavioristic present, like a dancer. Thus, the dog dances "I will eat" by salivating now, and "I have eaten" by curling around three times now and settling himself to sleep. But (and we are obviously boasting) the dog cannot discourse about his discourse, cannot talk about his grammar, rhetoric, and symbolic. Similarly, all animals use tools in the primary sense. But only humans are tool-using in the secondary sense (as when external agencies are used to produce other external agencies). Thus, technology depends upon kinds of intuition and tradition that are impossible without the dialectic of "rationality."

Word-using is prior to tool-using even in the obscenely punning sense (and that too is always something to be considered, when discussing human motives). The emergence from infancy into word-using precedes by many years the emergence into sexual potency (hence the "polymorphous perverse" nature of infantile sexuality becomes interwoven with the power of symbols long before clear and direct sexual purpose has developed; and when it does develop, it must accommodate itself not to the "glandular situation" alone, but to the many years of symbolic practice that preceded it).

So, all told, though there are respects in which words and mechanical inventions may be classed together, as instruments ("weapons"), there are also important respects in which they must be distinguished. At-

tempts to divide people into "artisans" and "priests" have their ground in this distinction. It is at the basis of the distinction between the practical and the esthetic (bourgeois and Bohemian). Thus, *homo faber* (tool-using) would seem to come from different sources than *homo dialecticus* (word-using). But by the time you get to complex civilized conduct, the distinction becomes quite obscured. Priestcraft is often a very practical business, as also its secular variants in politics, journalism, and finance. Conversely, there is always a wide range of symbolic elements motivating conduct on its face practical.

And these considerations allow for a distinction between verbal productive forces (the nature of "rationality" or "human consciousness") and the "forces of production" in the economic sense (tools invented by operations of the human brain and transmitted with the help of vocabulary).

"Man" arises out of an extrahuman ground. His source is, as you prefer, "natural," or "divine," or (with Spinoza) both. In any case, the scene out of which he emerges is *ultimate*. And in this respect it must be "super-personal," quite as it must be "super-verbal." For it contains the principle of personality, quite as it contains the principle of verbalizing. The distinction between personal and impersonal, like that between verbal and nonverbal, is scientific, pragmatic, and thus is justified when our concerns are pragmatic. But from the standpoint of ultimate speculation, there must be an *order* here: First, there is "nature" in the less-than-personal sense; next, there is the "personal" distinguished from such "impersonal" nature as an idea of something is distinguished from the thing. But ultimately there must be nature in the "over-all" sense; and nature in this sense must be "super-personal," since it embraces both "personality" and "impersonality."

Now, though invention of instruments is impossible unless the laws of nature in the less-than-personal sense are obeyed, it is likewise impossible, if attributed to scenic conditions alone, in the restricted meaning of scene (the "less than human," or the kind of nature that exists when the human, or personal, is deducted from it). The element of personality or humanity (agent and his acts) is the new secondary condition that necessarily interposes itself between the natural scene and the invented agency. No one expects our machines to go on inventing themselves after the human race is extinct, even though in the meantime they are doing much (as a mode of transcendence) to remake us,

for better or worse. This necessary interposition of the human agent between scene and agency is what we have in mind when we say that "words" are prior to "tools," that *homo dialecticus* is more fundamental than *homo faber*, though the inventions of *homo faber* provide so overwhelmingly the distinctions of property and class that give animus to man's dialectical operations.

A Grammar of Substance was needed, at the very basis of human thinking, to shape traditions of living and thinking whereby a man can be induced to identify himself with the cause of some figure whom he has experienced only by hearsay, through the daily word-slinging of the news. But when thus "grammatically" and "symbolically" considering himself consubstantial with such a figure (a figure that is for him but a purely verbal creation but supposedly represents his interests) he gets the zeal of such identification from conditions of property and social status that were shaped by the economic forces of production. This more recondite development (from words, to tools, to words for social "substance" arising out of tools as property) is responsible for the animus in the logomachy ("cold war," an expression commending itself to the frigidity of old men, but unfortunately, with younger men, suggesting ideas of "warm" and "hot" war, and then finally, in accordance with the intermingling of Mars and Venus, a "shooting" war).

If you insist, we'll abandon, for argument's sake, the notion that nature is "super-personal." The argument is based on the assumption that there is such a thing as "personality" in the human realm. And when you get through dissolving personality into the stream of consciousness, or into dissociated subpersonalities, or into "conditioned reflexes," or into appearances of substance that derive purely from such extrinsic factors as status and role, there may not seem to be any intrinsic core left. So we'll retreat to our more easily defensible position: that nature must be more-than-verbal. For in its totality it encompasses verbal and nonverbal both; and its "nonverbal" ground must have contained the "potentiality" of the verbal, otherwise the verbal could not have emerged from it.

Arguments about nature as "more than personal" could then be protectively reframed and still claim enough for our purposes: We could say simply that, since such a view of nature as "super-personal" is a "natural conclusion" of dialectic, then it is an important ultimate trend

of thought which must figure as a "lure" in rhetoric. An ultimate "error" is as important in rhetorical appeal as an ultimate "truth." So in either case we should consider the "dialectical proof of a super-personal ground of all action," because of the relation between rhetoric and dialectic. For no expression can be more profoundly appealing than a rhetoric which follows in the direction of a perfect dialectical symmetry. Suasion is thus "freest," most "edifying," when it embodies "the symmetrical necessity for the existence of God," though some lovers of such symmetry may insist that their god be named Atheos.

However, though our discussion of "pure persuasion" has brought us to the rhetoric of theology, we must again emphasize that "pure persuasion" in itself is not to be equated with "religious" persuasion. Pure persuasion is disembodied and wraithlike; but the benedictions and anathemata of religious persuasion are tremendously sanguine, even bloody. Consider the urgency of the Apocalypse. No bull fight was ever more gory, no Inquisition more eager to terrorize. "In righteousness he doth judge and make war." And punishments are heaped upon punishments for those serving the whore of Babylon, who "glorified herself" and "lived deliciously," until the "merchants of the earth" had "waxed rich through the abundance of her delicacies."

Does not the whole of Revelation swing about the resonant eighteenth chapter, where the voice cries, "Babylon the great is fallen"? And is there not a lovely tone of lamentation here, commingled with the gloating of vengeance? "Alas, alas, that great city Babylon, that mighty city!" Read it carefully, the eighteenth chapter. The prophet is condemning to the "second death" a city that looks surprisingly much like New York at its best. If there were less stench and more fragrance, less noise and more music, you'd have not New York but Babylon the Mysterious, as described in this chapter commemorating its destruction.

Surely the saint is visiting these horrors upon persons no more loathsome, say, than a would-be poet, or ex-poet, now working for an advertising agency, or for some publisher of commercial magazines. (All that is left of his early literary promise is a collection of first and rare editions. Preferably they are books with uncut pages. For here would be a remote variant of virgin-worship, a few secular traces of adolescent religiosity. We should also note, however, a mild renewal

of religious interest in him, both for esthetic reasons and as a matter of good business, a neat combining of the "sacrificial" with the "acquisitive," as the collecting of firsts had been too, since he piously got for himself the vessels of the forbidden-virginal.)

Apparently the sin of Babylon was but in being a typical great metropolis. It was moved by the pleasant spirit of parties in a penthouse, drinks served expensively in a high place, to the accompaniment of dance music over the radio, with a girl arranging unobtrusively to spend the night after the guests had departed, for the delight of a man deemed potent in office. The mystery was reduced to sexual terms, there being perhaps more dramatic incentives for such translation in those days of sacred prostitution than now, when men are given uneasily to love-among-the-machines. Then "fornication" had much richer connotations, being recognized as not merely the satisfying of a sexual appetite, but as pious devotion to a rival god. The theme had been introduced early, in the references to "that woman Jezebel" who had cajoled members of the church in Thyatira "to commit fornication, and to eat things sacrificed unto idols." Thus, devotion to Babylon as a whore was devotion to Babylon as a god, an ultimate step in a rival order of motives. It was "reverence" expressed in sexual terms, and reverence among peoples who habitually made social reverence and religious reverence identical, in calling their emperors divine.

Yet as the recital of torments for the damned accumulates, we begin to wonder. The sinner we have spoken of, the well-to-do advertising man, the flower of metropolitan clericalism, would devoutly repent at the first faint rumble of the divine thunder. But the evildoers of the Apocalypse are almost magnificent in their refusal of heaven. Despite the mounting series of horrors and terrors to which they are subjected, one by one, with skilled husbandry on the part of the avenger, and with superb dramatic spacing on the part of the visionary (note, for instance, how, having established our expectation of seven calamities at the breaking of the seven seals, and having quickly run through six, the author interposes a whole chapter of delay between the breaking of the sixth seal and the breaking of the seventh), despite their total inability, in their human frailness, to strike back against the awesome tortures which an all-powerful Lord of All Creation is visiting upon them, they persist in their blasphemies.

Rhetorically, their perverseness offers some justification for continuing the torture. Had they begged to be forgiven, we with our limited understanding of cosmic justice might have been tempted to wish that the Lord would make peace with them. But by continuing to blaspheme even as they cook, they seem more to deserve the cookery. Symbolically, the saint also reads into them his own powers of resistance. He knows what sufferings he would undergo, as testimony to his God; and with unconscious generosity he imparts to the enemy a similar magnificence of motive, assuming that the ad-writer or newscaster of Babylon would testify by actions and passions of the same ferocious zeal.

Yet there is another point to note here. In these eschatological questions of reward and punishment, and of praise to a God of Wrath (the most O.T. spot in the N.T.) we realize that the representatives of Babylon are members of an alien and menacing order. Chapter 18 makes us see that, however frail they might be, as compared with the God of heavenly reverence, their claim upon men's social reverence had been as great as that of all our industrialists and financiers combined. Hence, the city was a menace, not by reason of the individuals in it, but through its *ordination*. And in seeing the mild Babylonian enterprisers as members of that rival ordination, the earnest saint thought of them as persisting to the last in their blasphemies. For in a sense they would persist, vowed to their order until Babylon had fallen, and the New Jerusalem had risen in its place.

We have talked of the hierarchic principle being represented in terms of the head. But particularly in a myth revealing the nature of first and last things, it can also be represented "pastorally" by the least. Or the most efficient reduction of all would be an image containing both ideas: the sacrificial king who is, in one figure, the bleeding, victimized lamb and the victor to whom all do obeisance. Here, the same ordination is represented by bringing the highest and lowest rungs together.

Looking at examples of religious expression, you unquestionably find the lineaments of "pure persuasion" there, as with St. Augustine's use of the epideictic virtuosity cultivated during the "second sophistic" of pagan decadence. Or, considered as an object of pure persuasion, Dante's Beatrice would be not woman idealized, but rather the absolute audience realized. And likewise a prayer might be pure court-

ship, homage in general, the ultimate idea of an audience, without thought of advantage, but sheerly through love of the exercise.

Yet no material world could be run on such a motive, not even a world genuinely supernatural in its theory of motives. "Pure persuasion" is as biologically unfeasible as that moment when the irresistible force meets the immovable body. It is what Eliot might call the "dead center" of motives. It is the condition of Santayana's transcendental skepticism, where the pendulum is at rest, not hanging, but poised exactly above the fulcrum. It is the change of direction, from systole to diastole, made permanent. Psychologically it is related to a conflict of opposite impulses. Philosophically, it suggests the plight of Buridan's extremely rational ass, starving to death because placed between two exactly equidistant bales of hay. It is the moment of motionlessness, when the axe has been raised to its full height and is just about to fall. It is uncomfortably like suspended animation.

Theologically or politically, it would be the state of intolerable indecision just preceding conversion to a new doctrine. Less exactly, for our purposes, it is the pause at the window, before descending into the street.*

Rhetorical Radiance of the "Divine"

I. HENRY JAMES ON THE DEITY OF "THINGS"

IN HIS preface to *The Spoils of Poynton* Henry James tells how, one Christmas Eve, before a "table that glowed safe and fair through the brown London night," he heard a remark which he promptly recognized as the "germ" of his plot. It involved a quarrel between a mother and son "over the ownership of the valuable furniture of a fine old house just accruing to the young man by his father's death." He saw this as a "row . . . over their household gods." And he valued the situation, he says, because of

the sharp light it might project on that most modern of our current passions, the fierce appetite for the upholsterer's and joiner's and brazier's work, the chairs and tables, the cabinets and presses, the material odds and ends, of the more labouring ages. A lively mark

*The closing sentences were originally intended as transition into our section on *The War of Words*. But that must await publication in a separate volume.

of our manners indeed, the diffusion of this curiosity and this avidity, and full of suggestion, clearly, as to their possible influence on other passions and other relations. On the face of it the "things" themselves would form the very centre of such a crisis; these grouped objects, all conscious of their eminence and their price, would enjoy, in any picture of a conflict, the heroic importance.

Later he resumes:

The real centre, as I say, the citadel of the interest, with the fight waged round it, would have been the felt beauty and value of the prize of battle, the Things, always the splendid Things, placed in the middle light, figured and constituted, with each identity made vivid, each character discriminated, and their common consciousness of their great dramatic part established.

We dwell on these passages because we consider them a key not only to this particular book, but to James's motivation as a whole. Glancing over some of the tenser expressions scattered through his preface, we find:

Vital particle . . . grain of gold . . . subtle secrets . . . madness . . . zeal . . . mysteries . . . tiny nugget . . . the table that glowed safe and fair . . . the *whole* of the virus . . . in a flash . . . glimmered . . . builds and piles high . . . blocks quarried in the deeps of his imagination . . . household gods . . . eminence . . . heroic . . . great array . . . exquisite protection . . . the felt beauty and value of the prize of battle . . . placed in the middle light, figured and constituted . . . their great dramatic part . . . the general glittering presence . . . the gleam of brazen idols and precious metals and inserted gems in the tempered light of some arching place of worship . . . romancingly . . . wondrous . . . in fine . . .

We should have the aura of these terms in mind as we read later:

Yes, it is a story of cabinets and chairs and tables; they formed the bone of contention, but what would merely "become" of them, magnificently passive, seemed to represent a comparatively vulgar issue. The passions, the faculties, the forces their beauty would, like that of antique Helen of Troy, set in motion, was what, as a painter, one had really wanted of them, was the power in them that one had from the first appreciated.

This word, "appreciated," leads into his next development. Thus, on discussing how he might introduce human characters into this drama of Things, he comes upon a typical Jamesian solution, his recipe for the character of Fleda Vetch. One must "lodge somewhere at the heart of one's complexity an irrepressible appreciation," he

says, and "from beginning to end . . . appreciation, even to that of the very whole, lives in Fleda. . . . The 'things' are radiant, shedding afar, with a merciless monotony, all their light, exerting their ravage without remorse; and Fleda almost demonically both sees and feels, while the others but feel without seeing." She is likewise said to be endowed with "the free spirit," which is "always much tormented," and by no means always triumphant, and is "heroic, ironic, pathetic."

We could not say that his references to "mysteries," "household gods," "place of worship," and the like are merely opportunistic and negligible. Nor should we, on the other hand, treat the material "Things" as though he meant them to be endowed with true divinity, like sacred objects on the altar of an Almighty God. The second interpretation would seem by inference to accuse James of blasphemy. The first would make of us esthetic blasphemers, in failing to give the novelist credit for his artistic scruples. Yet clearly these household Things are also Spirits; or they are charismatic vessels of some sort. And Fleda is a rare character who can feel the magic of their presence. The quarrel over heirlooms, desired as a testimony of status, attains a higher dimension, as James finds in the objects a glow that can place them in some realm or order transcending the quarrel as such. Hence, though the preface does not tell us just what mysterious, radiant power they do possess, can we not "socioanagogically" see here an "enigmatic" signature of the hierarchic motive?

2. "SOCIAL RATINGS" OF IMAGES IN JAMES

In James's preface to *The Spoils of Poynton* we find the ground for the statement of policy regarding "socioanagogic" criticism in general. Yet we still do not have an exact procedure for disclosing the hierarchic value of particulars.

We can show how this further step might be contrived, by examining and reapplying some passages from Austin Warren's exceptional essay on Henry James in his book, *Rage for Order*. The entire book, by the way, is much to our purposes, since it is predominantly concerned with hierarchy, both religious and secular. On nearly every page Mr. Warren makes some observation which we could profitably borrow here. His remarks on the theme of bureaucracy in Kafka, for instance; or his suggestion that the appeal of astrology for Yeats "lay

in the honorific connection astrology establishes between man and nature and in its imprecise determinism of the individual and the state"; or his analysis of Pope's writings on society as a "wonder"; or his reference to "the characterology (or perhaps hagiography) of James's youth."

The discussion of James's late novels leads to exactly the kind of pontificating device we require. And to make our point, we shall combine portions from several passages:

The Jamesian equivalent of myth lies . . . in the metaphors which . . . reach their high richness in *The Bowl* and *The Ivory Tower*. . . . Recollected images become metaphor. For years James had traveled diligently in France and Italy, written conscientious commentaries on cathedrals, chateaux, and galleries. Now people remind him of art, his heroines, almost without exception, are thus translated. . . . Some embarrassment prevents similar translation of the heroes into paintings or statutes; but the Prince (who is bought, after all, as a work of art and appraised by his father-in-law with the same taste which appraised a Luini) can scarcely be described except out of art history: by way of representing the superior utility and weight of the male, James renders him in architecture. . . . The obvious errand of these analogies is honorific; they belong to the high and hallowed world of "culture. . ." Unlike his Prince, who "never saw . . . below a certain social plane," James had looked observantly, in his days of "notation," at zoos and aquariums and circuses; and he remembered the crowded perceptions of "A Small Boy" in a remote America. . . . Mrs. Newsome is massive because she has no imagination. She rests, sits, *is*—a fact without resilience. Others, the imaginative, must adjust, accommodate. . . . If Philistines are to be "imaged" as inflexibly massive, metallic (unimaginative), the children of light owe their erect posture, their equilibrium, to their flexibility. They summon up recollection of ballet dancers, show people, brave ritualists who perform, upon exhibition, feats of persistence and agility. . . . In *The Sense of the Past*, the most "imaged" relation is between Ralph Pendrel, American introspective, and the blunt, massive, extraverted Perry Midmore, his contrary. . . . Perry has the advantage of not being "cultured": he trusts, animal-like, to his instincts, scents the presence of the clever and alien "as some creature of the woods might scent the bait of the trapper," etc.

Through many pages, Mr. Warren refers to the particular images by which James places each of his characters for the reader. Then, looking through this list, we see that, for our purposes, *we need but*

reverse the direction. Where James has used an image to build up a character whose social and moral status is clearly defined in the book, turning things around we can interpret this known status as a hierarchal placement of the image. We thus have the bridging device (or "pontification") that will unite moral and social hierarchies with the natural and artificial objects that James treats as their equivalents. Hence we can unambiguously and methodically disclose the hierarchal judgment implicit for James in a given image.

We might thus perfect a method for disclosing the "hierarchic content" of objects, showing the difference between their perception in art (with the peculiar vibrancy that accompanies it) and the purely empiricist or psychological kinds of perception.

3. RHETORICAL NAMES FOR GOD

But what of those persons who believe that, under some conditions, men may establish a truly mystical communication with an ultimate ground of existence, behind or beyond the beautifying mists of social status? Would there still be room for a belief that natural objects are signatures of a celestial hierarchy too, infused with its motives and deriving their glow from it?

It is conceivable that, through the "infancy" (or speechlessness) of body and mind, there might be communication with elements that are, directly or indirectly, communicant with the ultimate speechless ground of things. Yet even if we grant the possibility of such mystic "revelations," we should ask ourselves how much of "divinity" can be explained neurologically, how much linguistically, and how much "socioanagogically." We should account for as much as possible by these three routes. Then God, genuinely transcendent, would be sought in the direction of whatever was still unaccounted for. The enigma of creation; the immensity of infinite and infinitesimal; love, patience, delight—here could be sufficient signs, perhaps, for most of us. But they are not enough for mystics who are content with nothing less than the conviction that they are God, that they have actually been one with God.

However, even if we grant them their claim, it still remains a fact that we should seek to account for as much of the mystical experience as possible in naturalistic terms. For the mystics have bodies; and

other bodies, housing tenants who have not been officially recognized as *bona fide* mystical persons, manifest some natural symptoms like those of the "true" mystics. The area of overlap, then, is presumably not the area of the true revelation. Hence, even one who believed in the true revelation should be willing to look for as many naturalistic explanations as possible, since these would be the basis for a proper *distinction* between natural and supernatural motives.

But there is a consideration still more relevant to our purposes. Even if you grant the distinction between natural and supernatural motives, there is still the drastic fact that the power of rhetoric may arise rather from the *confusion* between the two orders. In his *Art of Rhetoric*, Aristotle noted how we may build up a character by imputing to him the virtues that most nearly resemble his vices, as when we call the foolhardy courageous and the cowardly cautious. And the rhetorical use of religion as an instrument of politics depends upon this very ambiguity. For the priest identifies some questionable secular faction or cause with a transcendent order held to be beyond question. Or consider the radio hack who, in a journalistic idiom that would be an insult even to the devil, praises the most bluntly imperialist of our ambitions as "spiritual," and presents world-wide expansion for bigger profits in terms of a holy war between the valiant armies of God and the vile hordes of Evil. The vulgarity of every word he says proves him to be about as spiritual as the machine out of which his voice is being projected. He is but a function of that machine, and he does the job he is hired for. Those to whom religion means mainly hate are not very exacting as regards the provocations to which they will respond.

But, because of the many "god-terms" that dot men's thinking constantly, most of such rhetoric is profoundly genuine. Dionysius the Areopagite wrote *On the Divine Names*. And a companion treatise, *in usum rhetoricae*, might consider the many declared and undeclared synonyms for God, or rather, for the extension of "God" into the area of "god-terms," generally. Thus, somewhat at random, we offer this list:

GOD: The ground of all possibility; substance; nature; history; society; necessity; mind; consciousness; self-consciousness; truth; *genius loci*; efficient cause. Title of titles; over-all motivation (hence, ultimate generalization, reduction, abstraction); principle of language or

dialectic (logos); idea; center, circumference, apex, base (preferably all at once); unclassified, unfiled, miscellaneous, "All." Principle of hierarchy; any person, thing, or situation infused with the hierarchic motive (hence monarch, nobility, or people, as variously summing up or standing for the hierarchic order); hence, authority or resistance to authority; reason; object or source of reverence ("Your Worship"), fear, love, desire, justice; principle of property, privilege, status, Parent or principle of parenthood; principle of familial or social cohesion ("consubstantiality" and "communication"); authority; counterauthority; nation; "race supremacy"; the city. Vocation; calling; hence, science, art, technology, business; hence, laboratory, studio, real estate, counting house, money, the expedient. (The Protestant stress upon the religious motive in secular work is a notable bridging of the two orders.) Principle of action; hence "personality" (grounded in a "super-person"); ideal, plan, purpose; final cause; soul; freedom (hence, free market); conscience; duty; ought; good; grounds for doing what one wants to do; the opposite of what one wants to do; fulfillment (hence, "wish-fulfillment," hence wish, hence striving, hence absence of fulfillment, hence compensatory name for frustration); rest, end of action; beauty; the universal gerundive (maximum generalization of the to-be-done, a meaning closely related to role, hence to hierarchy). Death (in such good words as salvation and immortality); an act's "perfection" would be its "dying," its "finishedness," hence death relates to action insofar as a thing's end is its perfection. (See Pico on *teleutein*, as finish, die.) Unconscious; sleep; the implicit; the unexpressed; the to-be-expressed; the inarticulate; infancy; intuition; "imagination"; beyond-the-rational; insanity; neurotic compulsion experienced as mystic devotion (piety either in yielding or in inability to yield); natural motives (the nonverbal, hence "irrational," nutrient, sexual, excremental, seminal); any natural forms (including states of mind to match), as fire, thunder, power, calamities, mountains, plains, sea. A function of prayer (object of appeal of last resort); generalized principle of the audience; pure persuasion. Principle of rebirth; hence, principle of change or of substratum beneath change. "Evil" in disguise. An honorific name for oneself. A slogan of the Extreme Right. "Nothing" (with this reservation: Symbolically, "nothing" will equal something, though the referent may be dialectical rather than positive). Clash

of opposites; resolution of opposites; synthesis of various motives felt but not clearly differentiated (Christ as divine pontification, as god-man, allows for range whereby God can be identified both with victim and victor).

The Romans knew that you could get a god merely by taking an adjective and transforming it into an abstract noun. (One should add, perhaps, that the noun would have in it the implications of an iterative verb.) And particularly, they would detach some attribute from another god, and set it up as a separate divine abstraction. Fides, Libertas, Victoria, Virtus, Felicitas are "instances of close connexion of abstract deities and adjectival cognomina." (*Encyclopaedia of Religion and Ethics*. Article on "Personification.") Thales: "The world is full of gods." Kafka, *The Castle*: "Does not the least degree of authority contain the whole?"

A poet's images, then, might be "enigmatically" infused with the spirit of either hierarchy. Or like the god-man of the Christian myth, or Carlyle's Clothes, or Keats's Grecian Urn, they could be "pontifications," for bridging the two orders.

4. THE "RANGE OF MOUNTINGS"

Aquinas says that the object of faith can be considered in two ways (*dupliciter*): (1) from the side of the thing believed (*ex parte ipsius rei creditae*); here the object of faith is simple (*aliquid incomplexum*); (2) from the side of the believer (*ex parte credentis*); here the object of faith is complex (*aliquid complexum*). Applying this pattern of thought to the symbols of poetry, we note that the symbol, while in itself "uncomplex" (the simple symbol), may readily be broken into various motivational strands, if approached *ex parte critici*.

The many ramifications of this subject could be studied better under the head of Symbolic than here. But because of our special stress upon the "hierarchic motive" in rhetorical identification, we might here consider a possible thesaurus of meanings in the symbol of mounting, either the act, or its corresponding image (for a mountain would be a kind of static mounting, the act congealed into a set design).

First, there is the purely "kinesthetic" appeal: the meaning of height (and depth) as experienced by a kind of being to whom climbing is both an effort and an exhilaration. Here too would be "em-

pathic" responses as Coleridge noted (*Anima Poetae*), in considering how the eye was contented by running along the lines of a ridge:

One travels along with the lines of a mountain. Years ago I wanted to make Wordsworth sensible of this. How fine is Keswick vale! Would I repose, my soul lies and is quiet upon the broad level vale. Would it act? it darts up into the mountain-top like a kite, and like a chamois-goat runs along the ridge—or like a boy that makes a sport on the road of running along a wall or narrow fence!

This is a jotting of the same Coleridge who wrote:

The sot, rolling on his sofa, stretching and yawning, exclaimed,
"Utinam hoc esset laborare."

"Would that this were work!" Putting the two passages together, do we not glimpse precisely the elation in the purely imaginary act he is noting? By the paradox of substance, such ideal identification with the mountainous mass gives us in one "moment" both an imaginary idea of huge effort and the effortlessness of sheer indolence.

Coleridge's cult of the "impulse," as aggravated by his yielding to the euphoria of opiates, would make him particularly susceptible to such an appeal, where there is no physical strain, but the massiveness and weightiness of the scene envisioned are like a great burden borne with infinite ease.

Close to this purely kinesthetic appeal, yet obviously involving other motives as well, is the climbing of the Alpinist. We here have to do with "Faustian" kinds of fascination. While involving physical dangers and exertions, they seem to contain symbolic ingredients that themselves require "anagogic" or "socioanagogic" explanation. We have read descriptions of mountain-climbing which seem almost mystical, perhaps because the act itself sums up, in a physical operation and its corresponding states of mind, the various orders we are here listing as ingredients in a hypothetically full symbol of mounting, as it might figure in a "compleat poem." Mountain-climbing, as a symbolic act, is done in answer to a call. While carrying out an "attitude" in the most literal way possible (as were you to "do a poem" on murder by actually murdering someone), its motives are wholly "esthetic" (the opposite of the utilitarian or practical) as with a Gidean criminal.

Psychoanalysis, and popular speech, remind us that there is also a

sexual mounting. Its most monumental form is perhaps in the notion of the Venusberg. (Translated literally into Latin, "Venusberg" would be "*mons Veneris*.") Since dreams of rising and flight frequently signalize the climactic approach to the sexual orgasm, by the same token in "The Love Song of J. Alfred Prufrock" we find the timid courtier *hesitating* on the stairs. And the theme returns in "Portrait of a Lady," wryly:

Except for a slight sensation of being ill at ease
 I mount the stairs and turn the handle of the door
 And feel as if I had mounted on my hands and knees.

Even where a fuller range of motivations is involved, traces of the sexual order seem present. Thus, as Virgil explains to Dante in the fourth canto of the *Purgatorio*, the Mount of Purgatory is such that the higher one rises, the easier becomes the ascent, until it is like going downstream in a boat (*come a seconda giuso andar per nave*). The figure incidentally suggests where we might place those magically dream-driven boats of Shelley's (as in "Alastor"), that seem to stand for the poet's state of mind, and idealistically *begin* with starry-eyed motivations that Dante led into realistically, through a long ladder of asperities.

In the English edition of *Fear and Trembling*, Walter Lowrie quotes a related passage from Kierkegaard's *Journal*, describing his condition while at work on his "dialectical lyric." He had been "indolently" pumping up a shower-bath, he says, and "now I have pulled the cord, and the ideas stream down upon me" (though the full value of the figure is lost, in our era of "modern conveniences" when it never occurs to us that a shower-bath should be earned by prior effort, and we take it for granted that one should begin, not with the pumping up, but with the pouring down). "Indolently" does not seem quite the proper word here, except insofar as it suggests a lack of engrossment which does not come until the stage of fullness and release.

Disturbingly interwoven with the motives of erotic mounting, there is the theme of the maternal mountain: the mountain as the parental source, quite as with Mother Earth. Hawthorne's "Great Stone Face" suggests that it may also take on paternal aspects of parenthood. The image could arise from a child's early experience of being carried by adults.

Baudelaire's sonnet, "La Géante," is the grandest instance of incestuous ambiguities in the mountain symbol. The conceit that the poet is living with a "giantess" makes him both lover and child. Looking up at her "like a voluptuous cat at the feet of a queen," peering "into the damp fogs of her eyes" to see if her heart is somberly aflame, he runs "at leisure along her magnificent curves." And as she lies lassitudinously stretched across the countryside, he crawls on the slope of her enormous knees, and sleeps in the shadow of her breasts, "like a peaceful hamlet at the foot of a mountain."

The thought suggests that the Venusberg is likely to contain the same ambiguities, as would certainly be the case were it identified with the Venus we saw in Shakespeare's poem.

Popular usage also suggests connotations of material advantage, or social betterment, as with the term, "climber." Here are the cruel popular distinctions between those "on the way up" and those "on the skids." Or recall how, during the administration of F. D. Roosevelt, an ingenious variant became popular, as officials were said to be "kicked upstairs" when, though dismissed from their active functions, they were rewarded for their loyalty to the Chief by being given some nominally higher job with good pay but no authority.

Jimmy Durante once rang a good variation on the theme of the social climb, thus: He was in the role of an unsuccessful actor waiting in the outer office of a casting bureau; a successful actor, whom he knew, passed him with some disdain; whereupon Durante told him: "You'd better be nice to those you pass on the way up; for you might pass them again on the way down."

We can glimpse how the motive takes on richness when we consider the many-faceted careerism of Stendhal's Julien Sorel (in *The Red and the Black*). Despising his own father, taking Napoleon as alternative ideal father, he seduces the woman who befriends him as a mother. Here he acts "conscientiously," in line of duty, like a soldier (for he conceives of command in sexual and social matters after the analogy of military power). All the hypocrisy in his scheming for position and wealth seems to him a kind of higher honesty, loyalty to a purpose that transcends mere utilitarian profit. And to this extent his attitude is justified: Behind his rhetoric of advantage lies a poetic of incestuous guilt, with relation to women generally. And in response to this

motive (presumably implicit in Sorel because it was basic to his creator) the hero and the author share the disdainful conviction that Julien's careerism is essentially different from the ordinary varieties all about him.

Veblen's *Theory of the Leisure Class* indicates how standards of goodness, truth, and beauty might be infused with hierarchal promises of the sort that go with the social climb. Racine's prefaces to his tragedies well reveal the motives of social pageantry in the esthetic of dignity, aloofness, and stylistic exclusion motivating his art. And even in one's choice of questions, there can be a social claim. For among the wide range of questions which men may seek to answer, in philosophy, science, and criticism, the intrinsic value of these questions does not correspond with their rating in a given hierarchy. And though the emphasis is usually placed on the quest for *answers*, "socioanagogic" considerations suggest that much of the urgency comes rather from the hierarchic rating implicit in the *questions*. Questions are infused with social magic quite as are James's "household gods" or natural objects ("the world's body"). And thus, with different schools of literary criticism (which in turn imply different political and social alignments) an answer can seem wholly radiant only with those for whom the question itself has radiance.

Even in naturalism or imagism, regardless of what the writer thinks he is getting, he is really recording the fullness of a world hierarchally endowed. The motive comes clearer to recognition in symbolism and surrealism, though their aims are usually stated in terms of technique or psychology.

In sum: Insofar as things and situations are identified with various stages of social privilege, both "practical" and "esthetic" objects are infused with the spirit of government and business, taxes and price, through identification with the bureaucratic judgments that go with such order.

In his essay on "The Dissociation of Ideas," De Gourmont makes an observation that gives us a further insight into the "magical" view, as regards persons who are charismatic vessels of the hierarchic principle. He is discussing the savage's idea of death, noting that the savage looks upon death, not as accidental or necessary, but as caused by the design of occult forces. (He is here dealing with the attitude that the sociologist Levy-Bruhl labeled "mystic participation.") As

evidence that the same attitude still survives, he notes how the death of a prominent personage nearly always starts rumors of foul play. He also mentions Stendhal's preference for explanations that attribute the death of historical figures to poisoning or similar undisclosed plots.

Is it not the principle of social "divinity" that leads the people, or a hierarchy-minded writer like Stendhal, to thus account for these deaths "mysteriously"? The thought suggests that many apparently "factual" statements about the mysterious assassination of kings and emperors might have arisen purely in response to the principle of "mystification" implicit in hierarchy.

Similarly, at the time when the demagogue Huey Long was killed, despite the clear public evidence as to the identity of the slayer a rumor spread among the people that he had been shot by bullets from a different gun the bearer of which was not known. In his death he was thus translated to the "divine" regions of "mystery," as befitted his quasi-imperial role.

Describing how he felt when put in control of the government's policies, Churchill writes:

At last I had the authority to give directions over the whole scene. I felt as if I were walking with Destiny, and all my past life had been a preparation for this hour and this trial.

"Destiny" here is a word of maximum generalization. Thus, in the technical sense, as an over-all word for human motives, it is a "god-term."

So much for it as regards its place at the apex of a dialectical pyramid. What of it, as regards "context of situation"? The Tory statesman is here discussing his state of mind on being made the head of a social hierarchy. He is in a position to act, but the acts typical of his role will use the entire social structure as their instrument. Primitive action related to the "centrality of the nervous system" will be at a minimum. The characteristic acts of his office will be indirect, hierarchic.

Even the very word "hierarchy," with its original meaning of "priest-rule" (while in English one also hears "higher") has connotations of celestial mystery. And, as we have said, where the principle of hierarchy is involved, the "mystery" need not be confined to any one position in the scheme. A ruler, seeing himself "from within," might be expected to know that he is not "divine"; yet he may feel the motives

of "reverence" as strongly as a lowly peasant witnessing, at a respectful distance, a royal pageant. For inasmuch as his typical acts of rule depend upon his place in the dialectical pyramid of the social structure, they are "his" acts only insofar as he identifies himself with the very *principle of order* to which he owes his power. Their sensory reference is just about nil—they are all "spirit."

The result is a "mystic participation." The feeling that one is "walking with Destiny" would then be the "celestialized" or idealistic counterpart to the quite realistic experience of "walking with hierarchy."

However, though ethical, esthetic, philosophic, and scientific norms are greatly affected by the norms of social advantage, there is also a purely moral motive here too, an ethical ascent, a morality of production, a motive of betterment so "autonomous" that it may often be sacrificial in quality, as when a craftsman who works for money refuses to stultify his work for more.

Dante's *Purgatorio* is a sustained symbolization of ethical mounting. The Mount of Purgatory is under the guardianship of Cato, the type of the moral virtues; and the immediate aim is to regain the Earthly Paradise. As the editor of the *Temple* edition puts it: "Physically and spiritually, man must climb back to the 'uplifted garden.'"

The attempt to make oneself generally appealing should, within the terms of this book, be treated as an *ethical* variant of pure persuasion. But our current success literature more often reverses the order of motives here, looking upon the cultivation of a glad and winsome personality purely as an instrument in the quest for advantage.

The doctrine of technological progress (the "higher standard of living") inextricably merges the ethical ascent with the narrower advantage-seeking of the "climber." Sometimes it even seems to be the direct descendant of earlier religious doctrines that looked upon the human body as vile and depraved. For when cherishing as a categorical improvement each new mechanical device that removes men a step further from the natural ways of life, it reaffirms the same mind-body dualism, with the equivalent of "mind" now being the corpus of mechanical inventions (born of intellect).

When discussing the "dialectics of pure practical reason," Kant writes:

Morality is not properly the doctrine how we should *make* ourselves happy, but how we should become *worthy* of happiness. It is only when religion is added that there also comes in the hope of participating some day in happiness in proportions as we have endeavoured to be not unworthy of it.

Note that an attempt to make oneself "not unworthy of happiness" can become transformed into a symbolic act designed really to *bring about* the happiness. Insofar as "virtue" is used to coerce events (as with the belief that virtue can command the elements), we move towards the areas of magic (in the sense of bad science: the attempt ritually to influence the natural order, or "acts of God"). And exhilaration can sometimes come, unquestionably, from the conviction that somehow an operation of this sort is succeeding. In his *Ethics* Spinoza proposes a doctrine whereby the spiritual goods, of which one would make oneself worthy by virtue, could be said to have been attained already in the beatitude of the virtuous state itself.

The ethical mounting ("*Excelsior! Excelsior!*") takes so many forms that, in a "Dramatist" analysis of motives, some fragment of it must appear on every page, since ethics is the field of action and drama is the imitation of an action. So we can slight the category here, and turn to the other two not yet considered.

Sometimes the design of the mountain may have fecal meanings. Thus, the Egyptians, who held the dung-beetle sacred, might be said to have buried their kings in pyramidal tombs that were mighty stylized replicas of the dung-pile (the lowly connotations being, in the enigmatic symbol, simultaneously expressed and concealed, affirmed and transcended). Economically, the motivation may have received impetus from the fact that the fields were each year fertilized by the deposits of the Nile, an alluvial soil easily equated with manure. But once the culture had developed its intricate hierarchic structure, then the priestly transcending of corruption, as with mummification and all the magic lore that went with it, could in its own right perfect a kind of "fecal idealism" to express eulogistically the motives that Marx and Swift, in references previously quoted, characterized dyslogistically. Here scatology and eschatology overlap.

Where an expression is thorough, radical, "fundamental," one might well expect the motive of "catharsis" to figure. And the question is:

Just how literally should we interpret this term of Aristotle's, particularly in view of the fact that Aristotelians praise his vocabulary for its "literalness," in contrast with Platonist "analogizing." It is our conviction that a transcendence is not complete until the fecal motive has in some way been expressed and "redeemed." Psychologists have pointed out that the feces are the child's first production. Hence such moral motives as duty and work can have fecal connotations. And esthetic production is often conceived of in fecal terms, either jocularly or in roundabout disguise.

We consider the golden bird of Yeats's Byzantium poem such a disguise, "immortality" itself being here conceived in terms of esthetic output, the ambiguities being more clearly revealed in Brancusi's sculpture of the Golden Bird. And we believe that there is a similar enigma in Hopkins' lines:

I am soft sift
In an hourglass—at the wall
Fast, but mined with a motion, a drift
And it crowds and it combs to the fall.

A gracious example that has been brought to our attention is in the second *cancion* of the *Cantico Espiritual*, by St. John of the Cross:

Pastores, los que fuéredes
allá por las majadas al otero,
si por ventura viéredes
aquel que yo más quiero
decidle que adolezco, peno y muero,

which has been translated thus:

Shepherds, who go
up by the shepcotes to the top of the hill,
if you should happen to see
the one I most desire,
tell him I sicken, suffer and die.

The word *majadas* means "sheepcote, sheepfold" or "dung." It is related to *majadal* (good pasture ground for sheep; land improved by the manure of a flock), and to *majadear* (to take shelter in the night, said of sheep; to manure).

According to St. John, the desires, loves, and sighs are called "shepherds," since they instruct (the word also means "graze") the soul in spiritual goods. And the sheepcotes stand for "the hierarchies and choirs of the angels, through whom, from choir to choir, our signs and

prayers go to God, who is here called hill, as he is the ultimate height, and because in him, as on the hill, you see all things, sheepecotes both high and low."

We might also glimpse the dim outlines of a pun here, that would introduce maternal connotations. The word for hill, *otero*, is very close to the word for womb, *utero*. And the Spanish words which are here translated "on the hill" are literally "in the hill." However, the similarity is greatly lessened by the fact that *utero* is accented on the first syllable, *otero* on the second.

Sometimes the transcendence may be got by purely tonal transformations. Notably by umlaut, ablaut, augmentation, diminution metathesis, substitution of cognate consonants, and by portmanteau formations. For instance, if "soteme" were a fecal word, and "seeteme" and "siteme" were words of neutral or honorific meaning, the first might be lurking in a usage of these other two. (Such concealments would involve umlaut and ablaut respectively.) A structure like "stome" would be a diminution; "sozeteme" would be an augmentation. "Metos" would be metathesis. "Sodebe" would be a substitution of cognates, *d* for *t* and *b* for *m*. Portmanteau words would be likely to occur only in dreams, or perhaps in some arbitrarily assigned proper name (except of course in writing like Joyce's). There could also be disguised expressions combining two or more of these resources, as "stobe" would be a diminution plus a replacing of *m* by its cognate *b*. If all these arbitrary syllables are assumed to be meaningful in some one language system, then it is our notion that they could perform this added poetic function, along with their strictly lexicological role, as defined in a dictionary. Thus we knew a man who had kidney trouble, and who jocularly signed his letters "yourn," without meaning to suggest the pun, "urine"—while a serious use of "urn" may, on some occasions, encompass the same ambiguity. Such usages would reduce, sometimes to a single letter or syllable, the process of catharsis, or ritual purging, that is developed at length in tragedy, with its elaborate rites of purification got through the offering of a victim hierarchally infused.*

* We have proposed as a term for critical method the verb "to joyce." By "joycing" we mean the deliberate and systematic coaching of such transformations for heuristic purposes. They can't often prove anything, but they may lead to critical hunches (or help one to discount hunches that one may himself have

In the quotation we previously made from Marx, likening the "cranium system" of German idealism to the fecal motivations of the Egyptian and Tibetan priesthoods, there are suggestions that the entire hierarchic pyramid of dialectical symmetry may be infused with such a spirit. But the form is, of course, likewise derivable from the nature of the symbolic medium in itself, the possibility of terms arranged in ever-mounting orders of generalization, until they reach their culmination in a title of titles which, in its absolute "being," has as its dialectical ground only an equally absolute "nothing."

Here are the resources of the Upward Way, by the *via negativa*, with the possible reversal of direction, a returning to the flatlands in a Downward Way. (On the return the system will contain a principle of transcendent unity which was reached at the culmination of the way up, and henceforth pervades all the world's disparate particulars, causing them to partake of a common universal substance.) This ultimate dialectical resource, while itself aiming beyond all imagery or local conditions, may lead to identification with some local figure, institution, or the like, or with the corresponding imagery. Hence, though it be but the pure form of the principle of hierarchy in general (the suasive principle of ultimate dialectical symmetry), it makes for a susceptibility to particular hierarchic embodiments. Thus it can be consciously used for speculative liberation from a given social order—or both consciously and unconsciously, it can be used for fixing men's loyalty to a given social order.

This would perhaps be an aspect of climactic form in general, the building up of an intensity and its subsidence, as in drama. Usually however, the pyramidal form is implicit, rather than being explicitly figured in terms of higher stages. Likewise, here, we might include those moments of transcendence when a work takes on a new dimension of insight, as with the speech of Shylock which does not merely exploit Christian prejudices against the Jew but suddenly lifts the

wrongly developed from such unconscious punning). However, the use of such a device extends far beyond the disclosing of "forbidden" words lurking behind socially acceptable disguises. A critic of twenty years ago, for instance, who had experimentally "joyced" Eliot's "Prufrock," to see what motives might be implicit there, would not have gone far amiss had he discerned, as enigmatic symbolizing of its future, "prove-rock" and "pure-frock." This matter requires further discussion in the *Symbolic*. It has also been treated somewhat in *The Philosophy of Literary Form*, notably pages 51-66, 258-271, 369-378.

situation to terms of universal mankind. (Is it not true that, with the comparing of the body politic to the physical body in *Coriolanus*, the playwright is aiming to establish such a moment of transcendence *at the very outset*, to lift the play but a few lines after it has begun, proclaiming the hierarchic principle as the very essence of its motivation, a motive that Coriolanus proclaimed to be not only his, but everyone's?)

An interesting variant of the ultimate dialectical mounting, where a questionable kind of exaltation is involved, is mentioned in an article by Eric Kahler, "The Secularization of the Devil," reviewing Thomas Mann's *Doctor Faustus* (*Commentary*, April, 1949). Mr. Kahler here speaks of modern "Faustian" man as being "in a diabolical plight, in the state of alienation, of the Fall—the Fall by rising, by ironic transcendence."

As most obvious indication of the way in which dialectical mounting makes for transcendence, imagine this hypothetical instance of "justice":

Imagine a moral code, decreed by yourself, and so narrow in its notion of advantage that every injunction was framed purely for your particular convenience. Thus, if each entry were exactly phrased it would have this form: "*Thou* shalt not do evil to *me*." Even so, you need but generalize this code completely, and the "thou" applies likewise to the propounder of the code, while the "me" stands for "everyman." Whereupon, by carrying out the dialectical process to its ultimate conclusion, you have transcended the original limitations of the code. However narrow its original quest of advantage, by sheer universalization it has moved into the areas of the sacrificial.

Or otherwise put: We need but universalize the idea of a right or privilege, and we have advanced from the acquisitive to the ethical. On the other hand, motives such as doctrines of race supremacy, that do not permit us to think of justice in universal terms, are essentially frustrating. The frustration is not of the sort that the term now usually suggests: the inability to procure some desired convenience or preferment. Rather, it derives from the inability to allow oneself the "expansive" hope for the maximum generalizing of "justice."

As we saw when considering Empson, such self-frustrations on the part of a "superior" class are frequently expressed in a cult of irony, which would thus in itself signalize the class status. Though such an

ironist may, if he is a man of imagination, also extend the ironic principle in ways that transcend its local motivation, Marx might question universalizing of this sort as ideological mystification. For as regards its counterpart in the social texture, the more richly universal such irony becomes, the more thoroughly may it be in effect the "universalizing of inequity" (a subtle variant of the original injustice, with those who propound "race supremacy" as a "universal" doctrine).

However, though there is also this dubious transcendence, which allows for a certain range of ironic exaltation, the dialectical form in itself strains ever towards the universalization of justice, even as its counterpart in human institutions makes for hierarchic stratification. And the release through dialectical mounting seems to prevail in proportion as, truly or falsely, we can feel ourselves to be motivated by the universal principle infusing all stages of a hierarchy rather than by aims local to one stage. The two contrary motives are brought into unity by doctrines that proclaim the universal good to be derived from factional strife. Marxism, Adam Smith, and orthodox religions all have their variants of this pattern.

Might we look upon this entire "range of mountings" as a kind of ideal paradigm? Might we conclude that a writer's work would have the maximum vibrancy if all of these ascensions were somehow contained by the same symbol, in exhilarating harmony? And as the early philosophers used to say that maxims and proverbs were fragmentary survivals of an ancient wisdom originally as ample and architectonic as a great cathedral, so might we examine individual expressions for evidence that some portions of a "total mounting" are working within them? Thus whereas the mystic exaltation is in itself ineffable, might its analogue in language reside precisely in the happy simultaneity of all such motives? Similarly, might the mystic accidie set in precisely at the moment when the happy combination is somehow broken, and the motives that were thus being transcended are left like ashes after a bright fire?

5. ELATION AND ACCIDIE IN HOPKINS

Considering the poetry of Gerard Manley Hopkins, we might note these steps:

1. A precocious gift for almost lushly sensuous imagery. Consider the prize poem he wrote at college, for instance, almost an orgy of sensations, in his descriptions of light, flowers, gems, colors. "Spikes of light / Spear'd open lustrous gashes, crimson-white" . . . "an orb'd rose . . . by hot pantings blown / Apart" . . . "With coral, shells, thick-pearled cords, whate'er / The abysmal Ocean hoards of strange and rare" . . . "the dainty onyx-coronals deflowers, / A glorious wanton" . . . "the scarce troubled sea / Gurgled where they had sunk, melodiously" . . . "Slumber'd at last in one sweet, deep, heart-broken close."

2. When he joined the Jesuit order, he renounced his verse. He treated it as antithetical to his calling. He here made a choice the opposite to Stephen's in *The Portrait of the Artist as a Young Man*. And the turn from so sensory a medium would seem to be a fitting act of priestly mortification.

3. But a new motive entered when a superior suggested that a poem should be written in commemoration of the nuns who had lost their lives in the wreck of the *Deutschland*. Here, of a sudden, was a way whereby he could welcome the very gift he had rejected.

As regards mystical exaltation, and its analogue in poetry, we believe that this third step is the important one. A motive, when genuinely transcended, is not dropped, but transformed. It is redeemed not by subtraction, but by inclusion in a new fellowship. It is thus *not repressed*, but *expressed*, yet expressed with a difference: for its "nature" has been "graced."

Hopkins could now fill his notebooks with minute observations of natural objects. For if he saw in them, or thought he saw in them, an essence derivable from God, the more accurate his study in the empirical and positivist sense, the more devotional he could be in his conviction that these objects were signatures of the divine presence. Nature could serve as a kind of Christly pontification between the observer and God. If he, in a Schellingesque identification of subject and object, could identify himself as agent with particulars of the natural scene, and if (in his somewhat idealistic interpretation of Scotist *haecceitas*) he could identify the particularity of natural objects with the divine, when all was going well he would have a happy communion of self, nature, and God.

Thus by the same token, the whole range of sensuous imagery was again open to him, and he used it fervently. For what he had previ-

ously denied himself, as a way of mortification, he could now use with profusion, *ad majorem Dei gloriam*.

Very complex possibilities present themselves with such a change of motives. Thus, in writing of the shipwreck in which the five nuns perished, he could include passages that refer ambiguously to another kind of shipwreck, his own moral lapses. Then, as the poem shifts to the literal wreck, itself treated as a harvesting for God, there is the implication that roundabout his guilt has been ennobled. That is, there are three kinds of shipwreck here: the literal one, his own depravity, and the gathering of the heroic nuns to God. And in the general exaltation, he has confessed, but the oblique account of his carnal passions has been merged into the glorification of the nuns' religious passion.

Perhaps "The Windhover" is the poem where the exaltation is purest. There are signs of the burdensome motives (notably the reference to "sheer plod" of "plough down sillion," and to "blue-bleak embers" that are said to "fall, gall themselves, and gash gold-vermilion"). But the elation is so great that its spirit saturates the whole, and the down-turning moments are rather like something dropped in an elevator going up. Similarly, in terms like "dappled" and "pied beauty," he seems to have hit upon a signature that brings white and black motives together, not in dualistic conflict, but in a happy merger that redeems the black ones. The theme even flashes through the ecstatic account of the windhover's flight, since the bird, though likened to Christ, is called a "dappled-dawn-drawn Falcon."

Universalize the idea of purpose (as when the mark of God is seen in each creature). Then identify the individual with this universal design. The result is invigorating. But let anything go wrong with the identification, and all that is left is a sorely protruding ego, a very self-sick self. Hence, though the sense of mounting is kept vibrant while things are going well, when the witherings of accidie set in, the exalted identification of the self with a nature itself identified with God is disrupted, and there is left the self alone: "I am gall, I am heartburn" . . . "God's most deep decree / Bitter would have me taste; my taste was me" . . . "Selfyeast of spirit a dull dough sours" . . . "self, self . . . poor Jackself."*

*I am here giving the gist of an unpublished thesis, "Nature of the Transcendence in the Poetry of Gerard Manley Hopkins," by Judith Bailey, who did

"So will I turn her virtues into pitch," Iago says. What are we to make of the fact that Hopkins, who gave great thought to the overtones of words, uses this very word, "pitch," to name the concrete distinctness of a thing, its selfhood? He can also use it as a verb: man's self was said to be "more highly pitched" than that of other creatures. And in one of the last poems, written in the time of despair, we find: "pitched past pitch of grief." Clearly, the word had ambiguous markings from the start. It lurkily signified the discomfitures of selfhood at those times when the moment of exaltation would vanish.

6. YEATS: "BYZANTIUM" AND THE LAST POEMS

"Mirror on mirror mirrored is all the show," Yeats wrote in the grim period of his own Last Poems. Or having asked himself out of what "masterful images" his earlier work had grown "in pure mind," he answered in terms of offal, thus:

A mound of refuse or the sweepings of the street,
Old kettles, old bottles, and a broken can,
Old iron, old bones, old rags, that raving slut
Who keeps the till. Now that my ladder's gone,
I must lie down where all the ladders start,
In the foul rag-and-bone shop of the heart.

The "ladder," in the happy days, had been the ascent of the "tower," the "winding stair." But here, indeed, Yeats is talking very explicitly of these hierarchic matters, and of what motives, in the unredeemed fecal order, threaten to proclaim themselves when several of the peaks in the "range of mountings" have ceased to figure, and the "mound of refuse" predominates in its starkness.

Earlier, he had written about the eggs of Leda, from one of which Helen had been born, from the other Castor and Pollux. He had written ecstatically on Leda and the Swan: the heroic history of the Iliad was prophesied as having been conceived at the moment of their union. Helen for love, Castor and Pollux for war; the two heroic themes of ancient Greece. But now, after the descent down the ladder, he finds their equivalence in states without radiance: he writes of "lust and rage."

work on Hopkins in conferences with me some years ago. The thesis, an exceptionally competent performance for an undergraduate student, is on file at the Bennington College Library.

In the two Byzantium poems, he had confronted death tragically, but with the full glow. Both poems are under the sign of gold, itself an ambiguous symbol, as psychoanalysts remind us—for in its more dismal fascination, as with the motives of the miser, it is said to have fecal connotations. When he here thinks of himself as gathered "into the artifice of eternity" (a kind of immortality, like that of Keats's *Urn*,* conceived in esthetic terms, and so possibly having the ambiguities of such output), the gold is transcendent, transformed into an ecstasy of gold, as the word springs forth in nervous, resonant repetition:

Once out of nature I shall never take
My bodily form from any natural thing,
But such a form as Grecian goldsmiths make
Of hammered gold and gold enamelling
To keep a drowsy Emperor awake;
Or set up a golden bough to sing
To lords and ladies of Byzantium
Of what is past, or passing, or to come.

Here the corruption of death is translated into its euphemistic equivalent: immortality. In English, too, "gold" has the added resonance of "God" in the offing. And similarly, at the close of the other Byzantium poem, when the poet writes of "that dolphin-torn, that gong-tormented sea," heuristically joycing here, dare we detect in these sounds a strange heresy, poetically disguised, by the enigma of the pun? Might we hear instead: "that devil-torn, that God-tormented sea"?

We would not consider the work of either Hopkins or Yeats prime instances of mystical poetry. But at least there is a trace of mysticism here, in the particular elated moments we have been considering. And in both cases, the indications are that "nature" becomes tyrannously burdensome, once the poet, having made himself at home in "grace," finds that it has been withdrawn.

* Since death, disease, the passions, or bodily "corruption" generally (as with religious horror of the body) may be variants of the fecal, their transcending may involve a corresponding translation of the fecal. See (in the *Grammar of Motives*) our analysis of the Keats Ode, as an indication of such transcendence, by the splitting of a distraught state into active and passive, so that the evil element (the suffering) can be abstracted and eliminated, while only purified spiritual activity remains.

7. ELIOT: EARLY POEMS AND "QUARTETS"

In the case of Eliot, we might note a reverse direction, not to any great extent, but enough to be observed and discussed. That is, the poet later uses with fuller connotations images that were at first used somewhat sparsely, as regards the "range of mountings" that seems to be contained in them. To illustrate, let us begin with a formula for the early poems, such as "The Love Song of J. Alfred Prufrock" and "Portrait of a Lady":

A down-turning mood. A subdued, and even smart kind of lamentation (a gesture first developed in Jules Laforgue, who had this way of being genuinely sad and desolate, in accents of literary elegance). Contrast such cautiousness with the full-throated outpourings of Biblical lamentation. The modern style involves social etiquette and literary tact. Here is fragility.

A crabbedness is suggested. Thus, when Prufrock says, "I should have been a pair of ragged claws / Scuttling across the floors of silent seas," he is in dramatic language defining an essential motivation within himself. Later, in the fluently moody "Rhapsody on a Windy Night," the theme is varied ingeniously: "And a crab one afternoon in a pool, / An old crab with barnacles on his back, / Gripped the end of a stick which I held him," the act itself thus standing for a kind of crabbed communication.

One should note also a strongly spectator attitude, a view of the city's dramas impersonally, almost statistically, as in the second Prelude: "One thinks of all the hands / That are raising dingy shades / In a thousand furnished rooms." This is city poetry, not nature poetry. The point is worth noting, for it has bearing upon the more sophisticatedly dialectical nature of the transcendence with which the poet will later be concerned.

A contemplative poet in a great metropolis must necessarily have a somewhat impersonal attitude towards most of the citizenry. This may be expressed through hail-fellow-well-met, idealistic gestures of the Whitman sort, embracing mankind generically, as a broad statement of policy. Or at the other extreme it may involve a kind of tight-lipped aloofness. But no poet is tight-lipped—so the distrust of superficial fraternization leads instead to a modified aloofness, the "statistical" attitude as in turn modified by the mood of fragile lamentation. And there is a strong

suggestion of unfulfilled possibilities, even in cases where people do meet as personal acquaintances, in standoffish intimacy, in relations of vaguely frustrate courtship. Hence such elegiac references as

. . . time yet for a hundred indecisions,
And for a hundred visions and revisions,
Before the taking of a toast and tea,

then, after an interruption

And indeed there will be time
To wonder, "Do I dare?" and, "Do I dare?"
Time to turn back and descend the stair, . . .

With relation to this tentative mood, there arise two notable antitheses: One, the theme of Apeneck Sweeney, a crudely potent male so unrefined that he could shave while a woman on a bed near-by has an epileptic seizure; Sweeney who, in the bath, "shifts from ham to ham." There is a set of such gruff, low organisms, acting directly in response to animal appetites.

The other kind of antithesis is figured in images of faint distant music, or of submerged music, or of faint distant submerged music sung by mermaids, images that seem to match the tentative, unfulfilled possibilities by suggestions of an alternative actuality, with sweetly sexual connotations.

The down-turning mood reaches proportions close to acidie, or mystic drought, in "The Waste Land." Fertility here is under dismal auspices indeed, as in the third section, ironically called The Fire Sermon, where "Tiresias, throbbing between two lives," "old man with wrinkled female breasts," witnesses a crude love affair between "the typist home at tea-time" and the "small house agent's clerk." In this, and other episodes, witnessed from a distance, with deep disgruntlement, we have the poet's documents of social drought. Another kind of antithesis enters here, as mean expressions from contemporary scenes are contrasted with lines cited from contexts that went with earlier, gracious ways.

In the last episode, What the Thunder Said, the themes of social drought are finally summed up in a purely natural imagery of drought. This call for the fertilizing waters is followed by a stanza that prompts us to risk a somewhat foolhardy venture. For the poet gives one explanation of it in his notes. Everyone will agree that he ought to know. Yet we would offer another (our excuse being that this explanation does not contradict his, but supplements it).

The stanza is:

Who is the third who walks always beside you?
 When I count, there are only you and I together
 But when I look ahead up the white road
 There is always another one walking beside you
 Gliding wrapt in a brown mantle, hooded
 I do not know whether a man or a woman
 —But who is that on the other side of you?

The notes comment thus: "The following lines were stimulated by the account of one of the Antarctic expeditions (I forget which, but I think one of Shackleton's): it was related that the party of explorers, at the extremity of their strength, had the constant delusion that there was *one more member* than could actually be counted."

Our gloss upon this gloss would be based on considerations of this sort: A friend once told us of a time when, after a notable change in his life, he found himself with a group of people whom he had known intimately before his change, but whom he had not, for a considerable time, seen thus together in one company. Despite all that had intervened, on this occasion something of the old relationship was reestablished—except that a mild fantasy kept recurring. He found himself, again and again, counting the number of those present. No matter how many were in the room, he repeatedly caught himself thinking there must be one more. Afterwards, he explained the fantasy to himself thus: There *was* an extra person in the room. For he himself was of a divided mind, combining in one legal person both an earlier identity and a later one, so far as his attitudes toward these people were concerned. There were two of him, and in his fantasy he had kept saying so.

Is that not relevant to our present case? Here is the transitional poem *par excellence*. Here is the parched call for a new motive. The new motive is figured somewhat intellectualistically at the end of the poem; it is more of a resolve than an actual attainment; but it is present incipiently. And why, precisely, where the new motive is emerging, should it not show as a division within the poet himself? And why should not this division be symbolized in fantasies suggesting that this inward feeling had an outward counterpart (what Eliot the critic might have called an "objective correlative")?

The explanation is not essential to our case, however. For our purposes, one need grant only that the poem is transitional, midway between

the early manner and the *Quartets*. The "peace" that it attains at the end is purely formal, like a conventional valediction. Though we are told that "shantih" means "the peace which passeth understanding," the expression as inserted here is several removes from a welling-forth in release. As regards the tests of mystic beatitude, it is little better than a slogan.

Since, even with the soundest of newly acquired positions, one might expect some backsliding, we need not be surprised that, three years later, with "The Hollow Men," the imagery of drought and impotence is even more extreme. However, the borrowing from the Upanishads is now replaced by stuttering, fragmentary abstractions from the Lord's Prayer. (The talk of the world's end, we take it, is a statement of *essential* motivation, hence also roundabout a figuring of the poet's motives.)

"Ash Wednesday" represents the new climb: "at the first turning of the second stair . . . at the second turning of the second stair . . . at the first turning of the third stair . . ." finally

Fading, fading; strength beyond hope and despair
 Climbing the third stair.

Manifestly, there are still problems here. These stairs are arduous, lowly. In Dante, we are told that the higher one mounts, the easier becomes the climb. Saint Teresa, talking of a similar development, uses her figure of the watered garden, to name the mounting stages of prayer in the progress to mystic communion: first, the way that cannot be done without much labor, as with drawing water out of a well; next, by using a wheel with buckets; third, by letting a small stream run through the garden; and fourth, "By a good shower of rain falling; for then our Lord himself waters the garden, without any labor on our part; and this is by far the best method of all." In each stage, the procuring of the benefit is easier until in the fourth the downpour comes unbidden, somewhat as with the spontaneous rush Hopkins describes in his metaphor of the fruit bursting in the mouth:

How a lush-kept plush-capped sloe
 Will, mouthed to flesh-burst,
 Gush!—flush the man, the being with it, sour or sweet,
 Brim, in a flash, full!

Admittedly, we here come upon ambiguities of the sort the psychoanalyst would make much of, when evaluating the mystic experience. We leave them unsettled. For our purposes, it is enough to note that, in

mystic poetry, such ambiguities will be there, however you choose to interpret them (whether in terms of "nature," or of "grace").

Assuming that a wholly edifying symbol of the mount would contain all the elements we listed, and looking now for portions of the totality, we should first note that, in the Eliot poem, the mounting of the stairs remains arduous. There is no easing. Hence, on this score the imagery would not fully meet the requirements. But there is one notable transformation. For the image *has* taken on a much richer ethical content than it had in the passage we quoted from "Prufrock"; and it similarly transcends the wry reference to diffident courtship in "Portrait of a Lady":

Except for a slight sensation of being ill at ease
I mount the stairs and turn the handle of the door
And feel as if I had mounted on my hands and knees.

In the *Quartets*, we find many such transformations. The rock of the parched desert in "The Waste Land" can become the rock of religious fortitude. The early laments about unfulfilled possibilities as regards one man's indecisions can give way to universal ponderings on human tentativeness. Talk of a rose garden can now stand ambiguously for: (1) purely secular delights; (2) vague adumbrations of exalted delights; (3) the final mystic unfolding and enfoldment. Fire can be of so double a nature that paradoxes are in order:

The only hope, or else despair
Lies in the choice of pyre or pyre
To be redeemed from fire by fire.

Many related kinds of dialectical manipulation can be used. Since reduction to terms of highest generalization allows for permanent or "timeless" principles, and since "eternity" as so couched equals pure being (which in its transcending of conditions is indistinguishable from nothing) there are now even the possibilities of a good meaning for drought, as presented in terms of mortification and the *via negativa*:

Internal darkness, deprivation
And destitution of all property,
Desiccation of the world of sense,
Evacuation of the world of fancy,
Inoperancy of the world of spirit.

The objectives of a movement are motionless. If you travel north, the direction itself does not move. And the structure of music just *is*, whether the music is heard or not. Dialectically, "everything moves but the ab-

straction of motion" (Marx). There are these opportunities for paradoxes.

A world of contingencies can now be placed antithetically to the unconditioned realm. The motivations here would be purely temporal, the unilluminated domain of the Apeneck Sweeneys, its time-mindedness viewed statistically, the early aloofness now having become contemplation *sub specie aeternitatis*.

Also, there can be the temporal as infused with the eternal. This is a variant of the Downward Way after the purifications of the Upward Way.

A moment in history being needed to make the mortal's glimpse of eternity possible, this moment can then become formative even of one's past, which is now envisaged transcendently, in the light of the indeterminate moment when consciousness as an eternal possibility and consciousness as a passing occasion in history come together (or, dialectically, where a term for the individual agent is taken as bridging the gap between terms for particulars and terms for universals). Here are the purely technical resources that allow for transformations whereby the earlier unfulfilled possibilities can become "footfalls" that "echo in the memory." And because they are now fused with the spirit of the formative moment, they have a double nature. The early, humbler possibilities can now be seen as vague adumbrations of the later, higher possibilities. The rose of the early rose garden (a choice not taken, but felt as beckoning) can imply the ultimate mystic rose (celebrated at the close of the fourth Quartet):

When the tongues of flame are in-folded
Into the crowned knot of fire
And the fire and the rose are one.

In sum, we feel that, to approach the *Quartets* in terms of symbolic action, we should first ask ourselves what primary dialectical resources there are here, for exploitation. For, so far as verbal method is concerned, it is apparently the pyramid of dialectical mounting (the resources of Heraclitus) that this poet relies upon mainly, as the means that can endow the earlier down-turning images with new motives, by placing them in the upward-turning configuration that dialectical reduction readily makes possible. There are the terms for change and the terms for the universal, the unchanging; and the agent's mind or consciousness can be the term that mediates between the two orders—and thereby the

poet can take us from a down-turning proposition to an up-turning one. Thus, the opening words of "East Coker" are: "In my beginning is my end"—and the last are: "In my end is my beginning." The first can sum up the world of contingent particulars, each leading by mechanical necessity to the next; the reversal of the proposition sums up the possibility of a shift to the realm of universal terms.

All told, the kinds of dialectical resources likely to be encountered here would be these:

- terms for the eternal;
- terms for the temporal;
- terms for the point of intersection between these two realms;
- terms for the temporal as infused with the eternal;
- terms that, in summing up the temporal, transcend it somewhat;
- terms that paradoxically glimpse the eternal in the momentary.

We might expect to find such resources embodied in varying kinds of imagery—and we might "call the plays" at any given point in the text by noting which of such resources is being utilized, and in what sort of images it is embodied.

8. PRINCIPLE OF THE OXYMORON

There is a ground, in both agent and scene, beyond the verbal. Yet as students of literature we should seek to disclose what purely verbal resources are being drawn upon, when the poet is talking of first and last things, or is using images that do not appeal merely to the senses, but derive radiance and vibrancy from their "anagogic" and/or "socio-anagogic" nature. And since the mystic communicates ultimately in terms of the oxymoron (the figure that combines contradictory elements within a single expression), we would see in the packing of an image or idea with divergent motives a more or less remote instance of "literary mysticism."

In a sense, of course, literary mysticism is a contradiction in terms. For as James points out, the mystic's experience is "ineffable." But poetry being expressive, mystic poetry would thus have to "express the ineffable"—and to do that it would have to be what Kant might have called a *Sciendes Unding*.

For practical purposes, however, no such embarrassments need beset us. We might experimentally acknowledge the existence of "mysticism

proper" (as the term is applied to mystics like Saint John of the Cross and Saint Teresa, whom the Church has officially recognized). Next, noting the distinctive quality of their writings, we might, in the purely technical sense, apply the term mystical to other writers whose work possesses all or some of these same distinctive qualities. In some cases the likeness would be great; in other cases there would be but fragmentary resemblances. Even a trivial oxymoron might thus be related to the great mystic oxymorons. *But here one would be careful to note that he was dealing with a mere fragment of the mystical motive, too tiny to be taken as an instance of "revelation," and at best indicating in "natural" terms a remote desire for the saint's "gracious" experience.* (We would get such an analogue in turning from the theologian's "sanctifying grace" to its poetic counterparts in secular felicities of style.)

Thus Coleridge, looking at sea, sky, and mountain in a mood of enrancement, calling the scene "an awful omneity in unity," goes on to discuss it as a "perfect union of the sublime with the beautiful, so that they should be felt, that is, at the same minute, though by different faculties, and yet each faculty be predisposed, by itself, to receive the specific modifications from the other." (We are again citing from *Anima Poetae*.) By "beauty" he meant the appeal to the eye, "in shape and color." By the "sublime" he meant appeal "to the mind," through the scene's "immensity."

The passage well illustrates an explicit concern with what we might call the meeting of the empirically esthetic and the hierarchal. For although, in Coleridge's distinction, the beautiful would concern the purely sensory modes of appeal, his idea of the sublime would seem to involve the principle of hierarchy. The sublime resides in moral and intellectual "immensities." And even when the sublimities are represented by physical objects, like plains, sea, sky, and mountains, they are "moral" because the contrast between us and their might and proportion is forcefully hierarchic. Next, insofar as sensory order and social order affect each other, awed and delighted identification with physical power can call forth a transcendent feeling of personal *freedom*. That is, by the paradox of substance, one can imaginatively identify oneself with the mountain's massive assertiveness while at the same time thinking of one's own comparative futility. The identification thus gives a sense of freedom, since it transcends our limitations (though the effect is made possible only by our awareness of these limitations). The logical con-

tradition (of being simultaneously oppressed *and* free) is felt quasi-temporally, as a kind of fixed progression, or congealed sequence (as a change *from* oppression *to* freedom). The experience is thus "uplifting."* The hierarchic judgments that infuse tragic sublimity are exemplified in reverse by the devices of the ridiculous.

Identification in itself is a kind of transcendence. For instance, since the individual is to some extent distinct from his group, an identifying of him with the group is by the same token a transcending of his distinctness. Hence, just as persuasion terminates in the "meta-rhetoric" of pure persuasion, so identification attains its ultimate expression in mysticism, the identification of the infinitesimally frail with the infinitely powerful. Modes of identification with the "sublime" in nature would then be analyzable as large "fragments" of the mystical motive. And we could then discern faint traces in identifications and oxymorons still farther removed from the perfect paradigm.

Thus a novelist, ending on the death of his heroine, might picture the hero walking silently in the rain. No weeping here. Rather stark "understatement." Or look again, and do you not find that the very heavens are weeping in his behalf? As recall how Lear's brain-storm gets amplification, or Wagnerian scenic duplication, in the raging of the elements. (Act III, Scene IV, the thesaurus of madness: the fool, Edgar, Lear, and the storm, with Lear rounding out the pattern by his reference to "the tempest in my mind.") Or recall Verlaine's similar meteorological attitudinizing: "*Il pleure dans mon coeur comme il pleut sur la ville.*"

Rain, then, as a symbol of weeping. There is even a certain covert apotheosis of the emotion here, making it "heavenly" thus roundabout. But note that rain may also be a symbol of fertility. It may figure the vernally emergent. To water with one's tears can thus also ambiguously be to prepare for the next phase. Thus, the idea of weeping can be translated into its imaginal equivalent, as rain. But the image of rain

* Do we not here follow much the same course as guided our ideas on "pure persuasion"? There we noted how, in the absolute, the three elements of persuasion (speaker, speech, and spoken-to) coexist in triune simultaneity, as a "timeless" form; and how some kind of interference becomes necessary if the pattern of persuasion is to be perpetuated in temporal terms. Here we see an exaltation or "uplift" got by identification with an eminence. And such a "tendency" is also a *fixity*, an attitudinal incipience, as of a person who retains the expectancy of setting out on a journey by continuing to stay just where he is.

in its own right contains also the idea of rebirth. (The sociologist Thomas D. Elliot has noted what he calls a "ritual of riddance," whereby the very rites that serve to honor the departed also serve as a device for cutting the bonds between the mourner and the deceased.)

We speak of this plot as hypothetical. But might not the recipe apply to the ending of Hemingway's *A Farewell to Arms*? Add the fact that the hero is there returning in the rain to his hotel. Does not such a destination stand for the potentiality of new intimacies?

Or again: If fire can stand for the burnings of carnal appetite, or for transcendent radiance (as with the flames of the *Paradiso*), or for the avenging tortures of hell, or for purification (as with the cleansing fire of the *Purgatorio*), it would not need to stand for these various motives one at a time, but might combine them in a single moment.

Thus we recall a dismal story, conceived by a sex-hungry adolescent, of a man trapped in a burning building with a woman. She had fainted in terror—and as his last act on earth he was about to violate her, when the floor collapsed, so that the two bodies were hurled together into the flames. Here the very situation which first introduced the intent of transgression and then forestalled it, finally made it possible on a "transcendent" level, in the image of the couple's fall into flames that consumed them jointly.

Attention has frequently been called to the scene in Dante's *Inferno*, acting out the metaphor that is in such expressions as "the winds of passion" or "gusts of passion." Since in this canto carnal sinners are pictured as being perpetually blown about by turbulent winds in hell, the image of their passions on earth becomes the image of their suffering (another kind of *patis*) in hell. But is there not a further ambiguity here? After listing several damned lovers, such as Semiramis, Cleopatra, Helen, Achilles, Paris, Tristan, each of whom is alone, Dante tells of Paolo and Francesca, who are being swirled about together. When he would talk with them, they come "as doves called by desire." And after Francesca has told sadly of the occasion when she and her lover had fallen into sin, Dante says: "I fainted with pity, as if I had been dying; and fell, as a dead body falls."

When we recall that Dante proclaimed himself born under the sign of Venus, might we not see in his fall an imagistic counterpart of the same transgression, though his identification with the sinning lovers is here translated into a form moralistically correct? At the very least, the

fainting indicates his special susceptibility here. (After all, he is still in hell, and his progress through the three realms also figures a moral and intellectual growth for him personally.) But we would go a step further, asserting that in the particular sympathetic form which the expression of susceptibility takes, the image can also "transcendently" represent the same "fall."

In the mystery of Christ as sacrificial king, the principle of the oxymoron is obvious, in Christ's double role as victimized and victorious. And identification with the tragic scapegoat ranges from the remotely fragmentary to the immediate and total. When criminals were sentenced to death in Athens, instead of being executed at the time, they might be kept imprisoned for some occasion when the gods had to be honored or propitiated by a public sacrifice. Such a prisoner was called a *katharma*, a name for the ritually unclean, and of the same root as the word for purgation, in both its medical meanings and its application by Aristotle to the cathartic effects of tragedy. The ambiguities whereby the object of such a public offering is at once sacred and loathsome are paralleled most startlingly in Luther's radical conception of Christ as the bearer of the world's sinfulness. "All the prophets saw," he says in his comments on the Epistle to the Galatians, "that Christ would be the greatest brigand of all, the greatest adulterer, thief, profaner of temples, blasphemer, and so on, that there would never be a greater in all the world." Again: "God sent his only begotten Son into the world, and laid all sins upon him, saying: 'You are to be Peter the denier, Paul the persecutor, blasphemer, and wild beast, David the adulterer, you are to be the sinner who ate the apple in the Garden of Eden, you are to be the crucified thief, you are to be the person who commits all the sins in the world.'" (We translate the citations from *Kierkegaard et la philosophie existentielle*, by Léon Chestov.) With drastic logicity, Luther here deduced that the God-man must become immeasurably the worst criminal of all, in taking upon himself the full guilt of humankind. And you begin to wonder whether he threw his inkwell at the Devil, or at this scrupulously morbid vision of Christ as universal *katharma*.

9. ULTIMATE IDENTIFICATION

In his *Varieties of Religious Experience*, in the chapter on Mysticism, William James quotes many excerpts from a wide range of witnesses

who testified that they had been mystically exalted at certain rare moments, and who attempted to describe the mystic state. For our closing text, let us make excerpts from these excerpts, and assemble the cullings into one consecutive, dithyrambic but rambling account, which should give a composite portrait of the experience, mystic state, though it does justice to no single person's testimony:

Feeling as if one were "grasped and held by a superior power" . . . "prophetic speech, automatic writing, or the mediumistic trance" . . . as if one were "born anew," as if one "had the door of paradise thrown wide open" . . . "a mighty fascination" . . . "transport" . . . "the strangely moving power" . . . "eternal inner message" . . . the sense of having "been there before" . . . a state wherein individuality seems "to dissolve and fade away into boundless being" . . . a state where "death was an almost laughable impossibility" . . . "an innate feeling that everything I see has a meaning" . . . "indescribable awe" . . . "a gradual but swiftly progressive obliteration of space, time, sensation, and the multitudinous factors of experience" . . . insight as to how "the present is pushed on by the past, and sucked forward by the vacuity of the future" . . . "the 'now' keeps exfoliating out of itself" . . . " 'You could kiss your own lips, and have all the fun to yourself,' it says, if you only knew the trick" . . . "the Anaesthetic Revelation is the Initiation of Man into the Immemorial Mystery of the Open Secret of Being, revealed as the Inevitable Vortex of Continuity" . . . "I know—as having known—the meaning of Existence: the sane centre of the universe—at once the wonder and assurance of the soul—for which the speech of reason has as yet no name but the Anaesthetic Revelation" . . . the sense of having felt "the undemonstrable but irrefragable certainty of God" . . . "oneness with this Infinite Power, and this Spirit of Infinite Peace" . . . "the disappearance, in these rapturous experiences, of the motor adjustments which habitually intermedial between the constant background of consciousness (which is the Self) and the object in the foreground" . . . "grand and spacious, immortal, cosmogonic reveries . . . moments divine, ecstasitic hours; in which our thought flies from world to world, pierces the great enigma, breathes with a respiration broad, tranquil, and deep as the respiration of the ocean, serene and limitless as the blue firmament" . . . "instants of irresistible intuition" . . . "such a transparent summer evening. Swiftly arose and spread around me the peace and knowledge that pass all the argument of the earth" . . . "a soul-sight of that divine clue and unseen thread

which holds the whole congeries of things, all history and time, and all events, however trivial, however momentous, like a leashed dog in the hand of the hunter" . . . "an inward state of peace and joy and assurance indescribably intense, accompanied with a sense of being bathed in a warm glow of light" . . . "a feeling of having passed beyond the body, though the scene around me stood out more clearly and as if nearer to me than before, by reason of the illumination in the midst of which I seemed to be placed" . . . "immersed in the infinite ocean of God" . . . "I knew that the fire was within myself" . . . "a sense of exultation, of immense joyousness accompanied or immediately followed by an intellectual illumination impossible to describe" . . . "experimental union of the individual with the divine" . . . "illumined by the light which proceeds from the prophetic source" . . . "total absorption in God" . . . "as if placed in a vast and profound solitude, to which no created thing has access, in an immense and boundless desert, desert the more delicious the more solitary it is. There, in this abyss of wisdom, the soul grows by what it drinks in from the well-springs of the comprehension of love" . . . "raptus or ravishment" . . . "stupefaction" . . . "the habit of ecstasy" . . . the soul is "adorned with virtues and adorned with supernatural gifts" . . . "intoxicating consolations" . . . "Invested with an invincible courage, filled with an impassioned desire to suffer for its God, the soul then is seized with a strange torment—that of not being allowed to suffer enough" . . . "this sublime summit" . . . "as from a smallness into a vastness . . . as from an unrest to a rest" . . . James on Dionysius: "It is *super-lucent, super-splendent, super-essential, super-sublime, super everything* than can be named" . . .

Even if you attributed the mystic state to supernatural sources, you could properly expect it to have its bodily counterpart. Thus, we are told that, under ordinary conditions, the nervous system in action is somewhat like a bureaucratic structure where the carrying-out of one master aim requires great subordination of functions. The expressing of some impulses is contrived by the repression of others, as a child learns to walk by controlling, among various possibilities, its impulse to kick. If this is so (as neurologists like Sherrington tell us it is), then even on the bodily level there is an "infringement of freedom" within us, a sheerly physiological state of "inner contradiction." Discord would have become the norm. However if, going beyond it, the nervous system could fall into a state of radical passivity whereby all nervous impulses "attitudi-

nally glowed" at once (remaining in a halfway stage of incipience, the *status nascendi* of the pursuit figured on Keats's Grecian Urn) there could be total "activation" without the overt acts that require repressive processes. Hence "contradictory" moments could exist simultaneously.

Since our ordinary knowledge reaches us through the senses, any such unusual sensory condition would likewise be felt as knowledge. The mystic would thus have a strong conviction that his experience was "noetic," telling him of a "truth" beyond the realm of logical contradictions, and accordingly best expressed in terms of the oxymoron. And indeed, why would it not be "knowledge"? For if the taste of a new fruit is knowledge, then certainly the experiencing of a rare and felicitous physical condition would be knowledge too, a report of something from outside the mind, communication with an ultimate, unitary ground.

When considering mysticism and its "fragments," we should attempt to account for as much as possible in purely naturalistic terms. These would seem to involve neurological, linguistic, and "socioanagogic" explanations. Even if convinced that some mystics have established genuine union not merely with a pantheistic ground but with an eminent super-natural, super-personal Creator, we should be willing to look for as many sheerly natural elements here as speculation and method can indicate. For if "sanctifying grace" works through "nature," as the theologians say it does, then the more exactly one discriminates in his locating of the purely natural motives, the sounder should be his arguments for the further element of "divine revelation." And in particular, when considering the mystic motive in literary works, we should make every effort to discount for language, the nervous system, and the "eminences" of social hierarchy.

However, recalling James's list, even if you believe in the validity of certain mystic revelations, you must agree that, besides mysticism and its "fragments," there are substitutes for mysticism, *Ersatzmystiken*, as with drugs, insanity, crime, and the many fantastic appetites by which men are goaded, as by demons.

Technically, in fact, the votaries of these cults *are* in communication with demons. For when means become ends, and are sought to the exclusion of all else, then the man for whom they are thus transformed does indeed identify himself with a universal purpose, an over-all unitary design, quite as with mystical communion. He has a god, and he can lose himself in its godhead. He is engrossed, enrapt, entranced.

And the test of such substitute mysticisms, we have said, is the transforming of means into ends. Thus, the votary of speed will seek speed for itself alone, for the sheer ecstatic agony of speed, as with Lawrence of Arabia when, home from the wars, he raced along country roads on his motorcycle—and in the attempt to avoid killing a pedestrian, he killed himself. His entrancement would be a mysticism of speed. And whatever frustrations and contradictions were riding him, he in the moments of his free expression was riding them, or riding with them.

There are many such *Ersatzmystiken*. There is a mysticism of sex, a cult wherein sex is sought as one's overwhelming aim, about which all other motives subordinately cluster. There are mysticisms of money, crime, drugs—and many other such goadings that transform some instrumentality of living into a demonic purpose.

Thus, too, there is the mysticism of war. There are those for whom war is a vocation, to whom the thought of the universal holocaust is soothing, who are torn by internal strife unless, in their profession as killers, they can commune with carnage. The imagery of slaughter is for them the way of mortification. As leaders, they are not mere "careerists," looking for a chance to let their friends in on government contracts at a high figure. They are mystic soldiers, devout—and killing is their calling. What of them?

They find solace in the thought of the great holocaust; and they love the sheer hierarchal pageantry, the Stoicism of the disciplinary drill, the sense of unity in the communal act of all the different military orders marching in step, or the pious contemplation of the parade made static and "eternal," in the design of a military burial grounds, with its motionlessly advancing rank and file of graves.

What of *these* votaries, when their motives are hierarchally amplified, and empowered, with the great new weapons? And what of the fragments of such dedication, among the petty officials and journalistic hacks who know nothing of this quiet, deep-lying terror, but would do their lowly bit towards its unleashing, in daily pronouncements and bureaucratic finaglings that add steadily to the general ill will throughout the world?

Mysticism is no rare thing. True, the attaining of it in its pure state is rare. And its secular analogues, in grand or gracious symbolism, are rare. But the need for it, the itch, is everywhere. And by hierarchy it is intensified.

In hierarchy it can exist under many guises. Nature, society, language, and the division of labor—out of all or any of these the hierarchic motive inevitably develops. Anagogically, if you will, but at least "socio-anagogically," in hierarchy reside the conditions of the "divine," the goadings of "mystery."

But since, for better or worse, the mystery of the hierarchic is forever with us, let us, as students of rhetoric, scrutinize its range of entrancements, both with dismay and in delight. And finally let us observe, all about us, forever goading us, though it be in fragments, the motive that attains its ultimate identification in the thought, not of the universal holocaust, but of the universal order—as with the rhetorical and dialectic symmetry of the Aristotelian metaphysics, whereby all classes of beings are hierarchally arranged in a chain or ladder or pyramid of mounting worth, each kind striving towards the *perfection* of its kind, and so towards the kind next above it, while the strivings of the entire series head in God as the beloved cynosure and sinecure, the end of all desire.