With a frequency that is quite remarkable, contemporary political theorists in the Anglophone world continue to speak of the Weimar Republic as a decisive point of origin for their field of inquiry. Of course, the field has many sources (some modern, some ancient), but 'the Weimar origins of political theory' is a key topos. Thus, in 1988, John Gunnell, perhaps the most relentless scholar on this issue, could write that 'the contemporary estrangement of political theory from political science is in large measure the product of a quarrel that originated in the challenge to the values of US political science initiated by émigré scholars during the 1940s.' The issue was whether political science had to be value-neutral if it was to be counted as a science and whether something essential would be lost if the normative dimension of political inquiry were excluded. Even someone like Sheldon Wolin, who agreed that there was a tension between political science and political theory and yet denied that the Weimar émigrés were setting the agenda, cast his landmark 1969 essay on 'Political Theory as a Vocation' in the form of an homage to a German theoretical initiative forged in the context of Weimar's birth. And, following the discontinuation of political theory from the graduate program in political science at Penn State in 2007, the science-theory tension, defined in significant ways by Weimar and its afterlife, has become highly controversial once again.

If one were to distill the various articulations of this 'Weimar origins of political theory' topos into the most compact sequence possible, one would emerge with something like the following conceptual narrative – which is oversimple but provisionally useful. Max Weber took the major challenge of modernity to be the increasing hegemony of rule-governed systems, and he then described politics under modern conditions as a kind of conundrum: unable to do without leaders, modern systems had difficulty producing them, because the basic governmental form of modernity – bureaucracy – was something like an attempt to render leadership superfluous. Carl Schmitt then proceeded to challenge the
self-sufficiency of posited, rule-governed systems, and he reoriented political science to the study of a sovereignty that distinguished itself by determining when the rule was and was not in force. Thus, according to the well-worn Schmittian sentence, *Souverän ist, wer über den Ausnahmezustand entscheidet* (Sovereign is he who decides upon the state of exception). In turn, Leo Strauss accused Schmitt of falling prey to precisely the logic that Schmitt thought he had been critiquing. That is, liberal pluralism brought Schmittian decisionism into being by undermining tradition. The implication was that romanticizing the decision merely deepened what was for Strauss the central modern political problem — namely, pluralism and its purported corollary, relativism. Less explicitly but just as compellingly, Hans Baron’s discovery of Florentine Bürgerhumanismus in the shadow of Weimar’s collapse responded to the charge of relativism by transforming ‘decision’ into ‘action’ and by giving action its own — now neo-Aristotelian, now neo-Ciceronian — value as a form of human flourishing, that is, as a cultivation of ‘the virtues of active life’ in the polis and in the Stadtstaat. Probably unaware of Baron, Theodor Adorno proceeded to replace the city-state and its rhetoric with the metropolis and Kierkegaardian aesthetic. Voguish ‘existentialism’ was a pseudo-politics, Adorno thought, a merely idealist retreat from the *vita activa* into a world of rentier inwardness. *Avant la lettre*, one might say, existentialism was not a civic humanism. *Engagement* did not translate *virtù*. What one needed, he concluded, was a *Phantasie* that would not merely think the particular but would in fact act into historicico-political concretions by finding the gaps between their characteristics. Like tangents peeling off a historical arc, these initiatives show us a series of specific conceptual possibilities deriving from (but not bound to) Weimar Germany.

This is a rich and provocative sequence, but when I look at Weimar I see something different, something we have neglected. I see an alternative lineage defined by the sequence: Martin Heidegger, Hannah Arendt, Aby Warburg, and Walter Benjamin. To be sure, these are four more of the usual suspects in the Weimar canon. What I want to emphasize is the sense in which each of these four thinkers was working at the intersection of political theory and rhetorical theory. Only recently has this cluster of interests received a degree of attention. Heidegger lectured on Aristotle’s *Rhetoric* at the University of Marburg in the summer semester of 1924, and a number of scholars have taken this as an opportunity to think about Weimar’s sense of a republic’s existence in persuasion. Even as it is not as well-known as it should be, this work has been invaluable, but I would argue the initiative can be taken further. The particular Heidegger in whom rhetorical and political theory intersected is only one point of departure, one of several that need to be thought together if they are to be thought more fully. What I propose to do in this short piece is sketch the beginnings of an account of the Weimar
origins of political theory in which rhetoric plays a central role. The larger point—here simply exemplified rather than analyzed or established—is that even after the ‘rhetorical renaissance’ and before the ‘linguistic turn’ rhetoric was more than simply an art of persuasion. In fact, rhetoric could be a conceptually rich interdisciplinary at the core of the humanities.

The richest point of departure for an account of the Weimar intersection of rhetorical and political theory is Heidegger’s summer semester 1924 lecture course on the basic concepts of Aristotelian philosophy. With extreme ingenuity, Heidegger argued, in effect, that rhetoric had been at the center of the Aristotelian research enterprise. Tracing Grundbegriffe out from Book V of the Metaphysics into the biological and the logical works, he found those basic concepts intersecting in the Rhetoric. ‘Today’, he complained, ‘we have a primitive conception of language or none at all’. In contrast, the Greek sense had been deeply original. And ‘the concrete proof of the originality of this understanding is the Rhetoric, in its entirety’. This being in language was always a being with others in processes of taking up positions counterposed to phenomena, phenomena that were themselves in the process of being delineated. Being in language was an array of faculties understood as possibilities impinging upon the actual: aisthesis was, most basically, a kind of hearing, hören, a being disposed toward; phantasia was a situating of oneself sensuously among objects not present to the senses; pathēsis was a kind of conviction, a being held and a holding oneself in a particular position. Rhetoric, on this account, was not an art, not a technē, but rather a dunamis, which in Heidegger’s transposition was not a ‘faculty’ or ‘capacity’, not a Vermögen, but rather a Möglichkeit, a possibility—a (my term) ‘living-in-the-midst-of-the-risks-that’. Politics then became something like the most intensive, most encompassing, inseparability of all of these dispositions in the lives of human communities. Indeed, so Heidegger, ‘rhetoric makes the claim to be itself politics’. I am claiming that, for Heidegger— for the early Heidegger who was paraphrasing Aristotle—politics was the process in which a community became entangled in its own possibilities.

Thus, when Heidegger spoke of human being as a very particular form of Dasein, he meant that human being was always a being that was rhetorically and politically situated in a particular place and in a particular moment, with contingencies in space and time that extended ahead and behind, into the past and into the future, and with discontinuities made proximate by means of imagination. Orientations to the proximate and to the available-for-use were in fact rhetorical orientations to the relatively immediate environment. The rhetoricians had termed this zero point, this here and now in space and time, kairos—the critical place or moment, the opportunity. And they subordinated much of rhetorical theory to the demands of kairos. Heidegger, in turn, described kairos as the intersection of
all intersections between past and future, a mean of means. ‘The mean’, he said, glossing the Aristotelian meson, ‘is nothing other than the kairos, the totality of circumstances, the how, when, whither, and about which.’ In any given time and place, the situation would be defined by the coming together of a multiplicity of trajectories. But one’s exposure to a trajectory would be necessarily partial. Such an exposure might even be momentary. A political situation, for example, might be defined by a high-resolution photographic image in which one could not detect even the slightest hint of a blur. The political task might be to infer a past for this moment (a cause) and a future (an effect). A series of hypothetical pasts and an array of possible futures thus defined the political situation. And, of course, the collective action would be calibrated to the directionality — that is, the sense of potential threat or opportunity — generated by those inferences.

In Sein und Zeit (1927), there was only one sentence that bore explicit witness to Heidegger’s articulation of the centrality of Aristotle’s Rhetoric in the lectures of 1924. In §29, Heidegger noted that Aristotle’s Rhetoric must be understood as die erste systematische Hermeneutik der Alltäglichkeit des Miteinanderseins.14 Miteinandersein here was not simply ‘being-with-another’; it was the sum total of all the sensibilities marking a political, or rather politicizable, community. In turn, this Alltäglichkeit was an ‘everydayness’ in which the majority of sense experiences went unregistered. That is, the so-called self-forgetfulness of being was habit. It was the inconspicuousness of sense data encountered on a daily basis, and it was the sclerosis of words used too often and too readily. But the inconspicuousness of the present was also a dimming down of past and future, because it was a denial that the here and now was in fact a kairos. In this way, political capacity was a power of representing the present in ways that made it visible, conspicuous.

The one point at which scholars have clearly received the Heideggerian line of inquiry that I am laying out here is the emphasis he placed on Entscheidung, decision. Since at least Christian von Krockow’s famous 1958 grouping of Heidegger with Ernst Jünger and Carl Schmitt, we have often folded Heidegger into a kind of generic existential dramatization of the decision.15 And from there the road to an ever more merciless decidedness has seemed natural, inevitable even. Or, alternatively, noticing the moments in which Heidegger saw that the fetishization of decision was itself simply a form of Weimar Gerede (idle talk), we say that Heidegger turned, did an about-face, and preached Gelassenheit (serenity), in place of, or as a redescription of, Entschlossenheit (resolution). But, like the man himself in many ways, we have forgotten how he got to this point, and thus we have for-gone an opportunity to think Heidegger’s thoughts in a different direction.

To some extent, Hannah Arendt certainly did think Heidegger’s thoughts, but in a different direction. Famously, it was the same Athenian world of logos — word and deed and being-with-others in a public realm — that Arendt placed at the
center of *The Human Condition* in 1958. And she did so in order to power a theoretical counterattack upon the form of politics (‘totalitarianism’ was, of course, her word) that Heidegger had, for a time, joined. This was ironic. But the irony was, I think, deeper than we have seen. Arendt’s problem was not that she had too much Heidegger. The problem was that she received too little. Or, more precisely, she took too little from the early Heidegger.

Heidegger’s analysis of *Dasein* as a kind of actualization within a contexture of possibilities was heavily invested in a reconceptualization of time. The distances that pushed out from the moment into the past and into the future were primarily temporal distances. There were, it is true, crucial ways in which Heidegger’s project also reconceptualized space. And, what is more, Arendt did inherit the Heideggerian concern with the simultaneity of past, present, and future. Nevertheless, there is a real sense in which Arendt transposed Heideggerian interests from time to space. Her doctoral dissertation aimed at a critique of the Christian concept of neighborly love – a kind of geographic disposition. Her habilitation was an analysis of the acts of social distantiation undertaken by and encountered by the nineteenth-century Jewish *salonnière* Rahel Varnhagen. Her journalistic writings in the 1940s were often investigations of the bipolar and multipolar spaces that war and political negotiation brought into existence. And, of course, in *The Human Condition*, the distinctive human activity of action took place in what Arendt termed ‘the space of appearance’.

If one concentrates on the various spaces conceptualized by Arendt in these texts, one discovers that over time her treatments became flatter, more idealized, and less perceptive. Throughout her oeuvre, space was never something that could simply be assumed, and it was always in the process of being opened or closed, but in the early texts – up to 1950 or so – the depictions of spatial fissure and suture had been far more exacting. In the Augustine and Rahel texts, space was the distance at which one held oneself from the world, or it was the distance at which one was held by the world. Where Augustine feared assimilation into the world (as a losing of oneself in the desires of the flesh), Rahel craved assimilation into Prussian society but failed to achieve it. In both cases, Arendt’s prime interest was how to describe non-assimilation. Space itself simply was non-assimilation, a combining of the distances established by the non-identity of persons. Elements of her early analytical acuity remained in the later treatments, but ultimately the space of appearance in *The Human Condition* – despite its conceptual centrality and apparent richness – was Olympian. It was the individual’s distinctiveness as ‘a who’ that dominated. Space was now a venue for performance. And in her characterization of Adolf Eichmann, she wanted to head in precisely the opposite direction: the modern biopolitics of extermination, she argued, had been made possible by Eichmann’s absolute indistinctness, by the non-existence of a space
separating him as ‘a conscientious exception’ from ‘the rule of law’. The late work on judging promised to renew the early investigation of the non-disappearance of the case into the rule together with the specific *sensus communis* brought thereby into being, but Arendt died before she could complete that book.\(^{16}\)

In part, the simplifications of the late works were deliberate, politically motivated, and understandable. But they also revealed Arendt’s truncated reception of Heidegger’s lectures on rhetoric. It was the University of Marburg summer semester 1924 lectures that had constituted the richest cache of terms and tactics for describing the space of distances between possibilities in which human political community existed. Yet Arendt began to study with Heidegger in Marburg only in winter semester 1924-1925. Thus, she heard Heidegger’s lectures on Plato’s *Sophist* but did not have the Aristotelian rhetorical background from the Summer Semester lectures. Student notes of Heidegger’s lectures, including those on rhetoric, were circulating in Marburg, but we do not know if Arendt ever read them.\(^{17}\) I think it unlikely that she worked with the *Mitschriften* on rhetoric. Certainly, notes attesting to her 1953 reading of Aristotle’s *Rhetoric* (which we find in her *Denktagebuch*) have none of the explosive conceptual energy characterizing Heidegger’s 1924 gloss.\(^{18}\) And, in 1972, when Heidegger indicated that he had neither the manuscript nor any copies *von der wichtigen Vorlesung SS 1924 über Aristoteles, Rhetorik, Buch II*, Arendt could only report that these lectures were unfortunately not among the *Nachschriften* that had recently surfaced courtesy of Heinz Lichtenstein.\(^{19}\) Thus, she was working with an empty category when – in a text on the relationship between philosophy and politics composed in 1954 (and later revised) – she declared that for the Greeks ‘rhetoric, the art of persuasion’ had been ‘the highest, the truly political art.’ ‘Rhetoric’ for her was only ever a husk word, one that she would use occasionally, without ever really knowing what it might mean.\(^{20}\) This is not something to be lamented. It is, I think, an opportunity. It is an opportunity to think Arendt’s thoughts anew, from the inside, this time with a richer sense of something that she herself regarded as central.

The movement from Heidegger to Arendt is natural, conventional even. The movement from Arendt to Warburg is not. I propose, however, that we can insert Warburg into the gap that we have discovered in Arendt. Where Arendt spoke of ‘the space of appearance’, Warburg spoke of *Denkraum* (thought-space). On the one hand, a matrix of intersecting perspectives. On the other hand, a dislocation between inputs and outputs. Arendt spoke of the fullness of being that could be achieved in political *energeia*, that is, in the actualization of human being in political action. Warburg too spoke of *energeia*, but for him it was to be understood in the context of *dunamis*. That is, actuality was always embedded in possibility. And, for Warburg, this inextricability of stillness from motion was primarily visual. Just so, his great early discovery was that Renaissance art could be under-
stood as a series of attempts to reinvent ancient approaches to the problem of how to represent motion in static works of art.

It is sometimes tempting to think of Denkraum as something like a space opening up between a thinking subject and a cognized object. This space then begins to look like freedom, indeed, like an enlightened exiting from the state of superstition. In fact, I would argue, it is more accurate (and more useful) to think of the term as marking out gaps between the various qualities constituting a phenomenon being perceived. Not all – indeed, very few (if any) – quality agglomerations of this kind will be definitions of the class of which they are members. Denkraum was the contingency manifested by relationships of non-mutual-necessitation among predicates. Most important, therefore, were those points at which Warburg glossed Denkraum as Hemmung, as a hesitating. This, one might say, was the zone of imaginative continuation, in which trajectories perceived in or implied by the world were projected into possible futures. Hesitation derived from a multiplicity of possibilities and from an inability to decide. It was as if visual attentiveness, as if seeing something, was a kind of living in a variety of possible futures simultaneously. The space of thought, the Raum of Denken, was thus a space demarcated by the distances between these possible futures.

For Warburg, European cultural history had captured this Denkraum qua hesitation in a variety of ways. It was Medea in Ovid’s reworking of Euripides, where she was famously conscious of the possibility of the better even as she was enacting the worse. It was Lorenzo de’ Medici in Ghirlandaio’s Sassetti Chapel, where he held out his hand in a gesture that stood midway between greeting and holding at bay. And it was Claudius Civilis in Rembrandt’s historical painting, where the moment of swearing into a political conspiracy was saturated with individualized foreboding. The enemy of possibility was necessity. And necessity was indeed Warburg’s enemy. In 1917, in his talk on prophecy in the age of Luther, this involved an investigation of the human capacity for prostration before the goddess Fate. In 1923, in his famous talk on Pueblo Indians, this became the depiction of a primitive human tendency to assume that decisive moments were fully determined in the sense that each and every detail in such situations could bear interpretative scrutiny and that all such details were equally telling.

I would argue that, if we place Warburg in a sequence after Arendt, we gain an ability to think Warburg’s concepts more politically. And, indeed, the beginnings of such a repositioning are to be found among his papers in London. On my account, the ‘Mnemosyne’ project, the magnum opus left unfinished when he died in 1929, was a kind of visual training in equipoise. The image tables we find in the Mnemosyne Bilderatlas constitute a series of requests to adopt response-poses to the images on display. Equipoise was a kind of facility in running through response-poses without losing one’s affective balance. Political capacity, one might
continue, was precisely this kind of talent in agile counterposing. And I think that this is why, when he thought about what the phrase *restitutio eloquentiae* might cover as a title for the Mnemosyne project, Warburg included not only style, pathos, and ethos but also *magnanimitas* – for *magnanimitas* was the great early modern political virtue. It was a greatness and capaciousness of soul that never lost its balance in the political world of multiple and rapidly changing possibilities. And this, Warburg had said, was the defining feature of Lorenzo de’ Medici as a politician: affective range.

At the center of Walter Benjamin’s work, I claim, there was a core interest in being drawn into a multiplicity of possibilities that was very similar to Warburg’s. In fact, one could narrate the sequence of Benjamin’s intellectual interests by tracing variants of actualization-caught-in-the-midst-of-possibility: *Stillstand*, *Starre*, *Zögern*, *Unentschlossenheit*, *Entschlußunfähigkeit*, *Spannung*, *Schwanken*, *Spiegelung*, *Unendlichkeit*, *Vexierbild*, *Schwebezustand*, *Kontrapost*, *Debatte*, *Dialektik*, *Sophistik*, *Alarmbereitschaft*, *Geistesgegenwart*. These were his terms, and they marked out a zone of core interests. And, indeed, the specific connections between Warburg and Benjamin have been the object of scholarly interest recently – although, at this point, I do not think we have really understood this possible never quite actualized proximity. In 1928, Benjamin had his newly published book on early modern German drama sent to the Kulturwissenschaftliche Bibliothek Warburg, hoping that it might gain him entry into the Warburg Circle in Hamburg. It did not. What was the point of possible connection? Briefly put, it was Dürer’s *Melencolia I*. In the gloss of the Warburgians, this was a depiction of the simultaneity of a gloomy situatedness in the middle of influence and an ingenious perspicacity with regard to the multiple possibilities fanning out from, and structuring, that situation. The anxiety of influence underwrote creativity. Ingenuity was freedom. And freedom here was being understood as an artifact of the imagination, not the will. For Benjamin, on the other hand, Dürer’s image glossed the early modern sovereign as represented in German *Trauerspiele*. The absolutist concentration of power opened up such an intense world of possibility that the monarch became immobilized at the moment of decision. This was a hyperconsciousness of the consequences, intended and unintended, of every move made – or not made. In this way, ingenuity generated an oversupply of freedom, at which point freedom became debilitating. This, one might say, was Hamlet.

For Warburg, *Denkraum* had been a way of dislocating oneself from monomanias of sensory input and imaginative continuation, in fear and the like. For Benjamin, *Schwebezustand* – one of the terms he used for the state of uncertainty deriving from an equilibrium of proximate and incompatible possibilities – was a motif for politicization. Like the Aristotelian Heidegger and the Augustinian Arendt, Benjamin perceived a world around him in which attention, *Aufmerksam*
keit, was continually being overwritten by habit, Gewohnheit. His politics was a politics of politicization. That is, his task was simply deploying Aufmerksamkeit in such a way that the established modes of habit were called into question.

One sees this politics of politicization everywhere in Benjamin. One finds it, for example, in his manifesto for a children’s proletarian theater, written in collaboration with Asja Lacis. There, the task of educating the young for revolution became the task of showing children how to understand the statements they heard as implicit requests. And the twist was that one could only respond appropriately to a request if one demonstrated that one’s actual response to that request had been but one of several possible responses.27 One also finds this politics of politicization in Benjamin’s radio plays. The point of broadcasting a pair of petitions for a pay raise in 1931 (one inept, the other cunning), for instance, was not to foster better bargaining practices in a working class struggling in the middle of a depression. The point was to highlight the differences between two possibilities in order to reveal not only structures of power in the workplace but also their contingency.28

The Heidegger-Arendt-Warburg-Benjamin lineage that I am laying out is not peripheral to Benjamin’s main interests. I am claiming that it runs directly through the center of his project. Take the ‘Kunstwerk’ essay, for instance, the most canonical of Benjamin’s canonical texts. What we have there, I would argue, is a sudden and brilliant consciousness of the opportunities provided by new media. It was not that photography and film were for Benjamin intrinsically better media. They did not presage utopian political solutions. The crucial fact was simply that they were new. Film cut through sensory habituation, not because there could be no such thing as visual cliché and not because film could not itself constitute a training for and domestication of the senses, but simply because cinema was novel. New media provided new opportunities for Aufmerksamkeit – that is, for an awareness of how things were in the context of how they might be. This, I would argue, was a re-emergence of Kairos – or, as Benjamin termed it, the Zehntelsekunde, the tenth-of-a-second made visible by photography and film in slow-motion.29

Given the massive amount of scholarly attention that has been given to the intellectual legacy of the Weimar Republic, it might seem remarkable to propose that we have lost anything – let alone an entire vision of the rhetorico-political as a humanities interdiscipline. What we have lost, I would argue, is a vision of how philosophy, political theory, art history, and literary criticism (as they were instantiated by Heidegger, Arendt, Warburg, and Benjamin) might all participate in the description and analysis of human being as a series of actualizations saturated by – indeed, constituted by – possibility. To be sure, this particular interdiscipline never quite existed in Weimar itself. Ultimately, Heidegger did
not pursue the Aristotelian-rhetorical version of himself. And Arendt did not follow this line of inquiry on his behalf. Warburg never interpreted his interests in *stasis* and *kinesis* through Arendt’s analysis of love in Augustine. And, whereas Benjamin did take up Warburgian interests in melancholy, he did not thereby gain entry to the Warburgian community of inquiry in Hamburg. These things could have happened, but they did not. And, although each of these thinkers has been canonized as a titan of twentieth-century thought, we have not yet perceived them as a gestalt. What we have lost, therefore, is the possibility of seeing these thinkers together and the possibility of thinking their projects together. But this is not an irrevocable loss. Unlike political possibilities, intellectual historical possibilities remain possible.

By way of conclusion, a word or two on my presuppositions. When I say that intellectual historical possibilities remain possible, I mean that thoughts can be thought again and anew. A sentence can be thought *again* in the sense that one can suspend one’s disbelief and repeat a sentence in the mode of provisional assertion at the same time as one – to a degree and only with great discipline – contextualizes that sentence within an array of simultaneously asserted sentences. The ‘meaning’ of these sentences is then to be understood in terms of their inferential consequences. Ultimately, it may be impossible to repeat the coming together of a contexture of sentences in inference with absolute precision. Often, there will have been too many sentences in play at any one time, and only some of them will have been brought together explicitly in the extant historical record. What is more, quarantining a certain set of sentences off from those other sentences that, at any given moment, historians might entertain as assertions is only an imprecise art. One can *halt* the inferential cross-pollination of sentences only with difficulty (although one can *organize* it). Nevertheless, the reconstruction and reenactment of inference is possible to a significant degree. In this sense (and to this degree), it is indeed possible to think thoughts ‘again’.

Furthermore, one can think a thought *anew* in the sense that, instead of supposing that one may only contextualize the sentences of a particular author in the middle of other sentences by that same author (or in the middle of sentences all simultaneously authorized by that same author), one can propose more complex historical contextualizations in which, for example, Weimar-era sentences join with other Weimar-era sentences, constituting thereby inferential matrices. In this way, historically sensitive de- and recontextualizations become possible, for, just as one can decontextualize a sentence from Aby Warburg’s corpus of writings and recontextualize it in a tissue of Benjaminian sentences, so one can rethink a Weimar sentence, or a contexture of Weimar sentences, in post-1933 and post-1945 contexts. Ultimately, one can say, ‘presentism’ is just another form of historical recontextualization. As in all such cases, one can do this work with great
historical sensitivity or great historical insensitivity. Perhaps thinking the past in the context of the present is particularly fraught (because of the vividness and insistence of one's actual, and not merely feigned, convictions), but it is not basically different from the general historical work of thinking conceptual afterlives. After all, to think a sentence is to think the range of its potential applications. And time is the great discoverer of potential applications. I conclude, therefore, that, although there will be distinctions between them, the history of thought and thought itself cannot be radically separated.30

Notes
3 The Penn State decision has created a good deal of discussion. See, as a point of departure, the symposium on ‘Political Theory as a Profession and a Subfield in Political Science’, *Political Research Quarterly* 63 (2010), 654-701.

At this juncture, an essential contribution is Theodore Kisiel’s ‘Rhetorical Protopolitics in Heidegger and Arendt’, in *Heidegger and Rhetoric*, 131-160.


Warburg Institute Archive, III.113.5.2, 23.

Warburg, ‘Bildniskunst und florentinisches Bürgertum’, 110: Lorenzo’s specificity was daß sein seelischer Umfang durch die Schwingungsweite und vor allem durch die Intensität der Schwingungen das Durchschnittsmaß phänomenal überschreitet.


