

CONTENTS

I. THE RANGE OF RHETORIC

<i>The "Use" of Milton's Samson</i>	3
<i>Qualifying the Suicidal Motive</i>	5
<i>Self-Immolation in Matthew Arnold</i>	7
<i>Quality of Arnold's Imagery</i>	9
<i>The Imaging of Transformation</i>	10
<i>Dramatic and Philosophic Terms for Essence</i>	13
<i>"Tragic" Terms for Personality Types</i>	15
<i>Recapitulation</i>	16
<i>Imagery at Face Value</i>	17
<i>Identification</i>	19
<i>Identification and "Consubstantiality"</i>	20
<i>The Identifying Nature of Property</i>	23
<i>Identification and the "Autonomous"</i>	27
<i>The "Autonomy" of Science</i>	29
<i>"Redemption" in Post-Christian Science</i>	31
<i>Dual Possibilities of Science</i>	32
<i>Ingenuous and Cunning Identifications</i>	35
<i>Rhetoric of "Address" (to the Individual Soul)</i>	37
<i>Rhetoric and Primitive Magic</i>	40
<i>Realistic Function of Rhetoric</i>	43

II. TRADITIONAL PRINCIPLES OF RHETORIC

<i>Persuasion</i>	49
<i>Identification</i>	55
<i>Other Variants of the Rhetorical Motive</i>	59
<i>Formal Appeal</i>	65
<i>Rhetorical Form in the Large</i>	69

<i>Imagination</i>	78
<i>Image and Idea</i>	84
<i>Rhetorical Analysis in Bentham</i>	90
<i>Marx on "Mystification"</i>	101
<i>Terministic Reservations (in View of Cromwell's Motives)</i>	110
<i>Carlyle on "Mystery"</i>	114
<i>Empson on "Pastoral" Identification</i>	123
<i>The "Invidious" as Imitation, in Veblen</i>	127
<i>Priority of the "Idea"</i>	132
<i>A Metaphorical View of Hierarchy</i>	137
<i>Diderot on "Pantomime"</i>	142
<i>Generic, Specific, and Individual Motives in Rochefoucauld</i>	145
<i>De Gourmont on Dissociation</i>	149
<i>Pascal on "Directing the Intention"</i>	154
<i>"Administrative" Rhetoric in Machiavelli</i>	158
<i>Dante's De Vulgari Eloquentia</i>	167
<i>Rhetoric in the Middle Ages</i>	169
<i>"Infancy," Mystery, and Persuasion</i>	174

III. ORDER

<i>Positive, Dialectical, and Ultimate Terms</i>	183
<i>Ultimate Elements in the Marxist Persuasion</i>	189
<i>"Sociology of Knowledge" vs. Platonic "Myth"</i>	197
<i>"Mythic" Ground and "Context of Situation"</i>	203
<i>Courtship</i>	208
<i>"Socioanagogic" Interpretation of Venus and Adonis</i>	212
<i>The Paradigm of Courtship: Castiglione</i>	221
<i>The Caricature of Courtship: Kafka (The Castle)</i>	233
<i>A "Dialectical Lyric" (Kierkegaard's Fear and Trembling)</i>	244
<i>The Kill and the Absurd</i>	252
<i>Order, the Secret, and the Kill</i>	260
<i>Pure Persuasion</i>	267
<i>Rhetorical Radiance of the "Divine"</i>	294

1. HENRY JAMES ON THE DEITY OF "THINGS"	294
2. "SOCIAL RATING" OF IMAGES IN JAMES	296
3. RHETORICAL NAMES FOR GOD	298
4. THE "RANGE OF MOUNTINGS"	301
5. ELATION AND ACCIDIE IN HOPKINS	313
6. YEATS: "BYZANTIUM" AND THE LAST POEMS	316
7. ELIOT: EARLY POEMS AND " <i>Quartets</i> "	318
8. PRINCIPLE OF THE OXYMORON	324
9. ULTIMATE IDENTIFICATION	328