

## RENAISSANCE FIGURES OF SPEECH

The Renaissance saw a renewed and energetic engagement with classical rhetoric; recent years have seen a similar revival of interest in Renaissance rhetoric. As Renaissance critics recognised, figurative language is the key area of intersection between rhetoric and literature. This book is the first modern account of Renaissance rhetoric to focus solely on the figures of speech. It reflects a belief that the figures exemplify the larger concerns of rhetoric, and connect, directly or by analogy, to broader cultural and philosophical concerns within early-modern society. Thirteen authoritative contributors have selected a rhetorical figure with a special currency in Renaissance writing and have used it as a key to one of the period's characteristic modes of perception, forms of argument, states of feeling or styles of reading.

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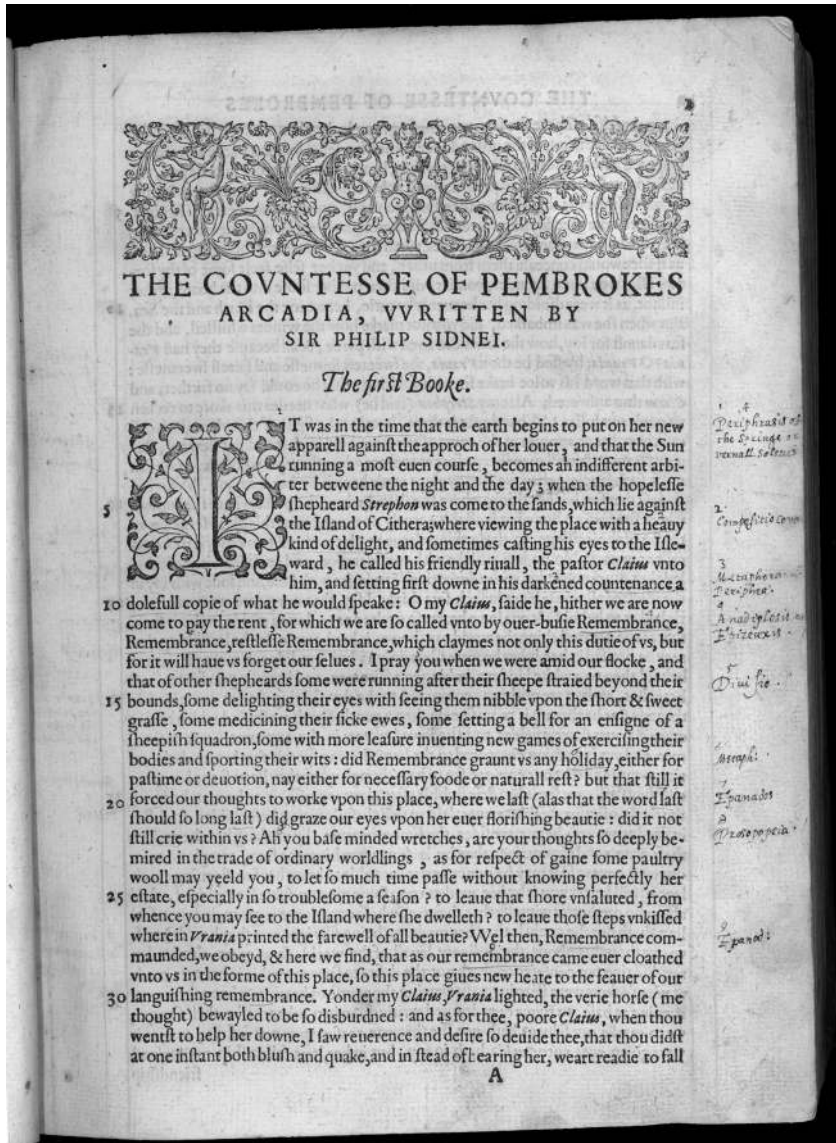


Figure-spotting in Sidney's *Arcadia*. The reader of this copy has underlined and numbered the rhetorical figures in the text and named them in the margin, noting, on this page, 1. A Periphra: of the Springe or vernall Solstice, 2. Compositio Contr: (i.e. oxymoron), 3. Metaphora with Periphra: 4. Anadiplosis, as Epizeuxis, 5. Divisio, 6. Metaph: 7. Epanados, 8. Prosopopeia, 9. Epanod: The *Arcadia* proved a rich source of illustrative examples for Abraham Fraunce (in *The Arcadian Rhetorike*, 1588) and John Hoskyns (in *Directions for Speech and Style*, c. 1599).

# RENAISSANCE FIGURES OF SPEECH

EDITED BY

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AND KATRIN ETTENHUBER



**CAMBRIDGE**  
UNIVERSITY PRESS

Cambridge University Press & Assessment  
978-0-521-18705-3 — Renaissance Figures of Speech  
Edited by Sylvia Adamson, Gavin Alexander, Katrin Ettenhuber  
Frontmatter  
[More Information](#)

CAMBRIDGE  
UNIVERSITY PRESS

University Printing House, Cambridge CB2 8BS, United Kingdom  
One Liberty Plaza, 20th Floor, New York, NY 10006, USA  
477 Williamstown Road, Port Melbourne, VIC 3207, Australia  
314-321, 3rd Floor, Plot 3, Splendor Forum, Jasola District Centre, New Delhi - 110025, India  
103 Penang Road, #05-06/07, Visioncrest Commercial, Singapore 238467

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Information on this title: [www.cambridge.org/9780521187053](http://www.cambridge.org/9780521187053)

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First published 2007  
First paperback edition published 2011

*A catalogue record for this publication is available from the British Library*

ISBN 978-0-521-86640-8 Hardback  
ISBN 978-0-521-18705-3 Paperback

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*in memory of Jeremy Maule*  
*1952–1998*

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## *Preface*

The idea for this volume came out of two series of lectures on Renaissance figures of speech organised in the Faculty of English at Cambridge in 1995 and 1996 by Sylvia Adamson and the late Jeremy Maule. The dedication of this volume to Jeremy is a small tribute to his role in fostering the properly historicised study of early-modern rhetoric by scholars and students over the past two decades. Many of his ideas are reflected in chapters presented here, and in some cases they are direct responses to the thoughtful and thought-provoking suggestions, offered in passing, that many of us remember receiving from him. The editors hope that this volume represents a new approach to the subject of the kind that he wished to see.

We would like to thank Sarah Stanton at Cambridge University Press for her encouragement and astute advice. In the later stages of production we benefited from the skills of our copy-editor, Susan Beer, and our indexer, David Parry, who also disentangled some knotty points of referencing.

We are grateful to the Judith E. Wilson Fund of the Faculty of English, University of Cambridge and to the Master and Fellows of Christ's College, Cambridge for funding a symposium in September 2005 at which the contributors met, exchanged views, and offered preliminary versions of their chapters. The dialogue begun then continues in this volume and, we hope, will not end here.

### *Note on spelling and references*

In quotations, use of *i/j* and *u/v* has been brought into line with modern practice, and any contractions and abbreviations have been silently expanded. For books printed before 1700, place of publication is London unless otherwise stated. References to classical texts are to the editions in the Loeb Classical Library series unless otherwise stated. Bibliographical details for a number of these are included in the ‘Suggestions for further reading’, pp. 291–4 below.