

Loose Canons

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English Department-Creative Writing Awards Announced

Tull, Bardill receive Johnston Fellowships

Pulitzer Prize winning poet Philip Levine was the featured author at the English Department and Creative Writing Awards program held on April 20. The noted author, who has also reaped two National Book Critics Circle awards and a National Book Award, not only read from his works that evening in Cannon Chapel but also presented this year's slate of Writing Award winners with their prizes.

The first among them was Cathryn Schottenstein, who received the English Department's Award for Best Essay Written by an Emory Undergraduate, for her work entitled "The Corruption of a Victorian Gentleman." Schottenstein is an English and Economics double major.

Lauren Rule received prize for Best Essay Written by an Emory Graduate Student for her essay, "The Growth of a Girl's Mind: Wordsworthian Intertexts in Kincaid's Lucy." Rule's academic interests are in contemporary American literature, poetry, feminist theory, rhetoric and women's studies.

Meriwether Tull and Jessica Bardill were the recipients of the Johnston Fellowships for Travel and Research. Tull, an English and Anthropology double major and a recent inductee into Phi Beta Kappa, will use her fellowship to support her honors and master's thesis work centering on the way that "realms of nature and technology overlap in Herman Melville's fiction." Bardill, an English and Biology double major and a recipient of a Mellon Minority Undergraduate Fellowship, will travel to the University of Hawaii at Manoa and the Bishop Museum Library this summer to conduct research for her thesis project, "The Influence of the New Tongue: Language and identity in Reading Postcoloniality in Hawaiian Literature."

Phil Hagedorn was the winner of the Betty and

Michael Wolf Prize in American Literature for superior work in the field of American literature. Jennifer Federovitch, a recent inductee into Phi Beta Kappa, received the Grace Abernethy Scholarship in Creative Writing in recognition of her strong poetry and her promise for the future.

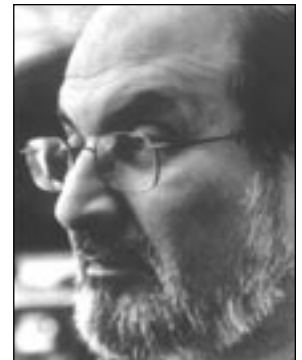
Kristi McKim won the Academy of American Poets Prize for Best Poetry, for her work, "Daylight Savings." Honorable Mention went to Kerry Higgins Wendt, an English graduate student, for her poem, "Litany."

Award winners continued on page 3

Salman Rushdie Ellmann Lecturer

Internationally acclaimed author Salman Rushdie will be the featured speaker for the Richard Ellmann Lectures in Modern Literature to be held in Glenn Memorial Auditorium at Emory, Oct. 3-5.

He received the prestigious Booker Prize for Fiction in 1981 for his novel, *Midnight's Children*, which tracks the history of modern India through the eyes of a young factory worker. He is also the author of the controversial *Satnic Verses* and numerous other works.



Rushdie

Rushdie is Honorary Professor in the Humanities at the Massachusetts Institute of Technology, and a Fellow in the Royal Society of Literature. •

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Emory acquires the library of Carter G. Woodson

Emory University's Special Collections and Archives Division has acquired the library of Carter G. Woodson and the Association for the Study of African American Life and History. Two fellowships in Woodson's name will be created to encourage scholars to work with the library. Woodson's library has been in storage in the headquarters of the association for many years and has been inaccessible

Loose Canons

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to researchers. Under terms of a collaborative arrangement, Emory will preserve and catalog the collection and will publish a printed catalog. In addition to providing full bibliographical citation to each item, the printed catalog will note inscriptions to and marginal comments by Woodson, and it will indicate the presence of bookplates, dust jackets, and other distinctive features.

Woodson (1875-1950) earned his Ph.D. in history from Harvard University in 1912. Founder of the Association for the Study of Negro Life and History in 1916, Woodson established the *Journal of Negro History*. The association was the first of its kind created to foster the

scholarship and teaching of African-American history among teachers of all grades as well as scholars. In 1921, Woodson founded Associated Publishers, which during his lifetime became the most important black-owned publishing house in the United States. In 1926, he organized the first Negro History Week, now celebrated each February as Black History Month, to foster the study of African-American history.

The collection includes many rare and important books, pamphlets, and periodicals. The library will be available for research use within the next two years. •

This article first appeared on the Emory University Website: web.library.emory.edu/about/news

NEH grant to help catalog Afro-American holdings

Emory University is the recipient of a \$110,000 grant from the National Endowment for the Humanities to catalog 4,000 pamphlets dealing with politics and religion, written by or for African Americans and published between 1877 and 1980. Randall Burkett, Curator of African American Collections at the Woodruff Library, will direct the project.

“Langston Hughes: Poet of the People,” an exhibition of works by the noted African American poet and playwright will be on display in Woodruff Library's Special Collections and Archives through July 31. The items are drawn from Special Collections and from the personal collection of Thomas P. Wirth. The exhibit is open from 8:30 a.m. to 5:30 p.m., Monday through Friday, and from 9:30 a.m. to 5:30 p.m. on Saturday, and is free of charge. •

For additional information regarding the Hughes Collection and other holdings, contact speccollref@emory.edu

ALUMNI/AE NEWS

SUSAN ANDERSON, Ph.D.'95 was awarded a Vulcan Materials Company/Georgia Foundation for Independent Colleges Teaching Excellence Award for 2004.

ROSEMARY D. COX, Ph.D.'93 has just published an essay entitled "The Shape of Truth: Men and Women in Fred Chappell's More Shapes Than One" in a book edited by Patrick Bizzaro and published by Louisiana State University Press in 2004. The book is *More Lights Than One: On the Fiction of Fred Chappell*.

GAVIN DRUMMOND, Ph.D. '02 has accepted a teaching position at Westminster High School in Atlanta beginning in the Fall.

PATRICK ERBEN, Ph.D.'04 has accepted a tenure-track position at the State University of West Georgia. He will begin teaching in Fall 2006 after completing a two-year National Endowment fellowship at the College of William and Mary.

MARY GOLDSCHMIDT, Ph.D. '93 was recently appointed as Director of First Year Experience and Leadership Education at Ramapo College after serving as Director of the Women's Center for seven years.

She delivered a paper at the Women, Health and Representation Interdisciplinary Conference at the University of New England in June. The paper, "Autobiology: Self-Representations of Depression in Black and White Women," is part of a larger project on depression.

RESHMI HEBBAR, Ph.D. '03 has accepted a postdoctoral position at Georgia Tech as a Marion L. Brittain Fellow for the 2004-2005 academic year.

JASON JONES, Ph.D.'03 had an essay, "The Time of Interpretation: Psychoanalysis and the Past," included in the May 2004 issue of *Post Modern Culture*.

WAQAS KHWAJA, Ph.D.'95 received his tenure with promotion to Associate Professor at Agnes Scott College in May. He will assume the responsibilities of Chair of the Department of English.

JENNIFER MARGULIS Ph.D.'99 is the winner of the Independent Publisher Book Award 2004, in the Parenting category for her work editing, *Toddler: Real-life Stories of Those Fickle, Irrational, Urgent, Tiny People We Love*.

JENNIFER NESBITT, Ph.D.'99 completed an article, "Footsteps of Red Ink: Rewriting Body and Landscape in Lolly Willowes" which is scheduled to appear in *Twentieth Century Literature* 49.4.

AIMEE L. POZORSKI, Ph.D.'03 published her article "Infantry and Infanticide in A Farewell to Arms" in the Spring 2004 issue of *The Hemingway Review*. In August her article, "Transnational Trauma and the mockery of Armageddon: The Dying Animal in the New Millennium," is scheduled to appear in *Studies in American Jewish Literature*. She will begin a two-year appointment as Visiting Assistant Professor of English at Central Connecticut State University in the Fall. •

Award winners from page 1

Tien Tran won the Artistine Mann Award in Poetry for Best Poetry Written by an Emory Undergraduate for "The Cave." Adil Hussain's poem, "Those Trees" received Honorable Mention.

The Artistine Mann Award in Fiction for Best Fiction Written by an Emory Undergraduate was given to Ian Grody for his story entitled "Hanging the Bird." Tien Tran's "Husband and Wife" received an Honorable Mention in this category, as did Arielle Kass for her story, "Pacman was Hungry."

Jonathan Herzog took the Artistine Mann Award in Drama for Best Play written by an Emory

Undergraduate for his "Hub Fans Bid Kid Adieu." William Widger's work, "The Appraisal," received an Honorable Mention.

The Artistine Mann Award in Creative Non-Fiction for Best Non-Fiction Written by an Emory Undergraduate was given to Alec Young for his "Homeschool Basketball." David Mann received an Honorable Mention for "Keep In Touch With Yourself." •

Eight English Ph.D.s receive degrees May 2004

PATRICK W. BIXBY, Ph.D.

Dissertation:

Unmapping Ireland: Samuel Beckett and the Postcolonial Novel

- Bixby has accepted a tenure-track position at Arizona State University West

BRENDAN W. CORCORAN, Ph.D.

Dissertation:

Ships of Death: The Elegiac Poetics of Seamus Heaney, Derek Mahon, and Michael Longley

- Corcoran accepted a tenure-track position at Indiana State University

JEAN DE SILVA, Ph.D.

Dissertation:

Edgar Rice Burroughs, Tarzan, and Pulp Fiction: The Making of Modern American Manhood

- De Silva will serve as a Visiting Assistant Professor at Emory 2004-05

KATHERINE E. ELLISON, Ph.D.

Dissertation:

After the Fatal News Arrived: Information Delivery and the Eighteenth-Century Media State

- Ellison will serve as a Visiting Assistant Professor at Emory 2004-05

PATRICK M. ERBEN, Ph.D.

Dissertation:

Writing and Reading a "New English World": Literacy, Multilingualism, and the Formation of Community in Early America

- Erben has been awarded a two-year National Endowment Fellowship at the College of William and Mary. He will begin a tenure-track position at West Georgia College when his Fellowship is complete.

LAURA JEFFRIES, Ph.D.

Dissertation:

Writing the Life of Margery: Generic Identities, Hagiographic Conventions, and THE BOOK OF MARGERY KEMPE

THOMAS H. LILLY, Ph.D.

Dissertation:

Contexts of Reception and Interpretation of the United States Serializations of UNCLE TOM'S CABIN (1851-1852) and BLEAK HOUSE (1852-1853)

- Lilly has been awarded a Marion Brittain Fellowship at Georgia Tech

JEFFRY ALLEN MASSEY, Ph.D.

Dissertation:

CORPUS LUPI: The Medieval Werewolf and Popular Theology

- Massey has accepted a one-year appointment at Bucknell University



Brendan Corcoran, Jeff Massey, Patrick Erben, Namita Goswami, and Laura Jeffries (left to right) gather for a photo at the English Department reception following graduation ceremonies.

An Americanist's discovery of pastoral England

My husband and I were in England for the first time last summer and, believe it or not, our first stop was Winchester Cathedral, near Southampton, where Jane Austen is buried. I knew that a pilgrimage to Brontë country and dear Jane Eyre's haunts was also in order. But the prospect of seeing quaint southern towns and suburban London excited us more than our guidebook's descriptions of the north, its isolated and misty landscapes dotted over with soberly grazing sheep.

Austen's village of Chawton (from where she published novels like *Pride and Prejudice*, *Mansfield Park*) is within three miles of Alton, which is now a popular satellite town of London. Today, sports utility vehicles and European cars sit idly under the stately trees shading renovated homes within view of the window through which Jane looked as she wrote. While standing at this window, I learned more about Austen's seemingly humdrum world. Tourists today, tuned into the town and country web of conurbation, learn that while life may be quieter in the countryside of Hampshire, it is connected. The nearby City is close enough for comfort.

Austen's prose, unrivaled in its mixture of satire and romance, details the slow routine of village life that yawns at the baker or butcher but tenses with excitement at a filled dance card. Within her characteristic wit and irony is a vision of social development that is independent of the glamour of London life, but built in relation to and in awareness of it. While condemning conventionality, Austen's novels cheerfully situate themselves in a world that celebrates the fashion of social striving. Interestingly, Charlotte Brontë regarded Austen's works as passionless.

In Brontë country, within the small Lancashire town of Haworth, the sweeping view of barren hills overshadows the comings and goings of one's neighbors. It is an elevated life, almost spiritual in its natural purity. The bus ride up is a trip over the rainbow into a sphere of suspended anticipation and unanswered desires—a hilly purgatory. The short stone walls that delimit property lines provide more comfort than they should. Any such frame in this windswept and monochromatic landscape is an assurance; the walls are symbols of closure-- chapters in the stories of longing that are written through the bounty-less grass. I stood in Charlotte's backyard and knew Jane Eyre's loneliness.

Readers might remember that famous scene in Jane Eyre in which our unhappy governess leaves Thornfield to get away from painful memories and associations of her romance with Rochester. Having fled on impulse, she stands as a poor and friendless woman in the overwhelming openness of the moors. Finally, she lies down in a heath and finds temporary solace in "Mother earth," like a habitual desert traveler seeking drops of water lodged in the shrub. Later, Jane discovers Moor House and the intimacy of long-lost relatives.

Brontë crafts fiction with these fortuitous encounters or comfortable hearths found around unfamiliar bends. And in the moors, one feels this restorative power of Chance. A light in a house across dozens of miles is a beacon, and the house itself like a buoy in the sea. I can now understand the breathless and tentative self-assertion that underscores Lucy Snowe's journey to Villette. (Tourists can view Brontë's original manuscript for Villette at the parsonage.) The novel takes a circuitous path to express and repress Lucy's unutterable desires, like the surrounding landscape that inspires a sense of shelter and exposure all at once. Faith and charity seem all too necessary here, and I shuddered to see that Charlotte spent her time so close to a graveyard. The parsonage's front room faces this yard, and in this room the sisters spent their evenings crafting poems and stories and conferencing with each other until late night. Legend states that Rev. Brontë climbed the stairs and wound the clock and called down to his girls every night not to stay up too late.

Not being much of an Emily Brontë fan, I was surprised by how much this trip softened the critique of melodrama that I've always assigned to *Wuthering Heights*. A passionate tone is a sensible literary device in such a landscape. While Austen's style—expertly crafted and elegant like shawls made on fine imported silk, Charlotte and Emily's fiction is strong Lancashire wool. It is durable, yet sometimes Spartan to the touch. But it is warm in the winter. •

—Reshmi Hebbar Ph.D. '02 is an Americanist with a focus in 20th-century African and Asian American women's fiction.

The Color Indigo

I'm sure this has happened to you, because it happens on every flight that lasts more than three hours. As the video pods descend from the ceiling of the cabin, the flight attendants advertise the in-flight movie. They've made the speech a thousand times before, and invariably it closes with the suggestion that all passengers, including those who want simply to read, snooze, or just be left alone, lower their window shades to reduce the glare on the screens inside the cabin.

It's a request I've never honored, even on flights where the only things to see below the aircraft are the tops of the clouds that blanket the North Atlantic. Sometimes I'm the only one with the window shade up. Like most Americans living in the 21st century, I've logged so many hours in commercial jets that flight is a routine part of life. But I never tire of the view out the window. Most writers who celebrate the glory of flight talk about the novelty of the aerial perspective, about the gestalt-altering experience of seeing the earth from strange angles and in unexpected proportions. But I'm just as happy, sitting by the window at 37,000 feet, to look up instead of down. Angling outward and up against the dome of the sky, the wing becomes a scale against which to measure the changing hues at the blue end of the spectrum. These are colors almost never visible anywhere else. From the surface of the earth the sky appears uniformly and mildly blue, the way it looks in children's drawings or in picture postcards; this is because of the scattering effect of the atmosphere on the shorter, or blue, wavelengths of light. But the higher you fly, the less light is scattered by the thinner atmosphere, and the easier it becomes for human eyes to sort out the multitude of colors at the nether reaches of visible light. Up there, the shades of blue proliferate wonderfully. They pass from cerulean to azure to indigo, changing finally to shades of purple-lavender, mauve, eventually an unworldly violet. Together they form a curtain of colors so rare and pure they seem more invented



Photo by Kay Hinton

Gruber

than real. Words can't describe such colors because, well, they can't.

Any language has its own peculiar blind spots, and if you don't name a thing, there's a sense in which it's really not there. Colors are notoriously shifty in this respect. We distinguish commonly between gray, green, and yellow, but Anglo Saxons, who had no use, among other things, for traffic lights, called all these colors simply "fallow." Wealthy patrons of the arts in 15th-century Italy included in the commissioning of contracts for portrait painters, in addition to instructions about the subject, stipulations as to the kinds and colors of paint that the artists were to use. The painters' clients were often concerned about gold and silver—the splendor of gilt highlights did not come cheap—but much more remarkable was their fondness for the color blue. In the contract for Domenico Ghirlandaio's Adoration of the Magi, for example, the purchaser stipulates that the painter "must colour the panel at his own expense with good colours and with powdered gold on such ornaments as demand it, with any other expense incurred on the same panel, and the blue must be ultramarine of the value about four florins the ounce." This blue, which was made from powdered lapis lazuli imported from the Levant, was a color of unusual richness; sensuous, even slightly dangerous, it gave to paintings a hue deeper and more exotic than blues made from carbonate of copper. Contracts such as these, writes Michael Baxandall, are more than records of commercial transactions; "they point," he says, "to a sophistication about blues, a capacity to discriminate between one and another, with which our own culture does not equip us."

It's humbling to think that our ancestors had a greater capacity for sensual experience than we do, but that sometimes seems to be the case. Once my son brought home from elementary school a science worksheet; his assignment was to fill in the colors of the rainbow. There were six blank arcs ready for coloring, one each, he said, for red, orange, yellow, green, blue, and purple. What happened to indigo? I asked. He said those were the only colors he'd been taught. I told him that when I was in elementary school I learned that there were seven colors in the rainbow, that between blue and violet was a distinct band called ultramarine, or indigo, and I told him

further that I learned to accept this on the authority of the person who had first defined the spectrum of visible light, Isaac Newton. I was going to raise a fuss with the DeKalb County schools for dumbing down the rainbow, but while I was boning up for my encounter with my son's teacher I discovered that subject was murkier than I had thought. Newton indeed described seven colors when he passed a ray of sunlight through a prism—he identified red, orange, yellow, green, cyan, ultramarine, and violet. Nevertheless, his separation of visible light into seven distinct visual zones seems to have been less than scientific. Newton's first thought was to name five colors. But this great man of science yearned for the universe to be structured according to mathematical and musical principles, and so ultimately he saw—or decided he saw—seven spectral colors, a number important both in philosophy and theology, and which, not incidentally, corresponded to the number of intervals in an octave.

The Babylonian word for this blue we are no longer taught to see was *uqnu*, and the Babylonians, according to John Berger, prized the color for its overwhelming sensuousness; one could speak, in that time, of both male and female varieties of the color, the darker one being the male. How strange and sad to think of a color divided against itself in the way of the sexes; stranger and sadder still to wonder why we habitually lower the shade on it. A rose by any other name may smell as sweet, but to see a color truly we need to carve out mental space for it with words. Thus I think it's a hopeful sign that Crayola recently restored "indigo" to its largest box of children's crayons. The color itself is not new, apparently, just the name. The manufacturers state on their Web site that "indigo" has been available to the young artiste all along, hidden under a different identity. Like so many things, this too comes down to politics, and the history of indigo's disappearance and reappearance on the palette of the Crayola Corporation is a revealing commentary on how words follow fashion and how thought, in turn, follows the words. Small wonder we haven't been able to see it: during the latter part of the twentieth century, Crayola reports, the crayon now called indigo bore the emphatically uncelestial name "thistle," boxed along with a host of other lackluster but mindlessly "natural" colors like "fern," "eggplant," "manatee," and—oh, say it ain't so!—"macaroni and cheese." •

—Bill Gruber, Professor and Chair, is the author of *ON ALL SIDES NOWHERE*. He can be reached at wegrube@emory.edu

Linguist's Corner

Q: Why does my friend from New Jersey pronounce Georgia as "Georger" and Florida as "Florider"?

A: If your friend closes those and similar words—irrespective of syntactic structure—with "r," the speech suggests the American culture William Carlos Williams described in "To Elsie," from "the ribbed north end of/ Jersey/ with its isolate lakes and/ valleys...." Characteristic of Appalachian speech, as far south as upper Georgia and Alabama, as far west of Arkansas and southwest Missouri, that "excescent 'r'" has neither etymological source nor syntactic explanation. Further south in the Piney Woods, pronunciations such as *sorta* ("sort of" via "sorta"), *Alabamer* "Alabama," *banjer* "banjo," *Caroliner* "Carolina," *croaker sack* "crocus sack," and *holler* "hollow" recur today. The last of these, referring to a landform, recalls Hotspur's salutation in *Henry IV, Part 1*: "But I will find him when he lies asleep,/And in his ear I'll hollow 'Mortimer.'" This form became *holler* in Standard English, as did Caribbean "chigoe" become *chigger* and *jigger*, whether a Galibi or African source.

But if your friend uses those pronunciations only before a vowel—*Georger* and *Florida* or *Florider* and *Georgia*—the process exemplifies "intrusive 'r'." Like the articles *a/an* before consonants and vowels, "intrusive 'r'" extends the similar function of "linking 'r'." Here an etymological "r" emerges as a consonant before a vowel, "butter and eggs," contrasting "eggs and but-tah." Both of these processes endure in Atlantic Seaboard dialects north of the Potomac. People often commented on John F. Kennedy's references to Cuba as "Cuber," but only before a vowel. He would say "Cuber and the U.S.," but "U.S. and Cuba." So next time, observe your friend's syntax. That will distinguish "excescent 'r'" from the disambiguating "linking" and "intrusive 'r'." •



Pederson

Photo by Mary Alina Durrett

—Lee Pederson is Charles Howard Candler Professor of English. If you have a linguistic question for Pederson contact him at lpeders@emory.edu

Writing makes woodworking look so good

As a biographer, I explore an artist's psychological motives and historical moments. Nothing has made me more aware of the significance of so-called distractions in a subject's life than my own recent experience of shaping my second book project. After my work on the African American novelist Ralph Ellison was reviewed in the *New York Times*, my friends implored me to write another as soon as I could. It took a year, though, to sort through the rich field of compelling African American literary figures awaiting contemporary biographies. And when I finally settled on a subject, the work of shaping the project was temporarily eclipsed by a sudden passion for an entirely different crafting.

The collecting of materials had begun in earnest, and I started feeling out publishers and middlemen. I knew I needed to sharpen that ignoble hooker of fish, a competent book proposal. And it was then that I discovered the joys of woodworking. Phyllis Wheatley's searching poem imploring inspiration from the Muses and even the Mantuan Sage's homeboys has nothing on the butcher block slab riding a sawhorse and some glue. "Hear me propitious, defend my lays," she asked in 1773.

The muse for me begins to speak through my wife Regine's off-hand remark about the space under the living room window. She has dimensions in her head that I will give birth to. As the proposal begins to smolder on my computer, I catch holy fire in the woodshed with mitre-box saw.

A console table, my lifeblood now, would stand 27 inches high and nestle underneath the window. Its special feature would be a tray slung way under the belly, only five inches or so off the ground. I would stain jet mahogany whatever wood I got from one

of the local home repair supermarkets. I want a rich look.

The idea of it gets underneath of my skin, and no telephone, email, or dream of biographer's Orion can interrupt me. I drive to the local denizen of wayward husbands with a hazy vision, a misplaced scrap of paper with the measurements, and a credit card. Because poplar is so pretty, so smooth and dense, colored and without blemish, I decide that I will have a plank tabletop, not a single solid piece of wood on

the piece. Shoppers bustle past, partially assemble their own projects, or move the tanker-like gurneys down the aisle while I figure out how to secure the tabletop to the legs. At checkout they're as gracious as car salesmen. Although the bill is nearly double what I'd estimated, I don't hesitate. I do, however, seriously consider purchasing a table saw and an electric planer. The next morning I glance at the computer with its attendant worries. I ignore its mewling for additional drafts and rounds on the telephone and e-mail brown-nosing support. With my fa-

tigues on and a punch for my hammer, I'm confident the press of my dreams is sending a long, inviting letter, volunteering to clear permissions for me and bringing in the high-powered editor who'll help me write those stylish sentences out of A.J. Liebling with the thoroughness of Richard Ellmann.

Once I cross the threshold into the garage, my mind is at ease. Now the sawing begins in earnest.

Fellowship will allow Jackson to complete his new book

Lawrence P. Jackson, Assistant Professor, will begin a year-long Faculty Fellowship at the National Humanities Center at Research Triangle Park this Fall, to complete his book, *A Song in the Front Yard: A Cultural History of African American Writers and Critics from 1935 to 1960*.

Jackson plans to examine the literary and cultural history of African Americans from the period following the Harlem Renaissance (1920s) through the formation of the militant Black Arts/Black Power Movement of the 1960s and 1970s. He is crafting a historical narrative, using the device of group biography, to focus on the individual achievements of various figures.●



Jackson

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FACULTY NEWS

MARK BAUERLEIN, Professor, co-authored *Civil Rights Chronicle, The African-American Struggle for Freedom*, published by Legacy Press. He also co-authored, with X.J. Kennedy and Dana Gioia, *Handbook of Literary Terms: Literature, Language, Theory*, published by Pearson Longman. Bauerlein's article, "The Diversity Kit and Caboodle," appeared in a May issue of *The Weekly Standard*.

MARTINE BROWNLEY, Goodrich C. White Professor of English and Winship Distinguished Research Professor, has been reappointed Director of the Center for Humanistic Inquiry for a second three-year term beginning in 2004.

WILLIAM DILLINGHAM, Professor Emeritus of English, was the recipient of a Distinguished Emeritus Award, conferred by the Emory Emeritus College. He has been researching and writing a book about Kipling and mourning.

FRANCES SMITH FOSTER, Charles Howard Candler Professor, will serve as a Black Woman in Church and Society Research Fellow at the Interdenominational Theological Center in the Fall. Foster will continue her writings on "Motherhood, Marriage and Morality in 19th century Afro-Protestant America."

In April, Foster presented a paper, "Between Me and the Other World: Asking the Unasked Questions of African American Literary Study," at the College Language Association Conference in Nashville; she delivered a lecture entitled "Reconstructing Concepts of Family in 19th century African America" at Florida State University, and a lecture, "Surveying the Field and/or Joining the Field of Early African American Cultural Studies" at Florida A&M University.

In March, Foster spoke on "Reconstructing Narratives of African American Literature" at the Dark Tower Colloquium of African American Studies at Emory, and was a panelist on the "Ethical Challenges for Leaders of the 21st Century" at the Ethics Center-Emory University President's Inaugural Celebrations.

JIM GRIMSLEY, Director of Creative Writing, was invited to submit an essay, "Stanley Karenina," in the forthcoming *Adam and Steve: Love and Marriage in the 21st Century*, a book of essays on gay marriage, to be published by Algonquin Books in the

Fall of 2005. Grimsley's story, "The 120 Hours of Sodom," was recently purchased for publication by Asimov's and is scheduled to be published in early 2005. Grimsley will be on leave in the Fall of 2004 to complete work on a novel entitled *Forgiveness*.

BARBARA LADD, Associate Professor, delivered three papers this spring: "Zora Neale Hurston and the Dream of Return," at the "Beyond the Islands: Extending the Meaning of the Caribbean" symposium at Louisiana State University in April; and "From Depression to Melancholy: The Maternal Sublime in Evelyn Scott's *Escapade*" and "Teaching Under the Aegis of Globalization: A Roundtable," both at the Society for the Study of Southern Literature meeting at the University of North Carolina at Chapel Hill in March.

WALTER KALAJIDJIAN, Professor, gave an invited lecture in April at the University of Kentucky entitled "Trauma in the House: Revisiting Anne Sexton." He also received a contract from Johns Hopkins University Press to publish his book, *The Edge of Modernism: American Poetry and the Traumatic Past*.

RICK RAMBUSS, Professor, was invited to Amherst College in April to present a lecture, "The Passion of the Magdalene," which included discussions of Mel Gibson's film "The Passion of the Christ," Dan Brown's bestselling novel *The Da Vinci Code*, and Renaissance literature.

In May, Rambuss was a featured speaker at "Feminism, Now," a daylong symposium sponsored by the Leslie Humanities Center at Dartmouth College. His paper examined the relations between feminism and queer critical inquiry.

MARK SANDERS, Associate Professor, has been awarded a Fellowship for 2004-2005 by the Center for Humanistic Inquiry at Emory. Sanders plans to complete his book-length monograph, "Afro-Modernism and the Harlem Renaissance." His study "examines the various ways in which key Harlem Renaissance writers participated in the broader field of ideas, institutions, and political movements defining a more complicated and historically accurate modernish."

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GRADUATE STUDENT NEWS

EMILY BOWLES published, "Frances Brooke's Erotic-Didactic Garden: Desire, Shame, and Sensibility in *The Excursion*" in the 2004 edition of *The Eighteenth-Century Novel*, and "'You Would Think Me Far Gone in Romance': Eliza Lucas Pinckney and Fictions of Female Identity in the Colonial South" appeared in the summer edition of *The Southern Quarterly*. She was awarded the graduate student prize by the Emory University President's Commission on Lesbian Gay Bisexual and Transgender Concerns Essay Contest for a paper titled "'That She Was None of These I Could Never Quite Accept': Problems of Female Community in Dorothy Allison's *Trash* and *Cavedweller*."

RIAN BOWIE participated in a roundtable discussion, "The Trials and Triumphs of Writing Dissertations on Women Writers," at the Society for the Study of American Women Writers Second International Conference, held Sept. 24-27, 2003 in Fort Worth.

TARA CHRISTIE will join the English Department at Georgetown University in the Fall as an adjunct faculty member. Her article, "Seamus Heaney's Hardy," appeared in the Spring 2004 issue of *The Recorder*. This summer, she is serving as a teaching assistant for Professor Ronald Schuchard's course, "Tutorial in

20th-Century English Literature," at Oxford University, England.

KATIE CROWTHER has been named a Dean's Teaching Fellow at Emory for 2004-2005.

BRIAN CROXALL presented a paper, "The Hyper-textual Remediation of Body as Network," at the Midwestern Conference of Literature, Language and Media, held April 2 & 3 at Northern Illinois University in DeKalb, Ill. He presented the same paper at the English Graduate Student Colloquium on March 17, in Kemp Malone Library. He presented a paper entitled "Splitting a Plate: The Paranoid-Schizoid Position in Hemingway's *The Garden of Eden*" at the 11th Biennial Ernest Hemingway Society Conference in Key West, Fla., June 7-12. Croxall was awarded a James Hinkle Travel Grant to attend the conference.

TONY CUDA's article, "T. S. Eliot's quotation from E. B. Browning: 'Shadows for My Company,'" appeared in the latest edition of *Notes & Queries*. Cuda has been awarded a Visiting Assistant Professorship in the Emory English Department for 2004-05. Two essays of his on James Merrill and Ann Lauterbach are included in the "Companion to New

York School Poetry," published by Facts on File.

HANS-GEORG ERNEY was co-recipient of the Charles Davis Award for the Outstanding Graduate Student Presentation at the 2003 Rocky Mountain Modern Language Association Convention in

Randall receives Mellon Fellowship for 2004-05

Kelli Randall, a graduate student whose academic focus is in 18th and 19th century African American literature, has been awarded an Andrew Mellon Atlanta-New Orleans Graduate Teaching Fellowship. She will spend the 2004-2005 academic year teaching one course per semester at Spelman College while writing her dissertation.

Mellon Awards support advanced students with strong teaching backgrounds who are likely to complete their dissertations during the fellowship year. Randall obtained experience in teaching while working on her master's degree at Pennsylvania State University, while serving as a teaching assistant at Emory, and serving as an instructor at DeKalb Technical School, Georgia Perimeter College and Spelman over the past two years. "There is very much an expectation that you will finish," notes Randall. "I like that we are held accountable. [The support network] helps transition you into the professorial track, develop a philosophy of teaching, and work on your portfolio." •



Randall

Missoula for his paper "Modernity in South Asian Literature: An Exercise in Postcolonial Ecocriticism." He was selected as a 2004 TATTO Fellow in Teaching and the Environment and participated in a special Emory TATTO workshop on the subject in May. In June, Erney and Associate Professor Deepika Bahri participated in a three-week-long Emory College Online Workshop to develop a multimedia course, "Literature of the Indian Partition."

ALLISON HOBGOOD presented a paper, "Notorious Abuses in Renaissance Drama: Shame and Audience Accomplice," at the Early Modern Cultural Studies Conference, held March 19 & 20 in Chapel Hill.

DOMINIC MASTROIANNI presented a paper entitled, "Exposure, Subjectivity, and Freedom in Levinas's Otherwise Than Being or Beyond Essence," at the American Comparative Literature Association 2004 Conference, held April 15-18 in Ann Arbor, Mich.

JAMES RICHARDSON'S poem (at right), "Phantasm," won third prize in the 2004 Summer Literary Seminars Fiction and Poetry Contests. Richardson garnered a John Woods Scholarship (\$1,000) to attend the Prague Summer Program 2004, and a Writers' Centers and Conferences Award (\$500), sponsored by the Association of Writers and Writing Programs. Richardson also was awarded a scholarship (\$300) to attend R.S. Gwynn's Forms of Repetition workshop at the West Chester University Poetry Conference in June. He plans to continue working on a poetry manuscript entitled "The Politics of Breathing."

LAUREN RULE presented a paper entitled "The Rhetorical Agency of Taming and Shaming: Implications for Women's Rhetoric," at the Conference of the Rhetoric Society of America in San Antonio, May 28-31. Rule presented a paper at the 11th Biennial Ernest Hemingway Society Conference in Key West, Fla., June 7-12. Rule was one of 12 students receiving James Hinkle Travel Grants to attend the conference.

GITANJALI SHAHANI participated in the 32nd Annual Shakespeare Association of America Meeting, held in New Orleans in April. She presented a paper titled "Anatomies of India in Early Modern Protocolonial Encounters." Shahani has been named a Dean's Teaching Fellow at Emory for 2004-2005.

MATTHEW SILVA presented a paper, "The 'Powers' to 'Kraft' Humanist Endings to Posthumanist Novels:

Galatea 2.2 as a Rewriting of *Operation Wandering Soul*," at the 10th Anniversary Graduate Symposium on Language and Literature at McGill University, held March 20 & 21 in Montreal. Silva presented another paper, "Vineland as the Cultural Logic of *Gravity's Rainbow*'s Late Capitalism, or, the Eight O'Clock Movie, Fredric Jameson in *The Thomas Pynchon Story*," at the International Pynchon Conference in Malta, June 8-10.

KERRY HIGGINS WENDT received an honorable mention in the 2004 English and Creative Writing Award Competition from the Academy of American Poets for her poem "Litany." •

Phantasm

All across America, blue-black men are running
naked in their splendor, clutching lilies:

it is Easter or the Feast of Purim.
Like pomegranate seeds crushed against paper,

the sun bruises the sky.
All across America, blue-black men are blooming:

unrinsed in their soapiness, they burst from showers
swollen with kisses for babies, for lovers.

If they are on roofs, surely they will not come
down
and go into homes to fetch anything.

Through alleys they run, fat soles a-splatter
against asphalt and neither soil nor tear.

All across America, blue-black men are wagering
that by the seventh stanza no one is raped or
hurting;

are forming sturdy elbows
for stirring cauldrons warm and brimming;

are pickling the hottest hallelujahs
in jars that few may open;

are seeking private parts
from trees, in backs of pick-up trucks;

are gliding over ice,
each leap a triple axel;

are frothing apocalyptic seizures
to fend off Adam's closure.

All across America, all across America,
blue-black men, I tell you, all across America.

—James Richardson

THE WRITERLY PERSPECTIVE

Perhaps the most daunting of teaching assignments in the field of Creative Writing is the teaching of composition of the novel. Long narratives are fraught with pitfalls and require a strong-minded look at all levels of the fiction, from a detached look at the whole of the concept to intricate tinkering with all those sentences.

For various reasons there are few writing programs that offer much in the way of help for students who want to write longer forms of fiction. Graduate students get mentoring in novel-length theses, but beyond this kind of one-on-one setting, most programs do not offer novel workshops of any stripe. The semester or quarter does not typically offer a long enough time frame for would-be writer or dedicated teacher to make enough progress on a work of such length.

Lynna Williams and I recently undertook to teach a five-day writing workshop focused on how to think about making novels, and we were able to come up with some ideas that were very helpful to our 11 students, some of whom had traveled from as far as Louisiana and south Florida with their large piles of pages in their hands.

One of the first ideas we discussed with these students is the necessity for having some conception of the novel that the writer can hold in his or her mind easily.

Writers often cite the sheer mass of the novel as the reason for its difficulty and the impediment to any reasonable effort to teach its construction. A poem, a short story, or a one-act play is a manageable object for the mind to contemplate. The writer, if he or she has the skill, can conceive of these works in the whole and contemplate them in the whole; this may not necessarily be how any given piece of writing comes to its writer, but it is conceivable for a writer to know all of a story or poem at once.

With a novel, the mass of the work argues against this kind of conception. Whereas a short story a writer might sit down and compose a draft of the story in a few sittings, that same writer when writing a novel undergoes preparations akin to those of an army lay-

ing siege to a city. A novelist camps in the vicinity of the idea for his or her novel and stays there until the novel is formed, a process that may take years.

The size of the narrative leads to another area in which a writer must do some thinking: the journeyman novelist needs some variety of a roadmap for the middle of the story. A writer is almost certain to get lost in the murk in the middle of a novel, and must have some kind of clear thinking process to sort out the confusion that becomes almost inevitable at that stage of the writing.

There are many ways to consider this problem. One kind of thinking which has been helpful to me is to find what I call a frame for the whole of the novel. A frame is a set of ideas or considerations which act as a guide for what should belong in the novel and what should not belong in it.

The notion of a frame in my own writing grew out of the fact that I often work on multiple projects at the same time and am having ideas about them

over the course of long periods of time. I needed some means of understanding how to decide when a late-comer idea was good for a particular piece of fiction or bad for it.

Ideas and decisions that frame a piece of fiction include most of the decisions that are global to the piece of fiction. The choice of a particular point of view, and the choice of person in which to narrate the story, are both good examples of frame-level decisions. A writer who decides very late in the composition of a book to change from third-person narration to first-person narration is going to have to rewrite all of the manuscript that is already written in order to accommodate this decision.

In our work with our aspiring novelists this May, Lynna and I explored a number of ways to define the ideas that make the frame of a novel clear. Decisions on the number of characters in a novel, the duration of time which a novel will span, and the novel's use of time in general, are all decisions which, when made clearly, incorporate themselves into the whole of a novel and which cannot therefore be changed when



Grimsley

Writerly Perspective continued on page 15

English and Creative Writing students tapped for Phi Beta Kappa

Six English and Creative Writing majors were among the 52 Phi Beta Kappa initiates for Spring 2004. Luke H. Bassett, Jennifer Federovitch, Joseph H. Flack, Gabriela Grinblat, Meg Gwaltney, and Meriwether Tull, were inducted to the Gamma Chapter of Georgia in March 29.



Tull

Tull, a rising senior from Weatherford, Texas, commends two Emory professors for having had the greatest impact on her academic life so far. "Dr. Elena Glazov-Corrigan spent hours with me helping to improve the quality of my writing. Dr. Michael Elliott . . . helped me shape my vision for my future. He will be working with me on my honor's thesis this coming year and, more importantly, advising me as I make the next step into the 'real world.'"

Tull plans to pursue a graduate degree in literature.

Flack, from Copper Center, Alaska, notes that several English professors have had a significant impact on him. "Dr. [Jeff] Walker and Dr. [Deepika] Bahri . . . improved my writing a great deal. Dr. Bahri has ways of getting students involved in the literature—a sort of Socratic method in which she guided us to insights about the literature. Dr. Walker gave generously of his time to me to give me the best training

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RONALD SCHUCHARD, Goodrich C. White Professor of English, gave a plenary address, " 'If you came this way': the Route to Little Gidding," at the annual meeting of the International T.S. Eliot Society, which met in London, June 5-11 and visited sites related to Eliot's "Four Quartets." Schuchard's address was delivered in the chapel at Little Gidding before members from 12 nations. •

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mdurret@emory.edu



Flack

available in reasoning, rhetoric and writing.

Flack hopes to attend law school in the Fall.

Four English and Creative Writing faculty members were also recognized at the ceremony for Excellence in Teaching. Deborah Ayer, Senior Lecturer and Associate Director of the Writing Center; Michael Elliott, Assistant Professor; Natasha Trethewey, Associate Professor of Creative Writing; and Jeffrey Walker, Professor, were recognized by the organization.

The Gamma Chapter was established in 1929. •

Bricker receives Irish Studies Award

Amy W. Bricker, an English major who graduated with Honors in May, received the Irish Studies Area Award from the Institute for International and Cultural Studies (ICIS) in April. She was nominated for the award, the first given in Irish Studies, by Geraldine Higgins, Associate Professor, for Bricker's assistance with the Southern Regional meeting of the American Conference for Irish Studies, held in Atlanta this Spring and for her work in Irish Studies courses.

Bricker, who served this year as the president of Omicron Delta Kappa, a leadership and scholarship society, plans to travel to the Pacific Northwest with the National Outdoor Leadership School this Fall and spend the remainder of the year in Ireland. She hopes to pursue a Ph.D. in Irish Literature and its Appalachian connections in 2005. •



Bricker

A LETTER HOME

When Bar-Ilan University outside Tel Aviv in Israel began planning its masters program in Creative Writing a few years back, its designers imagined the English-language program would appeal mostly to foreigners who might wish to combine a year in Israel with an MA in Creative Writing. When the second intifada broke out and most foreigners stopped coming to Israel, it looked as though the program—the only writing program in the Middle East—might die a premature death. However, it turned out that a surprisingly large pool of Anglophonic Israelis had been waiting for just such a program.

As for me, I'd been hoping to spend at least part of my sabbatical in Israel, although whenever I mentioned this, people looked at me as though I were crazy. Unfortunately, these people included my wife and daughter. It wasn't so much the political situation that concerned them. My daughter didn't want to miss a year of school, and my wife had finally found the work she'd been searching her entire life for.

What could I do? Having arranged to teach at Bar-Ilan over its summer semester, I went alone. (I recommend every middle-aged family man consider living alone abroad every once in a while.)

As for my nine graduate students, they were all native-English-speaking Israelis, whose biographies and political and spiritual leanings covered the map (small as it is). Most were American by birth, but Sophie was Indian, and Shelly was British. Two of the men in the group, Avi and Motti, wore yarmulkes—Motti was a rabbi and a social worker; Avi was finishing up a stint in the army—while Manny kept his head uncovered. Judy was a Hasidic woman, seven months pregnant, writing stories we all felt certain would get her thrown out of her community. Leah was the daughter of a Reform rabbi. Laura confided to me after the first class that she was a “messianic Jew,” and she wondered how I thought the others, if they knew, would deal with it.

Mostly, I was amazed at how gracefully they all

handled each other's conflicting ideologies. The religious students barely blinked, for instance, when Shelley, a Tel Avivan, declared that, as far as she was concerned, “we can give all of Jerusalem back to the Arabs.” (Feeling herself in the minority, Shelley clipped articles for me from the liberal press decrying the brutality of Israeli's military in the hopes of rounding out my picture of the country.) And while she had begged her sons not to fight in the territories — (“My husband said that in a war, they would have to shoot people like me”)—Sophie on the other hand refused to let her son back into the house the night he declared he didn't want to continue serving there. Older than the other students, these two women didn't argue or even stop sitting by each other after they had announced their wildly differing opinions. They didn't even draw apart when, in response to Shelley's worrying over some homophobic dialogue in one of the workshop's stories, Sophie announced quite unselfconsciously, “Homosexuality: it turns my stomach!”

In contrast, it struck me that in the U.S. we tend to act as though a passionately articulated opinion is a form of rudeness. I don't know if Israel is too small a country for that or if the writing workshop was an exception to the rule. The people I met—hawks/doves, religious/secular, native/immigrant, straight/gay, Arab/Jew—all told me that the differing factions of Israeli society don't mix and mingle (although I had no trouble meeting people from all across the spectrum, people who, at the drop of a hat, would tell me everything I wanted to know—and usually more—about their beliefs).

But in Israel, where even walking down the street is a religious and a political act, what one believes actually seems to matter. It was nice to feel that way for a time. •

—Joseph Skibell is Assistant Professor of Creative Writing and the author of *THE ENGLISH DIS-EASE*. He can be reached at jskibel@emory.edu



Skibell

Photo by Barbara Freer Skibell

Once I have the boards sized, I apply liquid nails to bind them like a solid sheet. It's a struggle for more than an hour to level the pieces, keep the edge a true line, and scrape off the permanent adhesive as it seeps through the gaps. When I've assembled the entire piece, a quantity of wood filler and shims patches up the joints. And I am at work on an ode to my forbears from South Hill, Virginia, who worked with their hands. I start thinking maybe I should write a biography of slave joiners and cabinetmakers.

Finally, I add the trim to the piece, the last step, before sanding it down. My greatest single investment is in an elite brand of gel-stain from the hardware store. The one thing I don't learn there is that I shouldn't use an aerosol finish in the high humidity of Atlanta. When I finally varnish the table, it looks as if it has been coated with a mist of fine sand. In hopes of salvaging furniture and pride, I start polishing. We have Pine Wax, Pledge, oil soap, and a special secret spray, all lemon scented. After working myself into a lather, I am rewarded with an unctuous but temporary gleam.

But I can't stop beaming after my sweaty accomplishment is dry. I sit on the back step, stare contentedly, and touch it. When I come home, I check on it, like I am waiting for the new baby to make its first step. It's not fine woodworking; just nails and screws and glue and filler. But no one can deny the life now filling the space that before had been empty. That I could conceive of it, plan it, and turn out a passable version in a few days—that there was no faxing, copying, e-mailing, and months of waiting. An 8 1/2 by 11 package didn't fly thousands of miles and still need somebody's approval to get into long pants. It is. I'm thinking I could have been a surgeon, or at least a mechanic. Plus, my wife tells me I am reconnecting with my working-class roots.

Four months later the hardware store expert sells me another \$10 bottle of spray to remove the humidity from the first sandy finish. I can hear the jibes; I am a bit incredulous myself. I admit that the table actually took longer to finish than the proposal. But sometimes one craft makes a space where another can take shape. •

—Lawrence Jackson, Assistant Professor of English
is the author of *RALPH ELLISON: THE EMERGENCE OF GENIUS*. This essay first appeared in *EMORY REPORT*.

Schuchard assists in securing computers for Kenya

When Emory's distinguished pediatrician and philanthropist Dr. George W. Brumley and 12 members of his family perished in a plane crash on Mount Kenya last summer, Ron and Keith Schuchard had just returned from nearby Meru School, where they had taught from 1963 to 1965. Schuchard approached Brumley's friend, Senior Vice President Bill Fox, about establishing an educational memorial for the Brumleys at the school, a project that was realized in May when the Schuchards, Fox, and Ade Afonja of ITD presented to Meru School 17 recycled Gateway 4 computers, a current set of Encyclopedia Britannica donated by the Woodruff library, and three microscopes donated by the Emory Medical School. With the assistance of ITD's vice-provost Don Harris and Alan Cattier, they hope to provide internet connection and further laboratory facilities in January 2005. In collaboration with nearby Kenya Methodist University, it is hoped that Emory students and ITD staff may enjoy future service and educational opportunities in connection with Emory's Brumley memorial project. •

Writerly Perspective from page 12

the writer gets stuck on page 200 and reaches wildly for a new idea.

The notion of the frame yields a tool which a writer can use to consider at least the concept for a novel as a whole. This idea insists that the writer view his or her novel as an intellectual project about which decisions are to be made, a view that is too often lacking from the ways that writers discuss the process of writing. •

—Jim Grimsley, Director of the Creative Writing Program, will be on leave in 2004-2005 to complete his novel, *FORGIVENESS*.

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Rhetoric: What's In A Name?

That's just rhetoric. Let's cut the rhetoric, get down to the facts, and have a real discussion. Let's ignore the content for the moment, and just focus on the rhetoric. We all have heard things like that. In popular speech, rhetoric's name is mostly associated with superficiality: sometimes a good superficiality, as in "saying it with style," but mostly a bad one, as in empty talk, meretricious ornament, spin-doctoring, posturing, and in general not speaking the unvarnished truth. Yet "rhetoric" is also the name of one of the world's oldest academic disciplines: classically, a theory and art of language concerned with the principles of effective, intellectually responsible speech and writing; and also, in its modern versions, with the ways that a given "language" (or system of representation) can both consciously and unconsciously shape identities, cultures, ideologies, and ways of thought and action.

What happened? It's a long story, much too long to tell in a page or two, or even a ponderous scholarly tome, or several. But, with winged shoes, let us return to yesteryear.

The word "rhetoric" derives from the Greek word *rhetor*, "speaker." Originally "rhetoric" meant the "speakerly art" (*rhetorike technē*), and in ancient usage alternated with another name, "art of discourse" (*logon technē*). From its early beginnings, rhetoric, the art of discourse, was a discipline primarily concerned with developing a person's ability to think intelligently, prudently and critically, and to reason, speak and write effectively, especially on "public issues" (*politika zetēmata*), but broadly on any disputed or disputable question of fact, interpretation, value, or policy. To that end, rhetorical training emphasized not only the acquisition of wide-ranging knowledge (via the "rounded education," *enkyklios paideia*), but especially techniques of argumentation and debate, as well as the various techniques of style and delivery required for an effective presentation of one's case. In particular, the training aimed to cultivate an ability to recognize, explore and examine all the differing arguments available on an issue — the ability to argue "both sides" of a case as well as possible — in order to promote intelligent, responsible deliberation and judgment. (This ideal, of course, is still enshrined in all Western legal systems, and in all democratic political systems, as imperfect as they are in practice.) In short, rhetoric was thought of, and is, primarily an art of argumentation and thought, and secondarily if

indispensably an art of presentation and style. The reduction of rhetoric to its secondary aspect, in popular thought, has two main causes. One is, both anciently and now, the naïve suspicions of the unsophisticated mind: the people who put Socrates to death and their myriad descendants tend to regard the rhetorical habit of viewing and arguing an issue from multiple perspectives as mere trickery, on the assumption that the only correct way to view the matter (their way) is plain to anyone with eyes, and just needs to be enforced. Here already is the notion of separating "the rhetoric" from "the facts," even when the facts are in dispute and some agreement about the facts can only be established through the rhetorical process of an argumentative exchange, or when the dispute is not about facts but interpretations, value-judgments, or policies. The more significant cause, however, is a tradition that goes back to the newly-triumphant Christian church in late antiquity, or the early middle ages, in which the pagan rhetorical tradition was retained as "useful for Christians" but reduced to an art of style: authoritative doctrine (developed by supposedly nonrhetorical means) would tell the ecclesiastical rhetor what he should say, while "rhetoric" would give him a bagful of "devices" with which to ornament and beautify his explanations to the faithful. Rhetoric, in short, was now defined as the sugar coating on the serious pill of doctrine.

While much has changed since then, the medieval identification of "rhetoric" with style, and particularly with figures of speech, has remained a persistent, ingrained feature of Western culture — despite a number of revivals of (some of) the fuller classical ideal of rhetoric, most notably in the Renaissance, the Enlightenment, and the modern/postmodern era that we inhabit. The problem for the rhetorician, then, is itself a rhetorical one: either to undo the commonplace association of "rhetoric" with superficiality and rehabilitate and reconnect the word to its classical ideal, which will take a very long time; or to just give up, and give rhetoric another name. Logology, anyone? Or, maybe, the rhetorician should just persist, as rhetoric itself has done for more than 2500 years. •

—Jeffrey Walker, *Professor, is the author of RHETORIC AND POETICS IN ANTIQUITY.*

