

Synoptic Outline of Contents

The entries in the *Encyclopedia of Rhetoric* pertain to the general conceptual categories listed on this page. The following pages in this section provide a detailed synoptic outline of the contents, organized by conceptual category; some category titles are also entries. Some entries are listed more than once in the synoptic outline because the conceptual categories are not mutually exclusive. Entries in the encyclopedia proper are organized alphabetically.

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I. ELEMENTS OF RHETORIC

Two elements comprise the foundation of the rhetorical enterprise: an expansive view of proof and the conceptual prominence of the audience.

A. Modes of Proof

A distinguishing characteristic of rhetoric is its expansive view of proof and, consequently, its use of evidence. In the rhetorical view, three kinds of evidence are considered relevant to establish a case: the perceived character of the speaker or writer (*ēthos*), the argument or thought in the message itself (*logos*), and the emotions the audience is led to experience (*pathos*). These terms were early defined by Aristotle (*Rhetoric* 1.2.2), who considered *ēthos*, *logos*, and *pathos* “artistic” modes of proof because they are largely dependent upon the artistry of the composer in fashioning the discourse itself, rather than from such preexisting proofs as witnesses or contracts.

1. *Ēthos*
 - a. Credibility
 - b. Persona
2. *Logos*
 - a. Argumentation
 - b. Argument fields
 - c. Contingency and probability
 - d. Controversy
 - e. Enthymeme
 - f. Exemplum
 - g. Inference
 - h. Practical wisdom
 - i. Speech acts, utterances as
3. *Pathos*
 - a. Humor

B. Audience

An extended discussion of the audience as a constitutive element of and agency for rhetorical practice. An overview essay leads into these types:

1. Mass audiences
2. Virtual audiences

II. SCĒMA

The rhetorical creative process as well as the rhetorical act itself are theoretically viewed as comprised of five phenomena (variably called arts, offices, or canons): invention, arrangement, style, delivery, and memory. The first four phenomena

are implicit in Aristotle's *Rhetoric*, and all become fully codified by the time of Cicero. The extent to which these five phenomena constitute orderly steps to be taken or, rather, are virtually indistinguishable features of a field of activity has varied in theory through the centuries. Variable, too, has been the amount and kind of emphasis and attention given each.

A. Invention

Invention includes the entire process of initial inquiry into uncertain questions, the reflection upon alternative possibilities of position, proofs, and perspectives. Its modern topics include:

1. Ideograph
2. Imitation
3. Occasion
4. Perspective by incongruity
5. Problematology
6. Questioning
7. Rhetorical situation
8. Rhetorical vision
9. Social knowledge
10. Tacit dimension, the
11. Topics

B. Arrangement

Arrangement concerns the place of form in the composition and analysis of discourse. Both “traditional” and “modern” kinds of form are considered.

C. Style

Often regarded as the whole of rhetoric, style is here considered as a functional part of composition and analysis. The concept of *elocutio* and its components are analyzed as well as tracked throughout the history of western culture.

D. Memory

This part of rhetoric includes memory systems as well as mnemonic architecture (such as the memory theatres of the Renaissance) along with some consideration of *memoria*'s lost or changed prominence.

E. Delivery

Delivery—spoken, printed, or electronically transmitted—is usually regarded as the synthesizing act of rhetorical composition.

III. MAJOR PRINCIPLES

A. Ends

Whether arising from the intentions of the *rhētōr*, or composer, or from the rhetorical act generally, the ends of rhetoric have traditionally been divided into two large categories:

1. Persuasion
 - a. Conviction
 - b. Exhortation
 - c. Identification
 - d. Judgment
2. Eloquence
 - a. Sublime, the

B. Genres of Rhetoric

Rhetorical types have traditionally been allied with three major occasions, which Aristotle spoke of as species of rhetoric (1.3.1) and Cicero as kinds (*De inventione* 2.3.11): deliberative, such as orations before a policy-determining body; forensic, such as orations at a court of law; and epideictic, such as orations given in commemoration, praise, or blame. Since ancient times, other genres have become attached to rhetoric or have been developed from its traditional species. All are allied with considerations of audience and occasion, and all are indicative of the speaker's or writer's intention.

1. Traditional genres

There are three traditional kinds of rhetoric, each allied with considerations of audience and occasion, and each indicative of intention. From ancient times, certain issues have become attached to these types, and in modern times certain new issues have been added.

 - a. Deliberative genre

This includes the subtopics:

 - (1) Expediency
 - (2) Irreparable, the
 - (3) Utility
 - b. Forensic genre

This includes the subtopic:

 - (1) *Stasis*
 - c. Epideictic genre

This includes the closely related topic:

 - (1) Exhortation
2. Nontraditional genres

Genres of rhetorical practice are

traditionally a direct offshoot of cultural conventions and the institutional formation that makes them accessible. But when these conventions and social formations change, so rhetorical genres themselves are likely to shift in unpredictable ways. Subtopics are genres that are characteristic of cultures and conditions that were largely unanticipated by classical formulations.

- a. Campaigns
- b. Epistolary rhetoric
- c. Expository rhetoric and journalism
- d. Hybrid genres
- e. Hypertext
- f. Social movements
- g. Technical communication

IV. RELATED SUBJECTS

There are a host of subjects that are related to rhetoric, its elements, ends, *schēma*, and genres. Selection was based on degree, that is, closeness of relationship.

A. Art

B. African-American Rhetoric

An overview essay leads into these subentries:

1. Abolitionist rhetoric
2. Double-consciousness
3. Black Nationalism

C. Casuistry

D. Communication

E. Comparative Rhetoric

This includes these subtopics:

1. Arabic rhetoric
2. Chinese rhetoric
3. Hebrew rhetoric
4. Indian rhetoric
5. Slavic rhetoric

F. Composition

An overview essay leads into a discussion of the history of English departments in the United States.

G. Criticism**H. Debate****I. Decorum**

This includes a general discussion of decorum, plus these subtopics:

1. *Kairos*
2. *Phronēsis*
3. Prudence
4. Secular piety

J. Dialectic**K. Eristic****L. Feminist Rhetoric****M. Hermeneutics and Interpretation**

This includes a general discussion of hermeneutics, plus the subtopic:

1. Reception theory

N. History**O. Humanism****P. Iconography****Q. Law****R. Linguistics****S. Logic**

This includes a general discussion of logic, plus these subtopics:

1. *Ad hominem* argument
2. Fallacies
3. Syllogism

T. Music**U. Orality and Literacy****V. Oratory****W. Philosophy**

This is a two-part essay: part one discusses the ancient, continuing, and often antagonistic relation of rhetoric and philosophy, with particular attention to the various schools of thought; and part two considers the perennial topics and terms of philosophy with their contested differences from and implications for rhetoric.

X. Poetry**Y. Politics**

This includes an overview of politics, plus six subentries:

1. Constitutive rhetoric
2. Critical rhetoric
3. Rhetoric and legitimation
4. Rhetoric and power
5. The third face of power
6. The personal, technical, and public spheres of argument

Z. Public Speaking**Z1. Queer Rhetoric****Z2. Religion**

This includes a general discussion of religion, plus the subtopic:

1. Homiletics

Z3. Science**Z4. Speech****Z5. Trivium****V. STRATEGIES AND PRINCIPLES**

This section includes a general collection of tactics that have aggregated to rhetoric through the centuries.

A. Ambiguity**B. Color****C. Commonplaces and Commonplace Books****D. *Controversia* and *Suasoria*****E. *Copia*****F. Figures of Speech**

Overlapping the entry on style, this entry discusses the major figures (tropes and schemes) of rhetoric, which traditionally have been subjects of study in both rhetoric and grammar. Subtopics center on these individual figures:

1. Allegory
2. Alliteration
3. Amplification

4. Anadiplosis
5. Anaphora
6. Anastrophē
7. Antanaclasis
8. Antisthēcōn
9. Antithesis
10. Aphaeresis
11. Apocopē
12. Aporia
13. Aposiōpesis
14. Apostrophē
15. Assonance
16. Asyndeton
17. Auxēsis
18. Catachrēsis
19. Chiasmus
20. Congeries
21. Correctio
22. Descriptio
23. Digressio
24. Ellipsis
25. Enallagē
26. Epanalēpsis
27. Epanodos
28. Epenthesis
29. Epiphora
30. Epistrophē
31. Epizeuxis
32. Ēthopoeia
33. Exemplum
34. Gradatio
35. Hendiadys
36. Hypallagē
37. Hyperbaton
38. Hyperbolē
39. Hysteron prōteron
40. Irony
41. Isocolon
42. Litotēs
43. Metaphor
44. Metonymy
45. Oxymōron
46. Paradox
47. Parallelism
48. Parenthesis
49. Paronomasia
50. Pathopoeia
51. Periphrasis
52. Pleonasm
53. Polysyndeton
54. Praeteritio
55. Prolēpsis
56. Proparalēpsis
57. Prosōpopoeia
58. Prosthesis
59. Simile
60. Syllēpsis
61. Symplocē
62. Syncopē
63. Synecdochē
64. Zeugma

G. Thesis and Antithesis

VI. HISTORY OF RHETORIC

A. Classical Rhetoric

This is the longest entry in this volume; the following are subtopics:

1. Atticist–Asianist controversy
2. Declamation
3. Gorgianic figures
4. Panegyric
5. Sophists

B. Medieval Rhetoric

An overview essay leads into a discussion of medieval grammar; the following is a subtopic:

1. *Ars dictaminis*

C. Renaissance Rhetoric

An overview essay leads into these subentries:

1. Rederijkers

- 2. Rhetoric in Renaissance language and literature
- 3. Rhetoric in the age of Reformation and Counter-Reformation

D. Eighteenth-Century Rhetoric

E. Nineteenth-Century Rhetoric

F. Modern Rhetoric

G. Postmodern Rhetoric