That there is a field of rhetoric and composition residing, however uneasily, in English departments is due to a formidable group of rhetorical scholars who, in the late 1960s, surged to the forefront of the field, creating and shaping it. Among the honor roll of history are names such as Edward P. J. Corbett, Frank D'Angelo, James Kinneavy, Richard Larson, Janice Lauer, Richard Young—and W. Ross Winterowd. One by one almost all have retired, most recently Ross Winterowd: irascible, irrepressible, brilliantly eclectic scholar and teacher for whom rhetoric has always been an unruly passion.

Looked at in traditional terms, Ross Winterowd's career is long and illustrious. To summarize it briefly: a B.S. from Utah State University in 1952, a Ph.D. from the University of Utah in 1965 at age 35; instructor at Carson College 1955-56; teaching assistant at Kansas University 1956-57, then at the University of Utah 1957-60; instructor and assistant professor at the University of Montana 1962-66; associate professor and professor at the University of Southern California 1966-71 and Bruce R. McElderry professor since 1971. Along the way, he published sixteen books and over sixty articles on rhetoric and composition. The numbers themselves are impressive, but the existence of landmark books in the discipline even more so, among them *Rhetoric: A Synthesis* (1968), *Contemporary Rhetoric: A Conceptual Background with Readings* (1975), *Composition/Rhetoric: A Synthesis* (1986), *The Rhetoric of the "Other" Literature* (1990), *A Teacher's Introduction to Composition in the Rhetorical Tradition with Jack Blum* (1994), *The Culture and Politics of Literacy* (1989), and most recently *The English Department: A Personal and Institutional History* (1998).

a dozen or so reviews, a dozen or so poems, and more national, regional, and state papers presented than warrant counting. But his influence has been felt in other ways as well: as one of the founders of the Rhetoric Society of America and a member of its Board of Directors, as a member of several national NCTE committees and the CCCC Board of Directors, as a member of editorial boards and frequent referee for journals and publishers, as leader of four NEH seminars, as benefactor of the W. Ross Winterowd Award for the most outstanding book published each year in composition theory, and as mentor-educator in extensive outreach to public schools.

As impressive as all this is, demonstrating his wide-ranging scholarly interests in the field of rhetoric and composition, it does not show what could be considered Winterowd's most significant and influential contribution: he envisioned, planned, and founded at the University of Southern California in 1972 the doctoral program in Rhetoric, Linguistics, and Literature, the first program of its kind, which became an inspiration and model for many other programs. In this special section of JAC, Dorothy Guinn's account of the RLL program, as it was popularly called, traces its inception and development until its recent demise and explores the many ways it reflected Winterowd's genius: his ability to relate multiple fields of interest and mold them into a comprehensive and cohesive graduate program that offered students an intellectually stimulating discipline combining theory and practice.

Opening this special section of JAC, James Kinneavy provides an overview of Winterowd's career by exploring four areas in which he expressed his scholarship, professionalism, and leadership. As "rhetorical pioneer and warrior," Winterowd created an innovative graduate rhetoric-composition program that inspired others across the nation and which served as a model of interdisciplinary rhetorical studies. He was also instrumental in creating the Rhetoric Society of America and fostering its first newsletter, which subsequently became The Rhetoric Society Quarterly. But his work with secondary schools, with teacher training programs, and with improving school composition texts has put him "in the vanguard" of academics in university and college English departments. In each of these endeavors, Winterowd introduced contemporary theories of rhetoric and composition to classroom teachers and district curriculum advisors, creating strong links between school and university, and offering inspiration to others that led to further innovation in teaching composition to secondary students and college undergraduates.

Kinneavy points also to Winterowd's role as distinguished warrior in his battles with colleagues in his English department over programs and principles, with the Modern Language Association over opening up its membership to compositionists and providing them a venue for publishing their scholarship, and with publishers who constrain authors contractually and sometimes subvert the theoretical foundations of their work.

But Ross Winterowd has published, and is still publishing, important texts in philosophy and rhetoric, the politics of literacy, the interconnectedness of literature and rhetoric in English departments, the status of English studies and their purposes, the history and development of contemporary theories of composition, literary and rhetorical criticism, teaching guides and textbooks for student writers, and a multitude
of other subjects. It is this wide-ranging curiosity and intellectual interest in areas associated with or spinning off from rhetoric that reveals Winterowd’s eclecticism. As several of his former graduate students point out in their correspondence with the editors, the subjects of his core courses in the RLL program were whatever he was most interested in at the time. But what interest, what excitement about learning, what deep knowledge of the current subject!

And so this collection of essays reflects that eclecticism, that wide range of interests and knowledge, in its own eclecticism. George E. Yoos draws upon Winterowd’s characteristically anecdotal approach to academic prose and speech to develop a rhetoric of narrative. Looking especially at the scenarios of storytelling, Yoos shows how storytelling draws upon memories of experiences and becomes a “most forceful form of indirect discourse” and is, he posits, “the basis of our moral education.”

Frank D’Angelo explores the rhetoric of formal description, *ekphrasis*, and its role as a rhetorical strategy, including verbal description of works of art to draw them out visually. He illustrates the strong connection between narration and *ekphrasis* as the strategy was taught in late antiquity, then provides examples of its use in poetry from the Renaissance on, for example, in Shelley’s “Ozymandias” or Robert Browning’s “My Last Duchess.”

In an August, 1996 interview, the editors asked Winterowd what rhetorician or theorist had been most important to his thinking. Without hesitating, he replied, “Kenneth Burke. . . . Somehow his matter and manner struck a chord. I responded to his anecdotal method and his iconoclasm. Two of Burke’s central ideas changed my whole understanding of rhetoric and subsequently, I now realize, my theory of composition and my attitude toward literary studies.” Both Timothy W. Crusius and Tilly Warnock have responded equally forcefully to Burke’s philosophy of rhetoric, reflecting on Burke (and Winterowd) in different but complementary ways. Crusius asks “Who was Kenneth Burke?” and seeks to place him in an “intellectual community.” Was Burke a philosopher? critic? critic-philosopher? Through several works, particularly *Permanence and Change*, Crusius traces Burke’s development into “primarily a philosopher whose critical work is subordinate to developing an art of living.” Tilly Warnock approaches Burke as an influence on her own development as rhetorician and teacher. Drawing upon both Winterowd’s and Burke’s rhetorics, she provides a personal narrative that argues for a “return to inconclusiveness” as a method for coping with life.

Reflecting Winterowd’s continuing interest in rhetoric and institutional history, Yameng Liu and Richard E. Young offer an account of the split between speech communication and English departments, then the developing difference of opinions about the mission of rhetorical studies in a university, and eventually the problem of situating rhetoric and composition in English departments to illustrate the relationships between academic disciplines and their institutional hosts. In that context, the authors examine the growth of composition studies as a scholarly discipline in itself, viewed however suspiciously by the English departments in which such studies are undertaken, to point to the tension between English department rhetoricians and their
literature counterparts, and to the "tension-filled relationship between contemporary rhetoric and the modern university."

Three essays directly related to Winterowd's concerns with the teaching of rhetoric and composition complete this special section. First is Dorothy Guinn's detailed account of his innovative doctoral program in Rhetoric, Linguistics, and Literature whose far-reaching impact on graduate rhetoric programs has been felt for nearly three decades. Second is Janice Lauer's description and evaluation of the summer rhetoric seminars beginning in 1976 and continuing for thirteen summers. The seminars, co-directed by Winterowd and Lauer, introduced writing instructors, college administrators, high school teachers, publishers, graduate students and other interested participants to the field of Rhetoric and Composition. Their collaborative effort was not only an educational endeavor but also a major contribution to the formation of our discipline. Concluding our collection is John Warnock's thoughtful and helpful analysis of the motives that prompt writers to write. Whether one writes to seek Truth, to create Beauty, to get the job done, Warnock proposes that sometimes the answer to the question "Why write?" is: for the glory of it.

We offer these essays to honor Ross Winterowd, whose passion for rhetoric and whose passionate advocacy of rhetoric studies and an expansion of what the discipline of "English" should mean is unsurpassed. He continues to urge us to ensure that English does something, that we value "outreach" as much as the production of literary theses, that we accord the "other" literature to the status it deserves, that we emphasize praxis as much as theoria, that we, finally, invest our energy as well as our intellect to rhetorical studies as passionately as he has. We believe that these essays have reflected some part of his expectations.

We wish to thank all the contributors who have joined us in celebrating W. Ross Winterowd's contribution to Rhetoric and Composition and to the many former RLL graduates and colleagues who generously answered our questions and offered anecdotal accounts of their encounters with Ross. We also extend our thanks to JAC and its co-editors for providing this opportunity to publish our festschrift. Finally, we acknowledge the assistance of Yolanda Kirk (CSU Northridge) who prepared the manuscript for publication and provided expert research service.

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Notes
1 Winterowd, interview with Patricia Y. Murray and Dorothy M. Guinn, August 1996.