

Writing with Western Culture

Syllabus and Sample Assignments

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# SCHEDULE

(subject to change at any time)

week/date	W.C. reading	W.C. lecture	Composition Class Topic	Reading in Corbett [due Th]	Essay topic [due F] (length)
I 9.25	Bible	Old Testament	Invention: Getting Started	Corbett, 1-25	In the Beginning (350)
II 9.20	<u>Iliad</u>	Epic; Greek and Hebrew Culture	Invention: Com- parison/Contrast as discovery	26-46	Hebraism and Hellenism (600)
III 10.7	<u>Oedipus</u> <u>Lysistrata</u>	Tragedy and Comedy; 5th c. Art	Invention: Thesis and Definition	121-128 195-210	Tragic and Comic conclusions (750)
IV 10.14	Plato Aristotle	Greek Philos- ophy	Analysing Read- ing; the ¶; the Precis	105-121 59-66 494-511	Precis of Plato; Outline of Aristotle (750)
V 10.21	<u>Aeneid</u>	Vergil, Ro- man Art	Arrangement: Part and Whole; Transi- tions; Beginning and Ending	47-70 136-152 259-266	Interpreting a Passage and Relating to Work (750)
VI 10.28	<u>New Test- ament</u>	Rise of Xty; MIDTERM	Narration and Description	170-195	A Parable; Description of Person or Place (750)
VII 11.4	<u>Confessions</u> Barrow	Christian Faith; Dark Ages	Personal Essay	266-289	Intellectual or Spiritual Autobiography; Introspec- tive Inquiry (1250)
VIII 11.11	<u>Beowulf</u> Aquinas	Anglo-Saxon; 12th C. Ren- aissance	Argument by Deduction and Authority	210-238	Analysis or Presenta- tion of Scholastic Argument (750)
IX 11.18	Divine Comedy	Dante The Gothic	Revising Earlier Drafts	152-170	Visions and Revisions (750) [due W]
X 11.25	<u>Sir Gawain</u> Petrarch Boccaccio	Romance; Humanism; Art	Argument by Ex- perience or Ques- tioning Assump- tions		Arguing for an Interpre- tation or a Moral or Aesthetic Judgement (1250)
XI 12.2	<u>Canterbury Tales</u>	Chaucer's Humanism	The Writer's Voice	252-259 289-297	



The second quarter of Freshman English builds on the first: from the foundations of Invention, Arrangement, and Argument covered in Autumn, we move on to Research, Style, and Persuasion. Although you will only produce about half the number of papers assigned in Autumn, they will involve tasks of greater length and sophistication. You will also be expected to master the conventions of Documentation, Grammar, Punctuation, and Usage necessary for professional competence in any field. Finally, by analyzing and imitating the techniques of persuasion found in your readings, you will learn to recognize, resist, and wield some of the power that rhetorical skill confers.

Wk.	W.C. Reading	W.C. Lectures	Date	Composition Class Topics	Composition, Reading or Writing Due (*=graded)
I	Pico, Machiavelli	Italian Renaissance	1/9	RESEARCH PAPER (#1, due 1/24) Defining a topic Note taking Documentation vs. plagiarism	Corbett, 319-391 MLA Style Sheet Handout on plagiarism
			1/10	Review of argumentation Evaluating arguments Logical fallacy  Discuss research topics	Corbett, 226-237 "Logical Fallacies" Essays on Machiavelli "Exercises in Critical Thinking"
II	More	English Humanism	1/16	THE SENTENCE: SYNTAX Grammar diagnostic and review	Write-up research paper topic, thesis & preliminary bibliography  Corbett, 419-464
			1/17	Punctuation diagnostic and Review	Corbett, 511-544 "On Punctuation," Thomas
III	Wyatt and Dowland	Music and Lyric	1/23	Usage and mechanics	Corbett, 465-493 545-568
			1/24	Quiz preparation	*Research paper (#1)
IV	Luther/Galileo	Reformation/ Science	1/30	*Quiz: Grammar, etc.  Papers returned  THE SENTENCE: STYLE  Tone, voice, audience	"Politics and the English Language"  Erasmus reading
			1/31	Revising for conciseness, precision, variety in sentences	Corbett, 71-105



		W.O. Lectures	Date	Class topics	Writing Due (*=graded)
V	Shakespeare	Drama	2/6	Analysis & practise on sentence style  On writing in-class essays	Corbett, 289-297
			2/7	THE WORD: DICTION Dictionary use Investigative research Paper #3 assigned (due 18 Feb.)	*Revised research paper (#2)
VI	Donne & Jonson	The Baroque	2/13	Etymology, connotation  Jargon, metaphor	Sample critical essay
			2/14	Using figures of speech, decoding poetry	
VII	Milton	Renaissance Epic	2/20	PERSUASIVE RHETORIC Paper #4 assigned (due 28 Feb.) Text and subtext in literature, politics and advertising	*Paper #3 due 18 Feb.  "Use and Abuse of Persuasion"  Essay on appeals in advertising
			2/21	Analyzing cause and effect of tone & style	
VIII	Congreve, Pope	Enlightenment	2/27		
			2/28	Moving the reader  Assign paper #5 (due 10 March)  Persuasive essay: straight or satire	*Paper #4
IX	Swift, Voltaire		3/6		
			3/7		
X	Rousseau, Jefferson, Paine		3/13		*Paper #5, Mon., 10 Mar.
			3/14		



## NARRATIVE or DESCRIPTIVE ESSAY: IMITATION

Soon after it is formulated by Plato and Aristotle, the concept of art as "imitation" takes on a new meaning. For Virgil, the poet's task is not simply to represent the world of his immediate experience, but rather to represent mediated experience by imitating the Iliad and the Odyssey. Like many of his most important successors, Virgil expresses his own unique vision of reality not as original, but as a modification of earlier works. As Alexander Pope observed in 1711:

When first young Vergil in his boundless mind  
A work to outlast immortal Rome designed  
Perhaps he seemed above the critic's [Aristotle's] law...  
But when to examine every part he came  
Nature and Homer he found the same...  
Learn hence for ancient rules a just esteem;  
To copy Nature is to copy them. (Essay on Criticism)

Following Pope's directive, and Virgil's example, this assignment requires that you write an imitation of reality--a narrative or descriptive essay--by imitating a model supplied by the ancients.

The chart below lists sample approaches to this assignment. Select one, or better yet, make up your own.

genre, convention or rule	ancient model	modern subject
ecphrasis (description of a work of art or architecture)	Homer: Achilles' shield (Bk 18) Virgil: Gates of Underworld (Bk 6)	grecian urn in Stanford Museum ride up Palm Drive or entry to Mem Chu
biblical narrative (understated, truncated story, illustrating religious point)	Abraham and Isaac Adam and Eve Jesus and Satan	parallel from your own experience, or expansion of original, filling in character, dialogue, setting atmosphere
parable (symbolic story; allegory with a moral)	Myth of the Cave The Laborers in the Vineyard (Matthew 20) Aristophanes tale of love (Symposium)	same as above
apocalypse (story of the end of the world and final judgment)	Noah, Babel, Book of Revelation Phaedo 515, Aeneid, Book VI	your favorite contemporary vision of doom

In carrying out this assignment you will be performing an exercise that schoolmasters have inflicted upon students of the humanities for millenia. This is another level of imitation. Just as they learned by copying, see if you can pick up some tricks of the trade from the old pros.

Before you start, read the assigned chapter on techniques of description and narration in Corbett. It is concise and practical, and largely derived from Aristotle, to whom the book is dedicated.

Allude to your ancient model in the title of your essay and indicate the work and passage in parentheses at the end.



MEMORY AND REFLECTION: The Personal Essay

...in the vast cloisters of my memory...I meet myself.  
I remember myself and what I have done, when and where  
I did it, and the state of my mind at the time.

Augustine, Confessions X,8

Some scholars maintain that Saint Augustine invented the modern conception of the self. Whether this is true or not, there is no doubt he did invent the literary genre that explores and expresses the self--reflective autobiography. This assignment calls upon you to study some of Augustine's methods in the Confessions and to write a personal essay modelled upon his approach.

Dont imitate slavishly, but be sure your essay includes these elements:

- first person presentation: an "I" as present narrator as well as past subject.
  - an account of a remembered past experience involving inner conflict manifesting opposing parts of the self vividly narrated and described.
  - a discussion of some metaphysical, epistemological, ethical, psychological or aesthetic issue raised by that experience.
- (optional but preferred:)
- a reflection on the immediate inner experience of remembering and analyzing the past event.
  - reference to passages in the Confessions or another work read so far that relate to your experience.

Suggestions on how to proceed:

1. Begin your reading of the Confessions with the passage on memory and consciousness, pp. 214-231.
2. As you go through Augustine's narrative, find incidents that recall past experiences of yours, e.g. infant jealousy, p. 25; school punishment, p. 31; theft of pears, p. 49; death of loved one, p. 76; sexual conflicts, passim; a conversion, chapter VIII.
3. Review Corbett, 19-20, 173-190 for techniques of improving recall from memory and vivid description. If possible be more vivid and concrete than Augustine.
4. Find your subject. Some samples: a temptation, a sin, a crime, a lie, a sacrifice, a creative breakthrough, a competitive triumph or loss, a rebellious act, a learning experience, the course of a friendship, a death, a moment of self-discovery.
5. Using Augustine as a guide, give your account of the experience; then formulate questions that the experience raises and the answers (if any) that later experience or reflection provide. Contrast your present state of mind with that at the time of the experience. Discuss the experience of recall and evaluation itself. If you want to, focus on an abstract issue like freedom, desire, consciousness, love, to provide your work with direction.



SIC ET NON: Scholastic Argument

By God! if wommen hadde writen stories  
 As clerkes han within hire oratories  
 They wolde han writen of men moore wikkednesse  
 Than all the mark of Adam may redresse.

(Canterbury Tales D 692-696)

As Chaucer's Wife of Bath protests, there are two sides to every question. This is the principle underlying argument--the form of discourse for this week's assignment.

Most arguments, whether letters to the editor, legal briefs, or Thomistic quaestiones, take a similar format:

- A. They center around a single thesis statement called The Proposition. (Aquinas puts it in a question form preceded by "whether" and calls it an "Article.")
- B. They present Arguments expressing the author's support <sup>for</sup> or attack on the proposition. These arguments are backed by
  1. testimony (cited authorities)
  2. reasoning
  3. evidence
 (Aquinas presents his arguments headed by "on the contrary" and "I answer.")
- C. They present Objections to the author's point of view. These consist of counter-arguments, also backed by testimony, reasoning and evidence on the other side of the question.
- D. They present Rebuttals to the Objections. (Aquinas calls these, "Replies.")

The sequence in which these elements appear varies widely. Aquinas, for example, proceeds A,C,B, D.

This assignment asks you to study closely the format of these four Articles from the Summa Theologica:

- Whether the Existence of God is Self-Evident, p. 11
- Whether it can be Demonstrated that God Exists, p. 12
- Whether God Exists, p. 13
- On the Production of Woman, pp. 466-7

Then choose one of the Propositions listed below\*, decide which side you want to take, and argue it yourself in concise scholastic fashion. Be sure to present testimony, reasoning and evidence on both sides of the question.

1. Whether "the woman was created for the man." (St. Paul, I Corinthians, 11,9)
2. Whether God Exists
3. Whether Beowulf is an Ideal Hero

As sources of testimony, quote relevant passages from Genesis, Job, Matthew, Luke, Paul, Augustine, Lysistrata, The Republic, the Poetics (by The Philosopher), Aquinas, Beowulf, Dr. Edward Steidle. The reasoning can be your own or paraphrased from sources, but give credit where due.

\* or another proposition you formulate yourself.



Argument: APPEALING THE LAST JUDGMENT

"The Divine Comedy, like the Bible, pronounces God's judgment on Man." (Mark Musa, Introd. to Inferno, p. 44) This judgment has been called into question by many later writers. DeMusset made a romantic heroine out of Francesca da Rimini, Tennyson lionized Ulysses as a great explorer, Shaw preferred "Heaven for weather, Hell for conversation." Your task in this final paper of the quarter is to follow their lead and to judge for yourself Dante's version of God's judgments. You will take the role of an appellate magistrate who writes an opinion either upholding or reversing a lower judge's earlier decision.

Your opinion should have two parts: 1) a comprehensive review of Dante's verdict and sentence, and 2) a persuasive argument for accepting or rejecting that judgment at the present time. Proceed in the following order:

- Select one judgment in the Comedy that excites, puzzles or disturbs you and closely examine the passage, the canto and the commentary that contains it. Examples from the assigned reading include: the cowardly who don't take sides (Canto I), the virtuous pagans (II), the lustful (V), the Epicurean heretics (X), the suicides (XII), the sodomites (XV), the thieves (XXV), the false counsellors (XXVI), Cato, Forese, Dante himself in Canto XXX of Purgatorio, Thomas Aquinas (Paradiso, cantos X and XI) or St. Bernard (Paradiso, cantos XXXI, XXXII, XXXIII).
- Describe the sinner(s) or saint(s), their mode of punishment or reward, their choices in life that led to this outcome after death.
- Explain the connection between choice and outcome; the moral or psychological significance of terrain, atmosphere, costume, gesture, speech; the relation of this place to the surrounding locations and values they represent.
- Compare and contrast your character(s)' fate with that of others, nearby or in another cantica if it illuminates the reason for the judgment. Demonstrate the effect of this place on Dante the pilgrim.
- Declare your own judgment of the character according to the values that you hold, the values by which you would choose to be judged. On the basis of this judgment, evaluate the verdict, the sentence and the quality of reward or punishment imposed on the character by Dante. Whether or not you agree with Dante, argue your position by stating and then either conceding or refuting objections. Among the issues you may wish to consider are the following:
  - \* Was the doer responsible or a victim of fate, heredity, environment, mitigating circumstances?
  - \* What are the cultural biases of the previous judge and should they be overruled?
  - \* Should the character's location be changed in relation to other saints or sinners?
  - \* What are the consequences of this judgment--positive and negative--on the character, on other individuals and on society?
 Support your judgment with reasoning, evidence and testimony drawn from your reading and from your own experience. Include at least one short account of a personal experience to substantiate your opinion:
 

\* \* \* \* \*

In the process of producing this paper you should draw on most of the reading and writing skills practised this quarter. They include narrating and describing, summarizing, subordinating, comparing and contrasting, defining, finding the main idea, relating the part to the whole, remembering and reflecting upon personal experience, arguing from both sides of a question, and revising. Using these skills will make your argument persuasive on the logical level because it is reasonable, on the emotional level because it is vivid and inventive, and on the ethical level because you have established your credibility as an individual. (See Aristotle, Rhetoric, I, 2 and Corbett, The Little English Handbook, pp. 226-234)

(optional)



DICTIONARY, DICTION, STYLE: Analyzing Seventeenth Century Poetry

The Canonization

And thus invoke us; You whom reverend love  
Made one another's hermitage;  
You, to whom love was peace, that now is rage;  
Who did the whole world's soule contract, and drove  
Into the glasses of your eyes  
(So made such mirrors, and such spies,  
That they did all to you epitomize.)  
Countries, Townes, Courts Beg from above  
A patterne of your love!

**Pattern** (pə'tɜ:n), *sb.* Forms: a. 4-8 patron, (5 patron, 4-6 patrone). *b.* 6 patarne, 6-7 patrone, 6-8 patrone, 6-8 patrone, 7-6 patten. [ME. *patron*, a. F. *patron*, which still means both 'patron' and 'pattern'. In 16th c. *patron*, with shifted accent, evidently began to be pronounced (pə'tɜ:n, pə'tɜ:n) as in *apron* (ʔ'pɜ:n), and spelt *patarne*, *paterne*, *patterne*. By 1700 the original form ceased to be used of things, and *patron* and *patterne* became differentiated in form and sense.]

1. The original proposed to imitation; the archetype; that which is to be copied; an exemplar (J.); an example or model deserving imitation; an example or model of a particular excellence.

a. 1396 CHAUCER *Deke Blanche* 910 Truly she Was her chefe patron of beaute, And chefe ensample of al her werke. 1500-50 DUNBAR *Poems* lxxviii. 31 O! towne of townes, patrone and not compare! London, thou art the Nationnes.

b. 1548 UDALL, etc. *Erasm. Par. Mark* x. 64 These have in them an ensample of innocencie and simplicitie, after the patarne wherof, proude malicious persones must be forged a newe. 1587 FLEMING *Conten. Holiness* III. 134/1 His gouernement, which he would fashion out after the paterne of his predecessors and great vncles. 1613 SHAKS. *Hen. VIII*, v. v. 23 She shall be... A Patterne to all Princes living with her, And all that shall succeed. 1745 SWIFT *Portr. fr. Life* Wks. 1841 I. 768/1 A housewife in bed, at table a slattern; For all an example, for no one a pattern. 1870 E. PRACOCK *Rolf Skirl* III. 183 A pattern of the domestic virtues.

c. 1570 LAYTON *Manip.* 61/10 Latten, anrichalun. A Patten, paterne. [Cf. *ibid.* 52/6 A Paterne. A Paterne, paterne, ... a Tauerne.]

† b. *transf.* An image. *Obs. rare.*

1584 STANLEY *St. Anselm* II. (Arb.) 49 Vlisses Attempted lewdly from the church to imbezel an holy Patterne of Pallas.

2. Anything fashioned, shaped, or designed to serve as a model from which something is to be made; a model, design, plan, or outline.

a. 1554 in Brayley & Britton *Westminster* (1836) 183 To John Lambard, for two quaterns of royal paper for the painter's patrons. 181. *ibid.* 185. 1587 *Contract in Registr. Cart. Ecclesie S. Egidii de Ealing* (Hann. CL) 23 Vouty on the maner and the masoury as the voute also yu Sant Stevyns auter, the quhyll paterne thay had sene. 1606 CHAMBER *Gentleman Usher* Plays. 1873 I. 316 He was a paterne for a Potter, Fit to have his picture stamp on a stone fuge. 1644 *Direct. Publ. Worship* 19 A Paterne of Prayer. 1738 LYTON *Alice* II. ii. That proper orders should be... transmitt... with one of Evelyn's dresses, as a pattern for... length and breadth. 1878 JEVONS *Prin. Pol. Econ.* iv. 37 Almost all the common things we use now... are made by machinery, and are copies of an original pattern.

Fig. 1611 SHAKS. *Wint. T.* iv. iv. 303 By th'patterne of mine owne thoughts, I cut out the puritie of his. 1655 *Tr. Com. Hist. France* I. 8. I promise to shape my assistance by the Patterne of your commands.

3. *spec. in Founding.* † a. A matrix, a mould. *Obs.* b. A figure in wood or metal from which a mould is made for a casting.

1508 *Acc. Lit. High Treas. Scot.* IV. 109 Item, for making of one patroun to cast gun pellocks in, liij. 1611 TREVOR *Ess. Cast Iron* (1824) 10 In making patterns for cast iron, an allowance of about one eighth of an inch per foot, must be made for the contraction of the metal in cooling. 1875 *Encycl. Brit.* (ed. 7) II. 471 Before metals can be cast... patterns must be prepared of wood or metal, and then moulds constructed of some sufficiently infusible material capable of receiving the fluid metal. 1884 C. G. W. LOCK *Workshop Receipts* Ser. III. 18/1 The workman places the plaster statuette, which is now his 'pattern', on a bed of soft moulding-sand.

**Patron** (pə'trɒn), *sb.* Forms: 3-6 patron, 4-7 patrone, 5-6 patrone, 3-6 patron. [ME. *patron*, a. OF. *patrum* (12th c.), *patron* (13th c.) = Pr. *padron*, *padra*, *cadra*, Sp. *patrón* (*padron*), Pg. *patrons*, It. *padrone* († *patrone*), a. L. *patronus* protector, defender, patron, deriv. *pater*, *patr-em* father.]

L. *patronus* had the senses of protector and defender his clients (viz. of individuals, of cities, or provinces); also the former master of a freedman or freedwoman; an advocate or defender before a court of justice, or, generally, any person or cause. In med.L. and Romanic it acquired the senses of patron saint, patron or advocate (*advocat*) of a church, and that of lord or master, in many special connexions; also that of exemplar, pattern. Most of the senses are represented in Eng. *patron*, but the order in which they were taken into Eng. does not correspond to that of their appearance in Latin and Romanic, sense 4, 'patron a church', being the earliest to be adopted. The order here followed is one of convenience; the chronological order may be seen from the quotations. The sense *PATTERN* is not differentiated in spelling, and is treated as a distinct word.

1. Senses connected with ancient L. *patronus*.  
1. One who stands to another or others in relations analogous to those of a father; a lord; a master; a protector; † a lord superior; † a founder of a religious order.

13... *Gaw. & Gr. Knt.* 6 Hit watz Ennias be athel, & he highe kynde, Pat shen depreed prouinces, & patroun become Weinete of al be wele in be westles. c. 1380 WYCLIF *Wks.* (1880) 285 Also crist & his apostolis techen vs to lyve better panne bes patrons of bes newe ordyns. 1408 *Tr. Uppland* (Skeat) I. 33. c. 1430 LYON. *Min. Poems* (Percy Soc.) 110' Syr, she sayd, 'ye be over lord, ower patro and ower precent'. 1590 SPENSER *F. Q.* I. xii. 6 Un that doutful Conquerour they came, And... Their Lord and Patrone loud did him proclame. 1632 LITTON *Trad. x. 44* The Patrone of so great a Monarchy. 1632 NEEDHAM *tr. Selden's Hist. Mare Cl.* 25 The Dominion for that remaining to another Patron. 1737 *Percy Her. Ep.* II. 12 While you, great Patron of Mankind I sustain The balanc'd World, and open all the Main. 1809 BAWDEN *Democracy* Bk. 415 In these wards there are 77 mansions belonging to sokenen who have their own lands in demesne and who may choose a patron where they will. 1838 LUNA *Wall Greece* V. 321 Sparta... could not easily bring her to think of the son of Amyntas, as a patron, or a master.

3. 'One who countenances, supports, or protects (J.); one who takes under his favour and protection, or lends his influential support to advance the interests of, some person, cause, institution, or undertaking; *spec.* in 17th and 18th c. the person who accepted the dedication of a book. (Always implying something of the superior relation of the wealthy or powerful Roman patron to his client. Now a chief sense.

II. Senses arising in mediæval Latin.

4. One who holds the right of presentation to an ecclesiastical benefice; the holder of the advowson: so called from his original function of advocate and defender: see ADVOCATE 2, ADVOWEE (The earliest sense in Eng. use.)

[1278 *Rolls of Parli.* I. 4/1 Les eyres Wauter Ledet su verres patrons de la dite Eglise.] c. 1300 *Becket* (Percy Soc.) 370 And that he, other the patron, furs the gift 20 c. 1325 *Poem Times* *Fidw.* II 56 in *Pol. Songs* (Camden) 23 Some so a parson is ded and in corthe i-don, I thame the patron have giftes anon. 1393 *Langl. & Pl. C. vi.* Popes and patrones poure gentill biud refuse. c. 1450 *Ar. de la Tour* (1668) 42 I be knight was lorde and patron of the chiche. 1583 *Blanchington Commandm.* 10 Gentlem. En (1590) 161b They should defend and tender the estate the Churches whereof they be patrons. 1616 R. C. *Time* *Whistle* iv. 1357 Lawes danger to prevent, The patron with the parson will intent 'That he shall have the living. 1770 *Blackstone Comm.* II. xviii. 376 The right of presentation to a church accrues to the ordinary by neglect of the patron to present. 1861 W. BELL *Dict. Law* *Scot.* s. v. *Patronage* It would appear that patrons were originally merely the guardians of the temporal property of particular churches. 1878 *Strass Comm. Hist.* xix. III. 311 In 1253... he (Innocent IV) recognized in the fullest way the rights of patrons, and undertook to abstain from all usurped provisions.

† 4. Something formed after a model or prototype, a copy; a likeness, similitude. *Obs. rare.*

a. 1557 N. T. (Genev.) *Heb.* viii. 5 Priests serve unto the patrone and shadowe of heauenly thynges. 1709 *Blackley Th. Vision* § 141 Visible figures are patrons of, or of the same species with, the respective tangible figures represented by them.

b. 1570 *Homilies* II. *Wifol Reb.* III. F. j. b. The rebels them selves are the very figures of feends and deuyis, and their captayne the vngitigious paterne of Lucifer & Satan, the prince of darknesse. 1611 *Blackley Th.* ix. 23 It was therefore necessary that the paterne (Wyclif saunplers, Tindale—Genev. similitudes, Rheims examples) of things in the heauens should be purified with these, but the heauenly things themselves with better sacrifices than these. 1714 *Street's Lover* 15 Feb. (1713) 4 Mr. Severn has at this time Patterns sent him of all the young Women in Town.

5. 'A specimen; a part shown as a sample of the rest' (J.); a sample. *Also fig.*

1644 G. PLATTES in *Hartlib's Legacy* (1655) 252 If... I could have his knowledge of that seed, a pattern of it, and... ten or fifteen pound weight of it by, or before April. 1648-60 *Hexham Dutch Dict.* *Een Stael oft Monster*, a Patron or a Proofs of any marchandize or wares. c. 1745 SWIFT (J.), A gentleman sends to my shop for a pattern of stuff; if he likes it, he compares the pattern with the whole piece, and probably we bargain. 1754 *Young Brothers* III. i. For thee, Demetrius, did I go to Rome, And bring thee patterns thence of brothers love. 1829 *Lytton Divorcem.* II. i. A tailor, with his books of patterns just imported from Paris.

6. An example, an instance; esp. a typical, model, or representative instance, a signal example.

1555 W. WATERMAN *Fardle Faciens* Pref. 12 The first paterne of mankind (Adam and Eve). 1612 Br. *Haic Contempl.* O. T. II. iii. What a lively paterne doe I see in Abraham... of a strong faith. 1704 SWIFT *T. Tub* Apol. It is another pattern of this answerer's fair dealing. 1774 *Golum. Nat. Hist.* (1776) V. 249 Instead... of descending into a minute discrimination of every species, let us take one for a pattern, to which all the rest will be found to bear the strongest affinity. 1822 LAMB *Elia Ser.* I. *Mod. Gallantry*, The only pattern of consistent gallantry I have met with.

5. 'A guardian saint' (J.); the special tutelary saint of a person, place, country, craft, or institution. (Now usually *Patron saint*: see 12 c.)

c. 1380 WYCLIF *Serm.* Sel. Wks. I. 73 Neiler bei make Baptist ne Jesus Crist per patron. 1511 *GUYLFOUR Pilgr.* (Camden) 11 Many reliques, as the bed and the arme of seynt Blase, which is there patron. 1560 DAUSTR. *Sleidane's Comm.* 437 b. S. James the Patrone of Spain. 1646 CRASHAW *Deo Nostro* (1652) 196 Ah, then, poor soul I what wilt thou say? And to what patron choose to pray? 1718 *Free-thinker* No. 16 P. 4 Saint Nicholas is the great Patron of Mariners. 1828 K. DORR *Broadst. Hen.* (1846) II. *Tancredus* 89 (St. George) was the patron of England as early as the time of Richard I. He is also patron of Malta, of Genoa, of Valencia and Aragon.

† b. A tutelary (pagan) divinity. *Obs.*

c. 1374 CHAUCER *Anel. & Arc.* 4 You fiers god of armes Mars the rede That... Honored art as patron of that place. 1697 *Dayden, Æneid* xii. 356 Then to the patron of his art he [the physician Iapetus] pray'd.

see also entries for canonization, canon, mystery, Phoenix, epitomize, glasse



WRITING WITH WESTERN CULTURE  
Winter 1985

Paper Assignment: 750-1000 words; Due February 27

PERSUASIVE RHETORIC: MARKETING THE APPLE

Study Satan's sales pitch to Eve, Paradise Lost IX, 510-789

Write an essay in which you analyze his presentation. Expose some of his persuasive techniques. Explain how they achieve their desired effects. Evaluate his approach by applying your own standards of truth and falsehood, good and evil.

In the course of your essay, compare Satan's come-on with one of the following:

- a magazine or newspaper advertisement (for tobacco, alcohol, perfume, jewelry, cars, computers, etc.)
- a piece of political propaganda (brochure, ad, speech, editorial)
- a piece of religious propaganda
- a poem of invitation (e.g. Donne's "The Exstasie," Marvell's "To His Coy Mistress," Jonson's "To Celia")
- a passage from Machiavelli
- Eve's seduction of Adam, Paradise Lost IX, 816-885

The Freshman English handout, "The Uses and Abuses of Persuasion," may provide some useful terms of reference. You may also want to keep in mind Aristotle's three levels of persuasion: logos (logical argument), pathos (appeal to the emotional predispositions of the listener or "motivational research"), and ethos (establishment of the speaker's credibility).