

relevant scholarship that would have contributed to a fuller discussion of performance. One could mention Cairns' work on emotions, Hesk's and Kremmydas' on deception, or Harris' most recent work on legal relevance as well as lawcourt and Assembly etiquettes.

While Serafim provides a satisfactory introduction to those interested in approaching the performative aspects of Attic oratory, many readers may be left wanting more. For example, were techniques intimately connected with Athenian civic identity such as those explored in Chapter 2 equally popular in private cases? Serafim hints at this as a possible topic for future research (p. 139), but such a discussion could have well been included in the book. More importantly, can performance studies provide a better tool for shedding new light on the shared values of the Athenian community than more established approaches such as, say, social memory? The book ultimately misses out on a great opportunity to explore the Athenians' belief system from a different, programmatic angle, and one wonders if a longer gestation period would have allowed the author to attempt a larger and more ambitious project.

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Ann George. *Kenneth Burke's Permanence and Change: A Critical Companion*. Columbia: South Carolina University Press, 2018. xvi + 279 pp. ISBN 9781611179316

It is difficult to appreciate the full achievement of Ann George's *Kenneth Burke's Permanence and Change: A Critical Companion* unless one has firsthand experience with Kenneth Burke's extant papers. All archival research is challenging, of course. But Burke's papers are especially difficult to manage because of the volume and fecundity of his drafting materials. These materials encourage a persistent feeling of insecurity, that hard-won moments of clarity will be run off by new and unexpected variables. I am not surprised that it took George twenty years to track "P&C's development, theoretical arguments, critical methodologies, and civic pedagogy" (24). Her erudite analysis indicates the time was well spent.

George navigates the complicated arguments of *Permanence and Change* with characteristic precision and grace. In Part I, she addresses the core concepts of Burke's argument such as *piety*, *perspective by incongruity*, *metabology*, and the *art of living*. In Part II, she presents an extended archival account of the book's production and reception history that complicates prevailing assumptions about Burke's work as a critic. The two parts are connected by George's claim that Kenneth Burke's *Permanence and Change* is the originating work of the New Rhetoric.

To make payment on this claim, George emphasizes the value of reading Burke in context. In each chapter, she presents Burke as a writer responding to the problems posed by his historical moment and needing to revise his perspectives as the scene evolved. Because Burke's interpretation of key events and their resolutions underwent constant revision, critics hoping to understand his arguments must engage with not only his published works but also his extant drafting materials. In between the drafts, we discover a groundbreaking civic pedagogy that will compel new and expert Burke scholars alike.

George identifies *metabiology* as the "ethical grounding for [Burke's] proposed cultural reorientation." In doing so, she claims that his insights remain relevant for the contemporary moment (56). George makes this case convincingly, arguing that Burke's account of human motives "creates the scene and the means that allow Americans to fulfill their deepest human needs, and as they participate in collaborative civic conversations, they instantiate and reaffirm, for themselves and each other, their commitment to democratic values" (224).

Forum constraints prevent me from listing the full array of praiseworthy features in George's book. So, I will focus on what seem to me her most profound contributions. First, George presents *perspective by incongruity* as a multi-layered concept. There is a reasonable temptation to limit the scope of perspective by incongruity by noting its capacity to denaturalize well established cultural "truths." But within Burke's civic pedagogy, perspective by incongruity has "different levels . . . for different situations": "a free-wheeling, outrageous cultural critique by an 'analyst'/artist/rhetor or an individual who is already alienated from the dominant culture versus the more conciliatory rhetorical means by which piously reluctant audiences can be led to new ways of seeing" (50).

Second, when discussing metabiology as purification of war, George presents five different scenes that elucidate the nuances of Burke's thinking and thus add considerable depth to our understanding of his civic pedagogy. According to George, the purification of war demands that we address simultaneously the interconnections between our biological, cultural, pragmatic, economic, and militaristic assumptions. George's claim is particularly suggestive because it implies that later works such as *A Grammar of Motives* and *A Rhetoric of Motives* evolve from *Permanence & Change*. Having spent nearly a decade working on the archival histories of *A Rhetoric of Motives* and *The War of Words*, I concur with this assertion. Much of what appears in *A Rhetoric of Motives* is an extension and/or revision of Burke's earlier arguments.

Finally, George claims that Burke's civic pedagogy is both an extension and revision of epideictic rhetoric. It extends by examining how particular orientations "train people to accept certain ways of knowing and judging experiences" (15). It revises insofar as it expands the scope of such training, allowing any text that enculturates us to be counted as a contribution to rhetorical studies.

George's assertion that the art of living is a rhetorical enterprise above all else presents the biggest hurdle in this book. Although I agree that Burke's engagement with poetics has rhetorical inflection points and laud George for carefully mining the relationship between rhetorics and poetics, I am not yet convinced by the broad scope of her claim, which, in my view, threatens to collapse poetics into rhetorics. If *Permanence and Change* is best understood as the inaugural work of the New Rhetoric, I wonder why Burke settled on *poetic orientation* to describe the ideal outcome of his civic pedagogy. What was it about poetics that made it a more suitable option at this point in his career? And why did he continue to maintain the distinction between rhetorics and poetics in later works such as *A Rhetoric of Motives*? What does this distinction offer rhetorical critics interested in the broader contours of human communication? In raising these questions, I am not implying that George fails to anticipate or even answer them. In fact, she addresses them in a manner that most critics will find compelling. I am simply arguing that, from my vantage point, her core claim about the art of living resists a more precise theoretical, historical, and methodological engagement with Burke's insights.

My concern should not discourage readers from picking up George's book and learning from its numerous lessons. In fact, in the spirit of both Burke and George, my perspective should be discounted as a piety and, thus, become subject to criticism and revision. The good news is that George invites disagreement in her work. So, as one would with any smart and critical companion, I will return to her fine work again in the coming years both as a professor and scholar. To have such a companion is an extraordinary gift.

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Philipp Melanchthon, *Principal Writings on Rhetoric*. Edited by William P. Weaver, Stefan Strohm, and Volkhard Wels. Berlin: De Gruyter, 2017. liv + 594 pp. ISBN 9783110561197

Publication of a brand new, state-of-the-art critical edition of Philip Melanchthon's (1497-1560) major writings on rhetoric is excellent news for all scholars working in the field of Renaissance rhetoric. The volume under discussion here is the very first of a multi-volume edition of the *opera philo-sophica*, that is, of all major writings concerning the arts curriculum, taught according to the highest standards of humanism. Volume II-2 will be supplemented by a volume (II-1) in which the writings on dialectic will be published. This volume will also be of particular interest to students of rhetoric, since Melanchthon—following Valla's and Agricola's lead—placed dialectic at the heart of rhetoric. Melanchthon firmly believed in the classical