

nature, the parts of the body, memory, and mind, Meehan writes: "Emerson uses 'this metonymy' in the passage to illustrate the way that thought, as an active part of nature, moves through the condensations (nebulae becoming blood) and contingencies of the mind's relation to matter in the various forms of becoming in which it shares . . . The world is a rock, loam, chyle; it is body, blood, mind, action; it is thought, reading, writing, thinking" (107). I quote these passages not to interpret them—that would take too many words—but to let the reader hear Meehan metonymic voice. There is something radical in this prose, far different from the professional academic writing of other chapters. I find it energizing and refreshing.

Of what, then, does this "rhetoric of mind" that is metonymy consist? In its most basic form, metonymy "is conventionally defined as a trope in which the expression of one thing (for example, an author) is communicated by something contextually or continuously related to it (the author's pen)—the container used to name the contained, the cause used for the effect" (97). Slightly different than the usage of Kenneth Burke, who stressed how metonymy reduced abstract qualities or concepts to material embodiments, the central functioning of metonymy in Meehan is "contiguity," or that which stands in proximate relation to something else spatially or temporally. The difference from metaphor is essential. Metaphor is based on similarity and shared qualities. By contrast, understanding metonymic relations requires one to understand *context* in order to reproduce in the mind a chain of relationships that one can piece together one contiguous step at a time. What makes rhetoric so central to metonymy is that it embraces the creative establishment of relationships without dictating which type of relationships must be prior to others. A "rhetoric of mind" based on metonymy is completely free to combine anything in the mind, experience, or in the world that have appeared somewhere *together*. In short, "Emerson professes metonymy as an architectonic figure that condenses and correlates all literature, critical and creative, and indeed all thinking, including philosophy and science, under the name of rhetoric" (97). Meehan has only begun exploring the implications of this grand metonymic construction, but his book has laid the foundation for the building to come.

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Tom F. Wright, ed. *Transatlantic Rhetoric: Speeches from the American Revolution to the Suffragettes*. Edinburgh: Edinburgh University Press, 2020. 312 pp. ISBN: 9781474426268

For the study of oratory, the long nineteenth century from the American Revolution to World War I is a particularly fruitful period, in which the expansion of democratic rights transformed the public sphere and emerging

print capitalism functioned as a catalyst for the distribution of the spoken word. Building on such collections as *Lift Every Voice: African American Oratory, 1787–1900* (1998) and *Women at the Podium: Memorable Speeches in History* (2000), Tom F. Wright's anthology *Transatlantic Rhetoric: Speeches from the American Revolution to the Suffragettes* presents a novel, multifaceted canon of speechmaking that enables its readers to construct a history of the momentous political, social, and cultural changes of the period. It stands out especially because of its methodological integration of transnational perspectives.

Wright is well-known to scholars of the period because of two publications closely related to *Transatlantic Rhetoric*: his edited collection *The Cosmopolitan Lyceum: Lecture Culture and the Globe in Nineteenth-Century America* (University of Massachusetts Press, 2013) and his monograph *Lecturing the Atlantic: Speech, Print, and an Anglo-American Commons 1830–1870* (Oxford University Press, 2017). The anthology continues this approach of the nineteenth-century practice of eloquence in its production, performance, and reception from a transatlantic viewpoint. Like its predecessors, the collection reframes comparisons between British and American eloquence and also extends to such issues as “the varying tone of Irish, Haitian and American nationalisms” and “the shared metaphors of abolition and the women’s movement” (10). For instance, it illustrates how the struggle for Irish Home Rule provoked a backlash in American nativist discourses against the Irish diaspora (219–228), and how the reception in Britain and France of Alexander Stephens’ white supremacist arguments for the Secession of the American South in his so-called “Cornerstone Speech” (1861) influenced Europe’s refusal to recognize the Confederacy as an independent state (260–263).

Putting together a revisionist anthology such as this comes with particular challenges with regard to the length of the book and the necessity for selection. Wright’s departure from the ‘great speeches’ model is certainly commendable. In contrast to the latter, the chapter structure for his selection of seventy-three speeches in total is based on the “great ‘questions’ of the century” (2); for him, these are Nationalisms and Independence (ch. 1); Gender, Suffrage and Sexuality (ch. 2); Slavery and Race (ch. 3); Faith, Culture and Society (ch. 4); Empire and Manifest Destiny (ch. 5); and War and Peace (ch. 6). Speeches on what French and German call the ‘social question’ (*question sociale, soziale Frage*)—that is, issues relating to class, poverty, and the proletariat—appear as a subsection of chapter four, called “Society and Class” (178–195). The selection includes what have become mainstays of speechmaking in the period, such as the two printed versions of Sojourner Truth’s “Speech to the Women’s Rights Convention” (1851), Frederick Douglass’s “What to the slave is July 4th?” (1852), and Emmeline Pankhurst’s “Freedom or Death” (1913). But it also ranges from Jean-Jacques Dessalines’ “Haitian Declaration of Independence” (1804) and Nanye’hi and others’ “Cherokee Women Address Their Nation” (1817) to Swami Vivekananda’s “Address at the World’s Parliament of Religions” (1893). Overall, the focus is quite clearly on political speech, although the collection also touches on other

issues popular on the nineteenth-century lecture circuits, such as education and literature.

What makes Wright's anthology stand out from among its peers is the detailed editorial matter, which proposes an argument of its own about the period in question. Each of the six chapters features an introduction, contextualizing headnotes for the speeches or excerpts, and explanatory annotations. Taken together with the introduction to the volume, the illustrations, the suggestions for further reading, and the index, these elements make Wright's book an important contribution to research on public speaking in the long nineteenth century. Wright argues that "the antique spoken medium became a cutting-edge centrepiece of the transatlantic public sphere" (1) and that "public speech was a chief form of nineteenth-century transatlantic modernity" (1). His selection of speeches is ample proof of these arguments. The collection allows its readers to trace the prominence of certain metaphors and motifs through the period, some of which—such as liberty, voice, and natural imagery—Wright usefully points out himself in the introduction (11–12).

The origin of *Transatlantic Rhetoric* in the classroom, mentioned in the acknowledgments (vii), is evident: the comparative brevity of the speeches and excerpts, as well as its accessible supporting materials, turn the volume into an ideal starting point for the teaching of courses on the nineteenth century, transatlanticism, and oratory. The collection heeds the ancient rhetorical principle of letting the other side be heard: its *audi alteram partem* extends to the inclusion of slavery apologists as well as anti-suffrage MPs, thus demonstrating the historical dynamics of political debates.

The speeches collected by Wright are a testament to the relevance of speechmaking in an age of ever-expanding mass print culture. The volume enables researchers and students to trace the ways in which the spoken word shaped politics, society, and culture in the nineteenth century. *Transatlantic Rhetoric* is a valuable addition to scholarship in the field and will prove particularly useful in the classroom. The collection raises the bar for future anthologies and demonstrates the vital need for the continuation and expansion of rhetorical research from a transatlantic perspective.

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Sara Hillin, *The Rhetorical Arts of Women in Aviation, 1911–1970*. Lanham: Lexington Books, 2020. 181 pp. ISBN: 9781498551038

It is easy to see why Amelia Earhart has soared over the public memory of women in aviation. She was charismatic, committed to promoting women in flight, and left behind a trove of speeches, articles, and books to analyze. Yet, this valorization of Earhart's accomplishments as the main story of women in aviation is exactly what Sara Hillin writes against in her new book. Instead, Hillin argues, there are a number of female aviators who were not