EIGHTEENTH-CENTURY RHETORICAL FIGURES IN BRITISH ROMANTIC POETRY: A STUDY OF THE POETRY OF COLERIDGE, WORDSWORTH, BYRON, SHELLEY, AND KEATS

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by

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Rhetoric, seen either as the art of persuasion or as the art of figurative expression, has been largely neglected as an approach to the poetry of the Romantics. The most important reason for this seems to be the rejection of rhetoric by the Romantics themselves. As a result of negative comments about rhetoric by Coleridge, Wordsworth, Shelley, and Keats, scholars seeking clues about the Romantics' literary principles in their critical writings have agreed that eighteenth-century rhetoric was either abandoned or substantially altered by early nineteenth-century poets.

"Rhetoric," however, has many meanings. While the Romantics may have rejected some forms of rhetoric, especially those that they felt encouraged artificial sentiments or propaganda, they did not dismiss the whole rhetorical tradition which was their heritage. Some artificial conventions (for example, certain types of personification) were rejected, but others (for example, rhetorical figures, often called the fabric of neo-classic verse) were retained.

The eighteenth-century meaning of the term "figure" may be seen in the rhetorical texts and treatises of the period which furnish examples of each figure discussed. Examination of the works of scholastics such as Anthony Blackwall, John
Stirling, John Ward, John Holmes, Thomas Gibbons, and others, reveals that the encyclopedic, Renaissance, list of rhetorical figures, typified by John Smith's *The Mysterie of Rhetorique Unvail'd*, and a simplified list of figures, such as Blackwall's *An Introduction to the Classics*, enjoyed parallel popularity between 1700 and 1800.

The eighteenth-century belief that figures possess a unique power of communicating an author's passions and emotions continued to be transmitted as a viable literary tradition in the nineteenth century. Poetry was thought to have special privilege in the employment of rhetorical devices. In practice, if not in theory, early nineteenth-century poets did not abandon the use of such devices in their creations. An analysis of the role of rhetorical figures in the works of Coleridge, Wordsworth, Byron, Shelley, and Keats demonstrates that it is a mistake to envision the poetry of the Romantic movement as a spontaneous outgrowth of an abrupt shift in poetic taste, a shift which demanded the omission of classical poetic devices. Often the Romantic poets were more nearly in accord with the strictures of rhetoricians such as Blackwall or Ward than many of the Augustan poets had been.

Certain figures seem to predominate in the works of the poets discussed and might be considered characteristic of Romantic expression. These devices fall into two categories: those directed to an audience and hence associated with
persuasion and emotional revelation (such as anacoenosis, anastrophe, apophasis, aporia, aposiopesis, ecphonesis, epanorthosis, epiphonema, erotesis, hypotyposis, and prospopographia) and those designed to achieve stylistic effects (such as anadiplosis, anaphora, antanaclasis, antimetabole, asyndeton, climax, epanalepsis, epanaphora, epistrophe, epizeuxis, parison, paronomasia, ploce, polysyndeton, and zeugma). Rhetorical devices provided Romantic poets with channels of expression which could be shaped and adapted to express individual concepts.
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CHAPTER I

RHETORICAL FIGURES AND ROMANTIC ART

One of the results of the New Criticism of the last twenty years, according to Frank Jordan, is that the "concept of a Pre-Romantic Movement is still very much in disrepute." Such a reaction to the multitude of studies purporting to find the roots of Romanticism firmly set in the practice and theories of the eighteenth century is both understandable and inevitable in a world where scholars and critics, no less than creative artists, are driven to find something new and original to add to a rapidly multiplying body of critical comment. Today the old idea of a continuity between eighteenth-century poetics and nineteenth-century creations has been rejected by many critics, with the notable exception of Walter Jackson Bate, in favor of the idea that the Romantic Movement is characterized by a "break with tradition . . . at seemingly every point."

Many scholars have examined poetic techniques of the Romantic period with the intent of demonstrating that a distinct break exists between Augustan and Romantic poetry. Josephine Miles sees a distinction in diction between the two periods. Earl Wasserman believes that the Romantics created a new cosmic syntax. In a similar vein, Edward E.
Bostetter argues that the eighteenth-century syntax and diction failed the Romantics. Paul Suffell, Jr., theorizes that the period from the Restoration to the nineteenth century was one characterized by a "decline of syllabism, artificial scansion, and poetic contraction," with a "concurrent rise of accentualism and sense scansion." Finally, Albert S. Gérard feels that the Romantics, in an attempt to return to "genuine classicism," threw out "conventions of pseudo-classical poetic diction with its mythological allegories, its beribboned pastorals, and its pathetic fallacies. Such devices, and many others in the fields of prosody, imagery, and dramatic structure, were uncompromisingly condemned as belonging to mechanic form."

Rhetoric, seen either as the art of persuasion or as the art of figurative expression, has been largely neglected as an approach to the poetry of the Romantics. The most important reason for this neglect seems to be the rejection of rhetoric by the Romantics themselves. Certain statements by leading Romantics have become critical commonplaces, giving the impression that these artists resisted all association between poetic creation and artistic devices. Keats wrote, "The Genius of Poetry must work out its own salvation in a man: It cannot be matured by law and precept, but by sensation & watchfulness in itself--" His is also the proclamation that if poetry can not come "as naturally as the Leaves to a tree it had better not come at all."
Coleridge, who, as M. H. Abrams has noted, sometimes supported traditional approaches to poetic practice, also denounced "cold technical artifices of ornament or connection" and asserted that "Could a rule be given from without, poetry would cease to be poetry, and sink into a mechanical art." One of the three cardinal sins of bad poetry, stated Coleridge, is "the indiscriminate use of elaborate and swelling language and imagery." Wordsworth, who in many ways expressed the most radical rejection of previous poetic tradition, criticized the figures of rhetoric as degenerate forms of once-effective practice: "In succeeding times, Poets, and Men ambitious of the fame of Poets, perceiving the influence of such language, and desirous of producing the same effect without being animated by the same passion, set themselves to a mechanical adoption of these figures of speech, and made use of them, sometimes with propriety, but much more frequently applied them to feelings and thoughts with which they had no real connection whatsoever." Shelley, with his emphasis on the spontaneous nature of good poetry--"I appeal to the greatest poets of the present day, whether it be not an error to assert that the finest passages of poetry are produced by labor and study"--implies that rhetorical considerations are only impediments to true artists: "Poetry is not like reasoning, a power to be exerted according to the determination of the will. A man cannot say, 'I will compose poetry.'"
As a result of statements such as these, scholars seeking clues about the Romantics' literary principles in their critical writings have agreed that eighteenth-century rhetoric was either abandoned or substantially altered by these early nineteenth-century artists. Brian Vickers, who argues for the necessity of a consideration of rhetorical theory in any analysis of poetry written before 1800, believes that the "Romantics completely disengaged rhetoric from poetry, and their hostility to the concept of poetry as art led to the dismissal of all the rhetorical processes and their offshoots." He cites Wordsworth's Preface to the Lyrical Ballads and notes that it "dismisses such rhetorical concepts as 'presentation' or 'effectiveness,' and with them the whole Renaissance and Neoclassic structure of literary creation and literary criticism." P. W. K. Stone sees the Romantics' rejection of the art of rhetoric in favor of the inspiration of imagination as the basis for a sudden shift to a completely new form of poetry by 1820: "For over a century, that is from the Romantic era onward, no critic in the main tradition paid any more than cursory attention to the rhetorical aspects of composition and style, that is to the question of the effects of poetry and how they are achieved. The Romantic view was, of course, that the subject did not warrant systematic investigation and analysis and was moreover, by its very nature, unamenable to it."
While the majority of critical studies reflect the attitude of Vickers and Stone, certain outstanding exceptions which do consider at least some aspects of Romantic rhetorical practice should be mentioned here. R. A. Foakes posits the theory that nineteenth-century poetry is intended to produce its effects, not through metaphor, but by rhetorical statement or argument. Irene Chayes, seeking "a method of reassessment that will go beyond the older exclusive and now inadequate concern with prosody, stanzaic structure, and conformity to classical models," has used Aristotle's Poetics as a basis for a study of rhetorical modes in selected odes of Coleridge, Shelley, Keats, and Wordsworth.

Another factor contributing to the relative neglect of rhetoric as an approach to Romantic poetry is that, until recently, no scholarly study of the whole of eighteenth-century rhetorical theory had been published. Now, however, W. S. Howell's Eighteenth-Century British Logic and Rhetoric (1971) provides a survey of the main schools of rhetorical thought of the period. Howell demonstrates, among other things, that there was far from a unified opinion about what rhetoric was or should be. Some authors, such as Thomas Sheridan, saw it strictly as the art of speaking persuasively, while others saw it as a technique vital to communication, one intimately connected with the "new science" of the age. The latter group, labeled the New Rhetoricians by Howell, included Adam Smith and George Campbell. They based their beliefs more on
the rhetorical ideas of Fénelon and Locke and the Royal Society than on the dictums of Cicero and Aristotle.  

The various meanings of the term "rhetoric" outlined by Howell suggest that while the Romantics may indeed have rejected some forms of rhetoric, especially those they felt encouraged artificial sentiments or propaganda, they did not reject the whole rhetorical tradition that was their heritage from both Classical eras and their own immediate past. Some artificial conventions, for example certain types of personification, were rejected, but others, for example the figures of repetition, often called the fabric of neoclassic verse, were retained.

While the studies mentioned earlier have illuminated various aspects of Romantic poetic language, none have considered in depth the role of the figures of rhetoric in the creation of the Romantic mode. These figures, thought to be associated with corresponding emotional and psychological states, were part of the classical heritage cherished by the Augustans. Although they are mentioned by Aristotle and Cicero as having the capacity to represent patterns of feeling, it is in Quintilian that we are given a full account of their identity and function. His *Institutio Oratoria* classifies these devices as "figures of thought" (the rhetorical question, apostrophe, dissimulation, insinuation) and as "figures of speech." Quintilian groups figures of speech into four categories: "(a) variations of syntax,
such as hyperbaton (departure from ordinary word-order, inversion), etc. (b) modes of iteration: polyptoton, plece, epanodos, gradatio or climax, anaphora, epanorthosis, epanalepsis, anadiplosis, etc. (c) word-play: paronomasia, antanaclasis, syllepsis, etc. (d) balance and antithesis: parison, isocolon, homioteleuton, etc.  

He warns that these devices even though found in ordinary speech, must be used with care in a literary context, lest they appear unnatural. Antithesis, for example, is such an elaborately constructed figure that its appearance in an angry outburst would be suspect. Rightly used, however, Quintilian states, rhetorical devices become an orator's "weapons":

... figures lend credibility to our arguments and steal their way secretly into the minds of the judges. For just as in sword-play it is easy to see, parry, and ward off direct blows and simple and straightforward thrusts, while side-strokes and feints are less easy to observe and the task of the skillful swordsman is to give the impression that his design is quite other than it actually is, even so the oratory in which there is no guile fights by sheer weight and impetus alone; on the other hand, the fighter who feints and varies his assault is able to attack, flank or back as he will, to lure his opponent's weapons from their guard and to outwit him by a slight inclination of the body.

Another classical treatise, Longinus's On the Sublime, also discusses the figures or devices which "when judiciously used, conduce not a little to greatness," but the author declines to go into great detail about them because he feels that it "would be tedious, if not infinite labour, exactly to describe all the species of them." He does comment that
"Figures naturally impart assistance to, and on the other side receive it again, in a wonderful manner, from sublime sentiments." An idea of how Longinus thought this happened may be inferred from his account of the workings of asyndeton or "banishing of the Copulatives at a proper season": "For sentences, artfully divested of Conjunctions, drop smoothly down, and the periods are poured along in such a manner, that they seem to outstrip the very thought of the speaker. 'Then (says Xenophenoe) closing their shields together, they were pushed, they fought, they slew, they were slain.'" Such precipitous utterances, he concludes, "carry with them the energy and marks of a consternation, which at once restrains and accelerates the words." 

One dictum of Longinus's which was quoted in the eighteenth century as a warning against the use of ornament for show was really given in a much more restricted context than those who cited it acknowledged. It is true that Longinus taught that "a Figure is then most dexterously applied, when it cannot be discerned that it is a Figure." However, by this he did not mean that all figures must be completely disguised or that any time a figure was obvious the author was guilty of bad writing. Longinus was advising a speaker or a writer about the presentation of argument or pleading "before a judge, from whose sentence lies no appeal" and "before a tyrant, a monarch, or anyone invested with
arbitrary power, or unbounded authority." In such cases if the judge or tyrant perceives the rhetorician's application of figures, he "regards the attempt as an insult and affront to his understanding," and as a consequence will become "averse, nay even deaf, to the most plausible and persuasive arguments that can be alleged." It is in this particular situation that Longinus concludes that figures should not be recognized as artificial constructions by the person they are intended to charm and persuade. For the most part, Longinus seems to have been convinced that the figures were capable of creating strong emotional appeals: "But nothing so effectually moves, as a heap of Figures combined together. For when two or three are linked together in firm confederacy, they communicate strength, efficacy, and beauty to one another."

These figures of rhetoric, traditionally seen as representing emotional and psychological states, seem to have provided a significant continuity of form and feeling between the poetry of the eighteenth and that of the nineteenth century. This study offers an examination of representative works of five major Romantic poets--Wordsworth, Coleridge, Byron, Shelley, and Keats--in order to determine, among other things, how such devices were adapted to express each poet's unique voice.

The meaning of the term "figure" as it was understood in the eighteenth century may best be seen in the rhetorical
texts and treatises of the period because they furnish examples of each figure discussed. While there are a great many outstanding critical efforts of this period, such as Lord Kames's *Elements of Criticism*, Joseph Addison's essays, John Dennis's *The Grounds of Criticism in Poetry*, Joseph Trapp's *Lectures on Poetry*, and Samuel Johnson's treatises, their consideration of the figures (which were usually mentioned only in the context of another discussion) is either too general or too brief to be of use in determining as specifically as possible just what was the common understanding of these devices. Therefore, in Chapter Two the definition and function of rhetorical devices are discussed as they were given in texts intended for educational uses. Here the works of scholastics such as Anthony Blackwall, John Smith, John Stirling, John Ward, John Holmes, Thomas Gibbons, and others of lesser note are examined. The pedestrian approach of these works allows a precise identification of specific devices. Chapter Three covers the ideas, insofar as they are related to a study of figures, of writers such as John Lawson, Adam Smith, George Campbell, Joseph Priestley and Hugh Blair, who were interested in epistemological or psychological speculations about rhetoric.

Chapter Four is divided into two parts. Part One examines the special relationship between poetry and rhetorical figures as noted by eighteenth-century authors. The second
part provides a highly selective glossary of rhetorical devices commonly cited in eighteenth-century texts. Special emphasis is placed upon the figures of words created by repetitive pattern and upon the figures of thought used to create persuasive discourse because these figures seem to have been common in the eighteenth century and were favored by the Romantic poets studied. Certain familiar devices, sometimes seen as figures, such as personification, metaphor, and allegory, have been omitted because their literary effectiveness does not seem to have been commonly associated with the idea of rhetorical figures as stylistic patterns of syntax or as modes of argument.

The next five chapters are devoted to an examination of the role of rhetorical figures in the works of Coleridge, Wordsworth, Byron, Shelley, and Keats. An attempt has been made in the first section of every chapter about each of these major Romantic poets to identify any characteristically distinctive use of these devices throughout his poetry. In the second half of each chapter individual poems are studied from a rhetorical perspective as the role and function of the figures are assessed. Because of the limitations of this study, I have had to exclude more than an occasional passing reference to substantially longer works, such as Wordsworth's *The Prelude* and *The Excursion*, Byron's *Childe Harold*, Shelley's *Prometheus Unbound*, and Keats's *Hyperion*. 
Finally, the last chapter is an evaluation, based on the preceding sections, of the role of the figures of rhetoric as agents of poetic continuity and as instruments for the expression of uniquely Romantic sensibilities.
NOTES


4. The Continuity of Poetic Language: Studies in English Poetry from the 1540's to the 1940's (Berkeley: Univ. of Calif. Press, 1951); Eras and Modes in English Poetry (Berkeley: Univ. of Calif. Press, 1957).


13 Ibid., I, 17.


16 Ibid.


18 Ibid.


24 See ibid., pp. 441-691, and 697-98.

The following capsule history of the figures is drawn, in large part, from the account given by Vickers in his Classical Rhetoric in English Poetry.

27. Vickers, p. 87.


30. Ibid., p. 133.

31. Ibid., pp. 139-40.

32. Ibid., p. 134.

33. Ibid., p. 133.

34. Ibid., p. 134.

35. Ibid., pp. 140-41.
CHAPTER II

FIGURES IN EIGHTEENTH-CENTURY TEXTS

The search for the meaning of the term "figure" as it was used in eighteenth-century rhetorical theory should begin with an examination of representative treatises published during that period. While each author seems to have assumed that his rhetoric uniquely answered an unsatisfied educational need or shed new light on the art of rhetoric, in truth, as far as the subject of this study is concerned, there was a great deal of agreement and uniformity among texts throughout the century. All conceded that figures or turns were important additions to certain types of composition. The greatest differences of opinion about the figures found in eighteenth-century rhetorics centered on the question of quantity, that is, how many of the devices were really valuable and necessary. Authors who concerned themselves with rhetoric during this period may be divided, for the purposes of discussion, into two large groups: those who wrote texts for educational purposes and those who produced tracts of epistemological and psychological speculations.

The often pedantic rhetorics of the authors in the first group provide a much more useful, chronological, account of the
figures for the initial stages of this study than do the works of the more philosophically inclined authors in the second group. An examination of school texts--some originally presented as lectures by the authors--will provide an explanation, on a concrete level, of the meaning of "figure" as well as an illustration of techniques used to teach the skills involved in the use of turns and figures. Later chapters will investigate the works that are primarily philosophical in order to illuminate the psychological and literary role that the figures were thought to play. One group of eighteenth-century rhetorics, those devoted to the arts of pronunciation and delivery, will be omitted entirely from this study because, although they are important to an understanding of rhetoric as a whole during this period, they provide little or no mention of the construction or use of rhetorical figures or turns.2

As mentioned earlier, considering the great variety of approaches to rhetoric in textbooks published in the eighteenth century, a surprising amount of general agreement is found. These books provide a valuable record of actual practice and give a general idea of what the educated gentleman was presumed to have learned in school. A comparison of representative texts reveals two facts. First, many of the volumes written later in the century reflect the influence, sometimes direct, of two works published in the beginning of the period. The approaches to rhetoric espoused in these rhetorics--one encyclopedic, the other descriptive--continued to persist in
modified forms, with parallel popularity, throughout the 
eighteenth century. Second, there was agreement throughout 
the century about the psychological and emotional effects 
produced on an audience or reader by the use of the figures. 

The detailed, encyclopedic presentation of rhetorical 
figures popular in the early eighteenth century is best 
represented by a work which originated in the previous 
century, but which was continuously reprinted until 1739. 
John Smith's The Mysterie of Rhetorique Unvail'd (1657), 
labeled the "first systematic glossary of rhetoric with 
illustrative examples," was evidently quite popular because 
it was reproduced in 1665, 1673, 1683, 1688, 1706 (known as 
the ninth edition), 1721 (called the tenth edition), and 
1739 (an abridged edition). Smith advertised his book as 
a simplification of rhetoric intended to provide schoolboys 
with a "more distinct and easie method" of mastering the 
classical art of rhetoric than that offered by other writers. 
In his text, he wrote, learning was easier because "matters 
of high and excellent sublimity are bowed down to the weakest 
capacities" (Preface). 

Rhetoric, to Smith, was the "Art of eloquent and 
delightfull speaking" which would "serve our turn concerning 
any subject to win belief in the hearer" by affecting his 
"heart with the sense of the matter in hand" (p. 1). His
book covered one part of what he considered rhetoric, "Elocution," but did not investigate the other part, "Pronunciation," or the art of oral presentation. According to Smith, elocution was composed of two parts, tropes and figures, of which some 140 different ones are listed in the text. While Smith's categorizing of the tropes is elaborate, with two main forms and nine subheads, his arrangement of the figures is even more complex, as may be seen in the outline drawn from his text in Table I (see page 20). Each item was first listed in the glossary, where the reader was directed to another page where he might find a definition of the term, its original form in Latin or Greek, and examples of its proper use.

All of the figures represented to Smith some variation of the "apt and pleasant joyning together of many words ... some are proper, others changed from their proper signification" (p. 4). These figures, as they were in classical rhetorics, are seen as ornaments or clothing for the spoken thought. They form the "fine shape or frame of speech" (p. 4). Figures themselves are grouped under two heads: "Figura dictionis" and "Figura sententiae."
## TABLE I
RHETORICAL FIGURES IN JOHN SMITH'S MYSSTERIE OF RHETORIQUE UNVAIL'D (1657)

<table>
<thead>
<tr>
<th>Figura Dictionis</th>
<th>Figura Sententiae</th>
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<tbody>
<tr>
<td><strong>I. Dimension</strong></td>
<td><strong>I. Pathetical</strong></td>
</tr>
<tr>
<td>A. Strike out two</td>
<td>A. ecphonesis</td>
</tr>
<tr>
<td>1. synaloepha</td>
<td>B. epiphonema</td>
</tr>
<tr>
<td>2. ectlipsis</td>
<td>C. parrhesia</td>
</tr>
<tr>
<td>B. Adding to</td>
<td>D. epanorthosis</td>
</tr>
<tr>
<td>1. prosthesis</td>
<td>E. aposiopesis</td>
</tr>
<tr>
<td>2. aphaeresis</td>
<td>F. apostrophe</td>
</tr>
<tr>
<td>3. epentheses</td>
<td>G. periphrasis</td>
</tr>
<tr>
<td>4. syncope</td>
<td>H. diatyposis</td>
</tr>
<tr>
<td>5. paragoge</td>
<td>I. horismos</td>
</tr>
<tr>
<td>6. apocope</td>
<td>J. paradiastole</td>
</tr>
<tr>
<td>C. Dividing</td>
<td>K. parechesis</td>
</tr>
<tr>
<td>1. diaeresis</td>
<td>L. erotesis</td>
</tr>
<tr>
<td>2. synaeresis</td>
<td>M. parenthesis</td>
</tr>
<tr>
<td>D. Changing</td>
<td>N. parathesis</td>
</tr>
<tr>
<td>1. tmesis</td>
<td>O. synonymia</td>
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<tr>
<td>2. metathesis</td>
<td>P. hypotyposis</td>
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<tr>
<td>3. antithesis</td>
<td>Q. metabasis</td>
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<tr>
<td>4. diastole</td>
<td><strong>II. Legismo</strong></td>
</tr>
<tr>
<td>5. systole</td>
<td>A. apostrophe</td>
</tr>
<tr>
<td><strong>II. Repetition</strong></td>
<td>B. prosopopoeia</td>
</tr>
<tr>
<td>A. epizeuxis</td>
<td><strong>III. Dialogisme</strong></td>
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<tr>
<td>B. anadiplosis</td>
<td>A. aporia</td>
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<tr>
<td>C. anaphora</td>
<td>B. anacoenosis</td>
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<tr>
<td>D. epistrophe</td>
<td>C. prolepsis</td>
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<tr>
<td>E. symploce</td>
<td>D. hypophoya</td>
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<tr>
<td>F. epanalepsis</td>
<td>E. epitrope</td>
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<td>G. epanodos</td>
<td>F. synchoresis</td>
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<td>H. paranomasia</td>
<td><strong>III. Other Figures of a Word</strong></td>
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<tr>
<td>I. polyptoton</td>
<td>A. climax</td>
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<tr>
<td><strong>III. Other Figures of a Word</strong></td>
<td>B. antanaclasis</td>
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<tr>
<td>A. climax</td>
<td>C. antithesis</td>
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<td>H. synthesis</td>
<td>D. ploce</td>
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<tr>
<td>I. hendiadys</td>
<td>E. paregmenon</td>
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<tr>
<td>J. hypallage</td>
<td>F. synoeceiosis</td>
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<tr>
<td>K. hyperbaton</td>
<td>G. oxymoron</td>
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<tr>
<td>L. ellipsis</td>
<td>H. synthesis</td>
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<tr>
<td>M. pleonasmus</td>
<td>O. polysyndeton</td>
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<tr>
<td>N. asyndeton</td>
<td>P. hysterologia</td>
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<td></td>
<td>Q. zeugma</td>
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<td></td>
<td>R. hellenismus</td>
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<td>S. antiptosis</td>
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Smith distinguished between the two groups by writing that in the first group specific words were necessary to create the figure, "a garnishing of speech in words" (p. 5), but in the second group, the thought only is necessary (p. 5). He gives as an example of Figura dictionis, "If error delight us, if error seduce us, error will ruine us" (p. 4). Isaiah 1:2 furnishes him an example of Figura sententiae: "Hear, oh heaven! hearken oh earth! I have nourished and brought up children, and they have rebelled against me" (p. 8). Note that Figura dictionis is subdivided into three categories, the first of which, dimension, is also split into four groups determined by the types of physical changes in words of sentences necessary to their creation. For example, syncope is created by removing a letter or syllable from the middle of a word (p. 171). The second group under Figura dictionis is created by repetition of sounds or words in a sentence. Because many of the figures, such as ploce or climax, listed in the third group under "Other Figures of a Word," are also created by repetition, it is not clear why Smith does not group them with other figures involving repetition.

Figura sententiae, the second major category of the figures, consists of those figures which are created by the manipulation of one or more complete sentences or thoughts. The first subgroup here is labeled pathetical because the devices in it were thought to be especially effective in
moving the passions and emotions of the audience. Smith sees these figures as imparting a "manly majesty, which far surpasses the soft delicacy" of the Figure dictionis (p. 7). Two more subgroups under the figure of a sentence are figures "in Legismo" and figures "in Dialogismo." The former group describes sentences that relate interior dialogues or "musings," while the latter group encompasses outer-directed questioning and answering (pp. 8-9).

While Smith never intended his *The Mysterie of Rhetorique Unvail'd* to be more than a glossary, his introduction does set forth his beliefs concerning the purposes served by a knowledge of the figures. Most importantly, Smith writes, the study of figurative language helps one to read with proper understanding, thus avoiding the mistake poor Origen made when he read in Matthew 19:12 that only eunuchs could enter the kingdom of heaven. As Smith moralizes from this example, "we must beware that we take not those things literally which are to be understood spiritually, that we goe not to a figurative acceptation of any place of Scripture, where we have not a sufficient reason (grounded upon some word of truth) why the proper sense or signification of the words may not be adhered unto; for we must never leave off the proper sense, unlesse the coherence of the Text, the Analogie of faith, or some other place of Scripture require a figurative
Exposition" (Preface). Some other benefits garnered from a knowledge of the figures include helping youth to "find elegancy in any Author" and teaching them to write well "by drawing their discourse through the several Tropes or Figures, and taking what may best benefit their purpose" (Preface). In conclusion, Smith, who refers to figures as flowers in a garden or treasures in a field (Preface), seems to have felt that their use was characteristic of a good writer.

Perhaps Anthony Blackwall had Smith's work in mind when he wrote the Preface to his An Introduction to the Classics; with an Essay on the Nature and Use of Those Emphatical and Beautiful Figures which Give Strength and Ornament to Writing. In it he informs us that his intention is to make rhetoric scientific:

My design was to reform Rhetorick from the Rubbish and Barbarism which it lies under in the common Books; and to reduce it to a liberal and rational Science. As we have it in those dry and trifling Systems of it in some Schools, it is little better than a Heap of hard Words of ill Sound, of Definitions without Meaning; and Divisions without any Distinctions. I have thrown aside all little Alterations and Figures purely Grammatical, and struck out the List of beautiful Schemes of Speech, all Puns and Quibbles, all childish Jingle of Sound, and vain Amusement of Words; and have selected the noblest Tropes and Figures, which give real Strength and Grace to Language; which heighten and improve our Notions; and are of excellent Use to persuade and please. (Preface)

Evidently, many readers must have thought that Blackwall succeeded in his design because this simplified presentation
of rhetoric, first published in 1718, had editions in 1719, 1725, 1728, 1737, and 1746. In addition, Robert Dodsley chose Blackwall's book to constitute the section on rhetoric and poetry in his *The Preceptor*, which was printed in 1748, 1754, 1758, 1763, 1769, 1775, 1783, and 1793. Thus, *An Introduction to the Classics*, intended for the "Use and Instruction of younger Scholars; and Gentlemen who have for some Years neglected the Advantage of their Education," was published continuously throughout the eighteenth century. It seems reasonable to assume that its contents might be considered representative of what educated people were taught about rhetoric.

While the first part of Blackwall's text is an informative discussion of the value of classical studies, it is the second part which is of interest to this study. In this part Blackwall defines rhetoric, lists the important figures, and discusses their correct usage. Rhetoric is "the Art or Faculty of Speaking and Writing with Elegance and Dignity, in order to instruct, persuade, and please" (p. 148). It is built upon a foundation of good grammar, upon which it "raises . . . all the Graces of Tropes and Figures" (pp. 148-49). Tropes and figures produce "dignity": tropes by altering and affecting single Words, figures by affecting and enlivening sentences. By defining figures in this manner, Blackwall ignores Smith's distinction between Figura dictionis and Figura sententiae, apparently seeing "tropes" as the proper
term for effects dependent on changing single words. Blackwall gives a list of twenty-five rhetorical figures followed by a short section on effects produced by a combination of several figures (see Table II, page 26). While he does not create elaborate subdivisions as Smith did, he does group the figures according to their function. For example, the first ten figures listed involve persuasive strategy in one form or another, whereas the next six gain their effects by word placement. The remaining figures apply to solutions needed by a writer to problems of description, point of view, and conclusion. In the list given of Blackwall's figures, I have inserted the Latin names in parenthesis after the English term given by Blackwall. While he rarely refers to the classical name of the figure in the text, Blackwall does include a few of the traditional names in the index. Blackwall's attempt to dismiss the classical terms in this way failed because, as we shall see, even those who later modeled their works after his simply added the older terms in place of Blackwall's English labels.

Blackwall discusses each of the figures much more extensively than does Smith. In addition to defining the figures and explaining the proper circumstances of their use, he illustrates each figure by examples from well-known authors, usually poets, such as Milton, Dryden, Prior, and Shakespeare. Figures themselves are defined as "a Manner of Speaking different from the ordinary and plain Way, and more emphatical; expressing a Passion, or containing a Beauty" (p. 182).
**TABLE II.**

**RHETORICAL FIGURES IN ANTHONY BLACKWALL'S**

**AN INTRODUCTION TO THE CLASSICS (1718)**

Chief and Most Moving Figures of Speech

1. **Exclamation (ecphonesis)**
2. **Doubt (aporia)**
3. **Correction (epanorthosis)**
4. **Suppression (aposiopesis)**
5. **Omission (apophasis)**
6. **Address or Apostrophe (anacoenosis)**
   A. Invocation (if by poet to muse)
   B. Communication (if address to judges and hearers)
7. **Suspension (anastrophe)**
   A. Inversion
8. **Interrogation (erotesis and/or dialogismus)**
9. **Prevention (prolepsis)**
   A. Premunition
10. **Concession (synchoresis)**
    A. Insinuation
11. **Repetition (epanaphora or "fine turns")**
12. **Circumlocution (periphrasis)**
13. **Amplification (Auxesis)**
14. **Omission of a copulative (asyndeton)**
15. **Seeming contradiction (oxymoron)**
16. **Opposition (antithesis)**
    (enantiosis)
17. **Comparison (simile, parabole)**
18. **Lively description (hypotyposis)**
    A. ethopeia
19. **Vision of Image**
20. **Fiction of a Person or Prosopopoeia**
21. **Change of Time**
22. **Change of Person**
23. **Transition (metabasis)**
    A. Abrupt speech
    B. Leaves subject
24. **Sentence**
    A. Exclamation
    B. Expostulation or Interrogation
    C. Reason to support it with
    D. Relation to remark following
25. **Epiphonema**
26. **Complex, an assemblage of Tropes and Figures**

* All material in parenthesis has been added to Blackwall's list
** Term included by Blackwall in the index
On a philosophical level, Blackwall sees figures as channels whereby one may communicate ideas that originate in the soul. They are the means that the soul has been given to make its sensations visible to the outside world. As he explains: "The Impressions of Wonder, Love, Hatred, Fear, Hope, &c. made upon the Soul of Man are characteriz'd and communicated by Figures, which are the Language of Passions. God has planted these Passions in our Nature, to put us upon exerting all our Abilities and Powers to guard ourselves against Mischiefs and Dangers; and to attain things which are serviceable to our Preservation and Pleasure" (p. 182). Blackwall makes it clear, however, that he is not espousing a mystical approach to writing, based on messages from God, when he cautions that the use of figures must be based on "Nature and Sense" and "supported with strong Reason and Proof" (p. 186). Ornaments and figures must be considered last when one is composing because a "Man of clear Understanding will despise the Flourish of Figures, that has not solid Sense; and Pomp of Words, that wants Truth and Substance of Things. The regular Way is to inform the Judgment, and then to raise the Passions. When your Hearer is satisfy'd with your Argument, he is then at leisure to indulge his Passions; and your Eloquence and pathetical Address will scarce fail to have Power and Prevalence over him" (p. 187).

Specifically, and on a practical level, Blackwall advises using the figures to show a man in an upset state: "Without
Figures you cannot describe a Man in a Passion; because a Man in a cool and sedate Temper, is quite another thing from himself under a Commotion and vehement Disturbance. His Eyes, his Motions and Expressions are entirely different; and why shou'd not the Description of him in such contrary Postures be so? Nay, the several Passions must be as carefully distinguish'd, as a State of Indolence and Tranquility from any one Passion" (p. 184). An example of a figure used this way is asyndeton, an omission of copulatives, employed to "represent Haste, or Eagerness of Passion" (p. 224).

Figures may also be used to reveal the author's own emotional involvement with the material he is presenting, an involvement which Blackwall sees as quite necessary to good writing,

When a Man is vehemently mov'd with the Passion which he wou'd inspire other People with, he speaks with Spirit and Energy; and will naturally break out into strong Figures, and all the suitable and moving Expressions of an undissembled Eloquence. Unlearn'd People in Grief, Anger, Joy, &c. utter their Passion with more Vehemence and Fluency, than the most learn'd, who are not heartily interested in the Matter, nor thoroughly warm'd with the Passions which they describe. What the speaker is, for the most part the Audience will be: If he be zealously concern'd, they will be attentive; if he be indifferent, they will be perfectly careless and cold. Fire kindles Fire; Life and Heat in the Speaker, enliven and inspirit the Reader. (pp. 185-86)

This emotional involvement, however, will be weakened, if not destroyed, if one uses too many figures at too great a length because while the figures themselves may sometimes be used
by an author to relieve tedium (p. 256), too many may cause it. "A Passion describ'd in a Multitude of Words," Blackwall warns, "and carry'd on to a disproportionate length, fails of the End propos'd, and tires instead of pleasing. Contract your Force into a moderate Compass; and be nervous rather than copious: But if at any time there be occasion for you to indulge a Copiousness of Style, beware it does not run into Looseness and Luxuriance" (p. 187).

Above all, the figures must be used sincerely to represent a real passion or emotion and not to show off one's learning or one's cleverness with language. An author who would mimic sentiment would be despised as a "trifler" and hated for his "Hypocrisy." Figures support the thought, not the thought the figures: "Sprightliness of Thought and Sublimity of Sense most naturally produce vigorous and transporting Figures; and most beautifully conceal the Art, which must be us'd in clothing them in suitable Expressions. The Thought is so bright, and the Turn of the Period so easy, that the Hearer is not aware of their Contrivance, and therefore is more effectually influenced by their Force" (pp. 188-89).

In conclusion, it may be seen that although the rhetorics produced by Smith and Blackwall represent different approaches to the ancient practice of using figurative devices, they share certain assumptions about the nature and use of those devices. Smith's approach, directed more to those interested
in identifying and classifying devices in existing literature than to those seeking to create new works, focuses on correctly identifying and placing numerous figures. His list of sixty-seven different forms contrasts dramatically with Blackwall's twenty-six figures. Many of the devices listed by Smith are dismissed as irrelevant or unimportant quibbles by Blackwall, who was seeking to help writers find new literary tools. While Smith includes many figures related only to the physical shaping of the words themselves, such as tmesis or syncope, Blackwall stresses figures used in the construction of a strong argument, such as anastrophe or apophasis. Yet, despite all these differences, both works reveal several common assumptions about the role of the figure in eighteenth-century thought and practice. First, and most obviously, the existence of works devoted to the proper use of the figure indicates that knowledge of their use was considered an important skill for the proper understanding of oratory, fiction, and poetry. Second, figures were seen as representations of natural human emotions and passions. Third, they were considered assets to a work because they were thought to add beauty and force to it. Fourth, they were to be used very carefully, because excessive employment of them could ruin the very effect sought. Finally, figures were always conceived of as subordinate to the thought of the work they embellished. Smith compares the figures to clothing. Blackwall emphasized that thought must always come
first. Never do they advocate the use of figures as a
disguise for empty writings or as a tool for misleading others.
This last point is important because rhetoricians were often
criticized for that very failing.

As noted earlier, the approaches to figures exemplified
by Smith and Blackwall continued to appear in works published
throughout the eighteenth century. The most frequently re-
produced text with a view of rhetorical figures similar to
that of John Smith was John Stirling's *A System of Rhetoric,
in a Method Entirely New*. Seven editions appeared after
the initial one in 1733, the last appearing in 1795. The
number of reprints alone suggests that the study of rhetoric
in schools was still very much a part of the curriculum. The
text itself is a slim twenty-eight page volume of English
and Latin definitions and examples of tropes and figures.
Seventy-seven figures (and eighteen tropes) are given primarily
to provide the student with a rhetorical system that will
give him a "right Understanding of the Classics" (Preface, A).
In Stirling's plan the student was to learn sixteen figures
a day for six days in English before learning the same
figures in Latin. At the end of only four weeks, he would
then have mastered the figures. As Stirling writes, "After
which, with a constant Praxis in daily reading the Classics,
and rehearsing them every Saturday, they must soon be fixed
so strongly in their Memory, as scarcely ever to be forgotten,
and render even the Poets as easy and more pleasant to Boys than the Prose Authors" (Preface).

Like Smith, Stirling presents an elaborate system of classification for the figures, but, unlike Smith, he divides them into nine different groups, with no distinctions between figures of words or figures of sentences. In the outline given in Table 3 (see page 33) it may be seen that figures are separated according to the different techniques involved in their creation (as in groups A, B, E, F, G, I), or according to their literary purpose (as in C, D, and H).

In the text, as an aid to memorization, each figure is first given with a distich beginning with the name of the figure. Next follows an example of the figure's use and the English version of the classical name. The following entries are typical of the couplets used to define the figures:

In Polysyndeton Conjunctions flow,
And ev'ry word it's Copulative must show (p. 9),

Antanaclasis in one Sound contains
More Meanings; which the various Sense explains (p. 3),

By Ploce one a proper Name repeats;
Yet as a common Noun the latter treats (p. 3).
TABLE III

RHETORICAL FIGURES IN JOHN STIRLING'S A SYSTEM OF RHETORIC, IN A METHOD ENTIRELY NEW (1733)

<table>
<thead>
<tr>
<th>A. Words of Same Sound</th>
<th>B. Of Same Sound</th>
<th>C. For Proof</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. antanaclasis</td>
<td>1. paragmenon</td>
<td>1. aetiology</td>
</tr>
<tr>
<td>2. ploce</td>
<td>2. paronomasia</td>
<td>2. inversion</td>
</tr>
<tr>
<td>3. anaphora</td>
<td>3. homoioteleuton</td>
<td>3. prolepsis</td>
</tr>
<tr>
<td>4. epistrophe</td>
<td>4. parachysis</td>
<td>4. epitrope</td>
</tr>
<tr>
<td>5. symplece</td>
<td>5. hypotyposis</td>
<td></td>
</tr>
<tr>
<td>6. epanalepsis</td>
<td>6. paradistole</td>
<td></td>
</tr>
<tr>
<td>7. anadiplosis</td>
<td>7. antimetabole</td>
<td></td>
</tr>
<tr>
<td>8. epandos</td>
<td>8. enantiosis</td>
<td></td>
</tr>
<tr>
<td>9. epizeuxis</td>
<td>9. synocceosis</td>
<td></td>
</tr>
<tr>
<td>10. climax</td>
<td>10. oxymoron</td>
<td></td>
</tr>
<tr>
<td>11. polyptoton</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

D. For Amplifying

| 1. incrementum        | 1. prosthesis   |
| 2. synonomy           | 2. aphraeresis  |
| 3. synathroesmus      | 3. syncope      |
| 4. apophasis          | 4. epenthesis   |
| 5. paraleipsis        | 5. apo1epe      |
| 6. periphrasis        | 6. paragoge     |
| 7. hendyadis          | 7. metathesis   |
| 8. erotesis           | 8. antithesis   |
| 9. ephonesis          |                 |
| 10. epiphonema        |                 |
| 11. epanarthosis      |                 |
| 12. aposiopesis       |                 |
| 13. anconesis         |                 |
| 14. aporia            |                 |
| 15. prosopopaeia      |                 |
| 16. apostrophe        |                 |

E. Orthography

| 1. prosthesis         |
| 2. aphraeresis        |
| 3. synplece           |
| 4. epenthesis         |
| 5. apocope            |
| 6. paragoge           |
| 7. metathesis         |
| 8. antithesis         |
| 9. synocceosis        |

F. Excess in Syntax

| 1. pleonasmus         |
| 2. polysyndeton       |
| 3. parenthesis         |
| 4. parolces           |

G. Defect

| 1. elleipsis           |
| 2. zeugma             |
| 3. syllepsis          |
| 4. asyndeton          |
| 5. dialyton           |

H. Context

| 1. hyperbaton         |
| 2. hysteron           |
| 3. hypallage          |
| 4. hellenysmus        |
| 5. tmesis             |
| 6. hyphen             |
| 7. enallage           |
| 8. antimeria          |
| 9. anastrophe         |
| 10. evocation         |
| 11. synthesis         |
| 12. apposition        |
| 13. antiptosis        |

I. Prosody

| 1. echthopsis         |
| 2. synalocpha         |
| 3. systole            |
| 4. diastole           |
| 5. syneeresis         |
| 6. diaeresis          |
Other texts were published that gave the same workmanlike instructions for the construction of and identification of figures that we have seen in Smith and Stirling. Eighteenth-century grammars, for example, sometimes included descriptions, usually brief and usually at the last of the book, of rhetorical figures. Often references to complete rhetorics were given for those who sought fuller information about the art. The figures were seen, for at least one grammarian, as an amusing diversion from the dry rigors of learning grammar. Daniel Fenning wrote that he included them to "free the reader from that languor which is usually occasioned by the dryness of grammatical disquisitions."⁹

A brief comparison of grammars published throughout the century shows that definitions of the figures were much like those given in the rhetorics previously discussed. Some, such as Michael Maittaire's *The English Grammar* (1712),¹⁰ with thirty-two figures defined, or John Kirkby's *A New English Grammar* (1746),¹¹ with forty-one figures, reflect the detailed, encyclopedic approach of Smith's *The Mysterie of Rhetorique Unvail'd*. Kirkby's divisions, as seen in Table IV (see page 35) are as elaborate as those in a rhetoric. His treatment of the figures is cursory, giving only the name of the device and a one-sentence example of it.
### TABLE IV

**RHETORICAL FIGURES IN JOHN KIRKBY'S A NEW ENGLISH GRAMMAR (1746)**

I. Principal Figures

A. Natural Figures

1. Repetition of like sounds or words
   - a. epizeuxis
   - b. epanalepsis
   - c. anaphora
   - d. epiphora or epistrophe
   - e. symplece
   - f. anadiplosis
   - g. epanodos

2. Similar in sense, but with different words
   - a. synonymia
   - b. exergasia

3. Based on sense, not sound "pure nature"
   - a. erotesis
   - b. ecphonhesis
   - c. pusma
   - d. anacoenosis
   - e. aporia or diaporesis
   - f. aposiopesis
   - g. propositoepia
   - h. hypotyposis or diatyposis
   - i. aetiologia
   - j. synathronomesmus or hirmos
   - k. periphrasis
   - l. epiphonema
   - m. apostrophe or parechosis
   - n. epitrope

4. Figures which show more art
   - a. declarative
     1. climax
     2. parabole
     3. paroemias
   - b. enlarging
     1. hyperbole
     2. auxesis
     3. meiosis or tapeinosis or litotes
     4. epimone
     5. epanorthosis
   - c. opposition
     1. antimetabole
     2. antitheton
     3. enantiosis
     4. synoecheriosis
     5. polyptoton
     6. paradistole
   - d. design on hearer
     1. paraleipsis
     2. prolepsis
     3. inversion
     4. aphorism or laconism
Other grammars rely, as did Blackwall's work, on a brief list of the most important figures. Daniel Fenning's *A New Grammar of the English Language* (1771), for example, cites Blackwall's text, as he found it duplicated in Dodsley's *Preceptor*, as the source for the twenty-four figures he gives. A similar list, but of only eighteen, is found in John Walker's *Rhetorical Grammar* (1785)---where Thomas Gibbons and John Ward, later to be discussed, are cited as sources. An even shorter list, of eleven figures, is given by Lindley Murray in his 1795 *English Grammar*. It is interesting to note that Murray labels all constructions as figures, even those usually called tropes, such as allegory and metaphor. Some grammars, such as Peter Fogg's *Elementa Anglicana* (1792) and William Ward's *An Essay on Grammar* (1765), list only four figures: ellipsis, pleonasm, enallage, and hyperbaton. Ward's lack of interest in the figures may be explained by his belief that, in comparison to Latin or Greek, the beauty of English may be seen in its simplicity. He wrote that "Neither poetry nor oratory are essentially necessary for the purposes of life; and therefore, although it should be granted, that the Greek and Latin are more suited to poetry and oratory than the English is; it will not follow from hence, that the Greek and Latin are more excellent languages than the English. The excellence of the English is its simplicity: and if with this simplicity it be capable of
conveying the thoughts of one man to another, on all occasions, with clearness and precision, the end of language is answered effectually by it" (pp. 289-90). As we have already seen, Ward's view was not typical of that held by many writers on language. Most believed that emotion was as much a part of necessary communication as thought, be it ever so clearly and precisely expressed.

Texts similar to Anthony Blackwall's relatively less detailed rendition of the figures, with a correspondingly more detailed explanation of their uses, may best be seen in three eighteenth-century rhetorics: John Ward's *A System of Oratory*, John Holmes's *The Art of Rhetoric Made Easy*, and Thomas Gibbons's *Rhetoric, or A View of Its Principal Tropes and Figures*. Actually, some of the works list more figures than the sparse twenty-six presented by Blackwall, but the observations and speculations about the origins and effects of the figures resemble those of Blackwall.

John Ward's *A System of Oratory* (1759), based on both classical and contemporary sources, is a transcription of lectures Ward delivered from 1720 until 1758 as an instructor of rhetoric at Gresham College. Ward, like John Smith, saw elocution as composed of style and pronunciation. Under style he grouped tropes and figures and, again like Smith, he separated figures into two categories: those of words and those of sentences. His distinction between figures and
tropes, however, is like that of Blackwall; "Tropes mostly affect single words, but Figures whole sentences. A Tropo conveys two ideas to the mind by means of one word, but a Figure throws the sentence into a different form from the common and usual manner of expression. Besides, Tropes are chiefly designed to represent our thoughts, but Figures our passions" (I, 384). Despite this statement, Ward includes figures "suited for proof" under "figures of sentence," which seem to reflect thought rather than passion (see Table V, page 39). In a later chapter Ward gives a less exclusive definition of a figure when he writes that it is a "mode of speaking different from, and more beautiful and emphatical, than the ordinary and usual way of expressing the same sense" (II, 34). He also provides the routine distinction between figures of words and figures of sentences: the first depends on the use of specific words, the last on the thought expressed (II, 46-47).

Ward devotes chapters thirty through thirty-four of his fifty-four chapter work to the figures. As may be seen in the outline given in Table V, Ward arranged fourteen figures of words according to the processes involved in their construction. The nineteen figures of sentences are separated according to use: to prove or to move the emotions.
<table>
<thead>
<tr>
<th>TABLE V</th>
</tr>
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<tbody>
<tr>
<td>RHETORICAL FIGURES IN JOHN WARD'S A SYSTEM OF ORATORY (1759)</td>
</tr>
</tbody>
</table>

**VERBAL FIGURES**

**I. Figures of Words**

**A. Deficiency**
1. ellipsis
2. asyndeton

**B. Redundancy**
1. pleonasmus
2. polysyndeton

**C. Repetition**
1. antanaclasis
2.plece
3. epizeuxis
4. climax
5. anaphora
6. epistrophe
7. symplece
8. epanalepsis
9. anadiplosis
10. epanodos
11. paronomasia
12. homoioptoton
13. synonymia
14. derivatio

**II. Figures of Sentences**

**A. Suited for Proof**
1. prolepsis (or anticipation)
2. hypobole (or subjection)
3. anacoinosis (or communication)
4. epitrope (concession)
5. parabole (or similitude)
6. antithesis (or opposition)

**B. To Move Passion**
1. epanorthosis (correction)
2. paralepsis (omission)
3. parrhesia (reprehension)
4. aparithmesis (enumeration)
5. exergasia (exposition)
6. hypotyposis (imagery)
7. aporia (doubt)
8. aposiopesis (concealment)
9. erotesis (interrogation)
10. ecphonesis (exclamation)
11. epiphonema (acclamation)
12. apostrophe (address)
13. prosopopeia (fiction of a person)
One reason why Ward's presentation of figures is limited to only a few is that he, unlike Stirling for example, purposely confines his discussion to those figures which are suitable for the English language. As he notes, "it is evident that the antient languages from the inflexion of their declinable words by different terminations have this advantage of the modern, that they are capable of being so disposed, as to cause a greater variety of pleasing sounds, as likewise a more frequent return of the same, or a like sound, in which the nature of most of these Figures consists" (II, 49). Each figure is defined, its proper use is suggested, and one or more examples from literature, usually from classical or biblical sources, are given.

Ward sees several uses for these devices. He cites the familiar analogy of figures and the weapons of swordsmen, this time as given by Cicero: they are the "principal weapons of an orator" (II, 37). He also repeats the idea that they are ornaments of language and "images of our passions." In addition, he mentions that they may be used by the readers as clues to the intended style of a work, an idea not suggested by previously considered authors. Figures may also be sources of stylistic variety, and a means of creating "clear and forcible" expression (II, 37).

Unlike Blackwall, Ward does not speak of the soul as an interior power forcing out an idea which is then expressed by figures. He theorizes instead that figures are the outward
expressions of interior passions created by nature:

The passions of men have been always the same, they are implanted in us by nature, and we are all taught to discover them by the same ways. When the mind is disturbed, we shew it by our countenance, by our actions, and by our words. Fear, joy, anger alter the countenance, and occasion different emotions and gestures of the whole body. And we know with what passions a man is affected by hearing his words, tho we do not see him. He does not express himself as he usually does at other times, when cool and sedate. Objects appear to him in a different view, and therefore he cannot but speak of them in a different way. He interrogates, he exclaims, he admires, he appeals, he invokes, he threatens, he recalls his words, repeats them, and by many other different turns of expression varies his speech, no less than his countenance, from his common and ordinary manner. Now as nature seems to teach us by these figurative expressions how to represent the different commotions of our minds, hence some have thought fit to call Figures, the language of the passions. (II, 36-37)

Thus, Ward sees it as the artist's job to copy these natural expressions by the use of figures in the same way that it is the painter's job to copy the images of nature with the use of oils or inks: "Figures are peculiarly serviceable to an orator for answering these different intentions. And as he finds them in life, from thence he must copy them; as a painter does the features of the countenance, and the several parts of the body; Figures being to him what lines and colors are to the other" (II, 38-39). He also compares figures to the costume of actors: one dresses speech, the other players (II, 33).
Blackwall's influence is openly acknowledged in the next rhetoric to be considered. John Holmes, a public-grammar-school teacher of Latin, Greek, bookkeeping, and globe use, and author of nine books on academic subjects, published in 1738 *The Art of Rhetoric Made Easy; or, the Elements of Oratory Briefly Stated, and fitted for the Practice of Studious Youth of Great Britain and Ireland.* Separate editions of Holmes's *The Art of Rhetoric* appeared in 1755 and 1766. It was also issued in combination with Stirling's *A System of Rhetoric* in 1758, 1786, 1788, 1806, 1807, 1820, and 1849, thus continuing its influence well into the nineteenth century. Holmes cites as sources for his work the ideas of classical authors as well as the works of more recent authors, such as our touchstone pair, Smith and Blackwall.

It is uncommon in eighteenth-century rhetorics to glimpse the personality of the author of a text. Holmes, however, in commenting on the state of instruction in his time, reveals at least something of himself. His observation also suggests that whether they did or did not like learning the figures, schoolboys learned them. Holmes writes that there is a need for his book because those written previously are either "too copious" or "too brief" for "this Day when School-Boys are expected to be led, sooth'd, and entic'd, to their Studies by the Easiness and Pleasure of the Practice, rather than by Force or harsh Discipline . . . as in Days of Yore"
(Preface, iii). It is ironic that, despite his claims, Holmes's text seems one of the least interesting of the works considered in this study.

As to the figures, they are classed by Holmes under "Elocution, or The Adorning our Expressions with Tropes, Figures, and Beautiful Turns." Figurative expressions represent thoughts with elegance and dignity (I, 25-28). And, again, the standard distinction is made: "TROPES affect only single WORDS but FIGURES whole SENTENCES" (I, 28). One relatively new element in Holmes's text is his explanation of the origin of figures. Rather than stressing the connection between figures and the soul or the nature of man, he cites the idea that because the term "figure" derives from "fingo, to fashion," therefore it signifies the "Fashioning and Dress of Speech; or, an Emphatical Manner of Speaking, different from the Way that is ordinary and natural: expressing either a Passion, or containing a Beauty" (I, 43).

As may be seen in Table VI (page 44), Holmes has taken almost verbatim Blackwall's list of the most important figures for his own list of principal figures. The only adjustments Holmes makes are to use classical terms throughout, to move repetition to a separate category labeled "turns," and to condense hypotyposis from two categories in Blackwall (items 18 and 19 in Table II) to one (item 18 in Table VI). He also condenses sentence and epiphonema (24 and 25 in Blackwall) to one item (20 in Holmes).


TABLE VI

Rhetorical Figures in John Holmes's The Art of Rhetoric (1738)

I. Principal

1. ecphonesis
2. aporia
3. epanorthosis
4. apsiopeis
5. apophasis (paraleipsus)
6. apostrophe
7. anastrophe (inversion)
8. erotesis (erotema, anacoenos)
9. prolepsis (procatalepsis)
10. synchoresis
11. metabasis
12. periphrasis
13. climax
14. asyndeton (mentions polysyndeton)
15. oxymoron
16. entantiosis (antithesis)
17. parabole (simile)
18. hypotyposis
19. prosopopoeia
20. epiphonema

II. Those of lesser note

1. athroesmus
2. dicaiologia
3. emphasis
4. euphonia
5. enallaxis
6. hendiadis
7. hyperbaton
8. hysterologia
9. merismus
10. paradeigma
11. parelcon
12. parrhesia

III. Additional Figures

1. gnome
2. noema
3. horismus
4. exegesis
5. hypozeuxis
6. isocolon
7. pathopoeia
8. paeanismus
9. anamesis
10. paradoxon

IV. Somewhat improperly added, logical figures

1. syllogismus
2. sophisma
3. hypothesis
4. sorites
5. enthymema
6. inductio
7. epicherema
8. dilemma
TABLE VI--Continued

V. Grammatical Figures

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<th>C. syntax</th>
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VI. Puzzling grammatical figures

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VII. Additional grammatical figures

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in addition, Holmes omits Blackwall's categories of "change of time" and "change of person" (21 and 22 in Table II). The latter items are covered in Holmes's text in his translation of Longinus's "On the Sublime," included in the second volume. While it is true that Holmes adds six more categories of figures in addition to the ones like Blackwall's, this first list of figures taken from Blackwall forms what will become, as we shall see, a solid core of about twenty figures which were considered of first importance in several other significant publications in the eighteenth century.

Holmes's presentation of the figures consists of a succinct definition of the figure (for example, "Asyndeton, Omission of a Copulative"), an account of the term's linguistic origins, and a reference to an example of it in classical or biblical sources. As noted earlier, Holmes does distinguish between turns and figures. He considers a "turn" to be effected by a repetition of the "same Word, or the same Sound in different Words" (I, 64). Turns must "give a Lustre to Discourse, Must raise new Thoughts, or grace with Music's Force" (I, 72). After an exhaustive presentation of many figures, Holmes devotes only one sentence, the following, to strictures on their possible misuse: "FIGURES unnat'ral, Senseless, Too-fine-spun, Overadorn'd, Affected, Copious, shun" (I, 63).
In his *Rhetoric; Or, a View of its Principal Tropes and Figures* (1767), Thomas Gibbons cites Ward as well as Blackwall as two of his sources. Gibbons's treatise describes the tropes in ten brief chapters, but, in what is by far the most elaborate exposition on the role and function of the figures considered to date, the bulk of the book, 359 out of 478 pages, is devoted to a detailed examination of twenty-three figures. While Gibbons writes that there are figures of language and figures of sentiment, he does not assign them to categories. Twenty-one of those figures are given separate chapters. As may be seen in Table VII (see page 48), the list of figures given by Gibbons is almost identical both in order and content to that given by Blackwall and Holmes.

The following outline of the contents of Chapter Five "The Aposiopesis Considered," is typical of Gibbons's presentations:

1. The definition of the Aposiopesis. 2. An instance of this Figure from Bishop Fleetwood. 3. Examples of it from Virgil, Terence, Cicero, and Juvenal. 4. Instances of this Figure in Scripture, and on what occasions. 5. The use of the Aposiopesis. (p. 149)
TABLE VII

RHETORICAL FIGURES IN THOMAS GIBBONS'S RHETORIC (1767)

Of Language and Sentiment

1. ecphonesis
2. aporia
3. epanorthosis
4. aposiopesis
5. apophasis
6. anacoenosis
7. anastrophe
8. erotesis
9. prolepsis
10. synchoresis
11. epanaphora
12. apostrophe
13. periphrasis
14. asyndeton
15. polysyndetion
16. oxymoron
17. enantiosis
18. climax
19. hypotyposis
20. prosopopeia
21. parabole
22. epiphonema

The last ten pages of the book are devoted to a short section, similar to Stirling's rhyming couplets, entitled "The Various Kinds of Figures Versified," in which Gibbons gives little jingles, evidently to help the student memorize all of the terms. The following definition and example of parabole is representative of this section:

PARABOLE darts its surprising beams
And in unclouded lustre sets our themes.
A Man unfaithful in an evil day,
When on his help our pleasing hopes we lay,
Proves like a broken tooth, which when we fain
Would use, reluctates and revolts in pain;
Or a disjointed foot, that, as we trust
Our weight upon it, sinks us to the dust,
While the swift lines of agonizing smart
Rush thro' our frame, and wound us to the heart.
(Proverbs 25:19, translated by Gibbons, pp. 475-76)

Gibbons, in what sounds like a paraphrase of Holmes's
definition, 21 sees the figures as a class as "the fashioning,
or dress of a Composition, or an emphatical manner of speaking
different from what is plain and common" (p. 119). He also
includes Ward's explanation of the theatrical origin of the
term figure. A figure is distinguished from a trope in that
it "is no translation of a word from its proper into an
improper sense; and it is distinguishable from ordinary
language, as it casts a new form upon speech, and by that
means ennobles and adorns our discourses" (p. 120). Like
Smith and Ward, he distinguishes among the types of figures:

Figures of Language are such sort of Figures as only
regard our words which are repeated in some new and
uncommon order, or with elegance and beauty fall into
an harmony of sound. Figures of Sentiment are such
as consist not only in words, but ideas; and by these
means infuse a strength and vigour into our discourses.
The real difference between Figures of Language and
Figures of sentiment plainly appears from hence, that
if in Figures of Language you alter the order of the
words, or make a change in them, the Figures vanish;
but let never so much alteration be made as to the words
in Figures of sentiment, the Figures will still continue;
for as the Figures rest upon the ideas, it is impossible
that they should be destroyed by a mutation of language.
The first class of Figures is only the body, the last
is the very soul of our compositions. (pp. 120-21)
It should be noted that Gibbons's "figures of sentiment" are evidently the same as Ward's or Smith's "figures of sentences." To Roman rhetoricians, "sententia" meant the "finished expression of a thought." Hence, Gibbons apparently intended to simplify the concept for English speakers by labeling this figure the "figure of a sentence" rather than one of "sentiment."

Gibbons's conception of the uses of figures is traditional: "to animate, adorn, entertain, and illustrate" (p. 121). Likewise, his strictures on their use is also standard: the thought must support the figures, not vice-versa, because it is "a kind of insult to the reason of a man to endeavor to excite his passions, before he is satisfied of the truth and justice of our cause; but when he is once thoroughly convinced by the clear light of argument, he is prepared to catch the flame, and our eloquence and pathetic address, which consist so much in the use of Figures, will scarce fail to have a commanding efficacy and prevalence over his soul, at least this is the proper place for employing them" (pp. 122-23).

Apparently very much aware that the greatest temptation for many writers is to indulge themselves in verbal embellishments, Gibbons urges authors not to let the "vain-glory" of their hearts cause them to overuse figures. His simile is also interesting because it reveals his own Puritan distrust of
Catholic tradition: "Never let us hide or disguise the chain of truth by the pomp of Rhetoric, or varnish our discourses with such kind of ornaments as we see in the windows of Gothic cathedrals, whose gaudy paintings injure the pure light of the day, which would otherwise be transmitted in a gentle and unsullied lustre" (p. 123). He writes that one should also avoid using the figures if the passion that they express is not honestly felt in the author's heart or soul. If the feeling is sincere, then the figures will arise spontaneously, as creations of nature: "When a person is powerfully possessed with the passion he would inspire into others, he delivers himself with spirit and energy; he naturally breaks out into lively and bold figures, and all the suitable expressions of a strong and commanding eloquence" (p. 125).

A large part of Gibbons's rhetoric also appeared, borrowed without acknowledgement, in Volume Two of John Seally's three-volume work The Lady's Encyclopedia or, A Concise Analysis of the Belles Lettres, the Fine Arts, and the Sciences (1788).23 Apparently Seally used Gibbons's work as his source because the definitions of the figures, the strictures on their uses, and the order and examples given of the figures all agree perfectly with the material in Gibbons's text. One might suspect both authors of using Blackwall's book as a common source if it were not for the fact that when Gibbons deviates
from Blackwall's text, Seally deviates in exactly the same way. Therefore, Gibbons's work enjoyed additional circulation disguised as Seally's comments on rhetoric.

In summation it may be seen that two different approaches to rhetorical figures flourished throughout the eighteenth century. The encyclopedic presentation seen in John Smith's *The Mysteries of Rhetorique Unvail'd*, first published in 1657 but reprinted as late as 1739, continued to be employed in eighteenth-century works such as John Stirling's *A System of Rhetoric*. The trend towards presenting a condensed or highly selective list of figures, first popularized by Anthony Blackwall's *An Introduction to the Classics* (1718), was continued in John Ward's *A System of Oratory* (1759), John Holmes's *The Art of Rhetoric Made Easy* (1738), and Thomas Gibbons's *Rhetoric, or a View of Its Principal Tropes and Figures* (1767).

According to eighteenth-century rhetorics, any device that revealed the author's passion or emotion or which contributed to verbal embellishment could be labeled a figure. Most rhetoricians distinguished between figures that relied for their effects on manipulation of specific words and those that gained their effects from the type of thought they revealed. Rhetoricians, evidently finding it difficult to create a definition that excluded other artistic devices,
often turned to a metaphor to define figures. Thus, they were described as flowers, ornaments, treasures, weapons, and, most frequently, the dress of speech.

Knowledge of the figures was considered a prerequisite to educated understanding and appreciation of literature. Command of the figures was believed an aid in writing well and in self-expression generally. Their use was indispensable in showing the author's own emotion. Eighteenth-century associations between the figures and what was considered man's "natural" or "God-given" need to express his passions will be examined in more detail in the following chapter.

In conclusion, it should be stressed that never did the rhetorics examined in this chapter advocate the use of figures to disguise shallow thinking or to mislead an audience. Never were students advised to pour rhetorical embellishments on their works with a heavy hand. Never were they advised to express an emotion or belief that they did not sincerely feel. On the contrary, rhetoricians were constantly cautioning their students to be sparing in their use of figures, to be sincere, and to remember Longinus's dictum "A Figure is then in its perfection, when it is not discerned to be a Figure."24
NOTES


2 See, for example James Burgh's The Art of Speaking (London, 1762); John Mason's An Essay on Elocution (London 1748); Thomas Sheridan's British Education, or the Source of the Disorders of Great Britain (London, 1756); A Discourse Being Introductory to a Course of Lectures on Elocution (London, 1762), Lectures on the Art of Reading (Dublin, 1775), and A Rhetorical Grammar of the English Language (London, 1780); John Rice, Introduction to the Art of Reading with Energy and Propriety (London, 1765); Joshua Steele, Prosodia Rationalis (London, 1779), and William Enfield, Exercises in Elocution (Warrington, 1780). These and other eighteenth-century rhetorics, devoted to what we know today as elocution, are discussed fully in Harold F. Harding's "English Rhetorical Theory: 1750-1800," Diss. Cornell Univ. 1937. A more recent account of the elocutionary movement of the eighteenth century may be found in the fourth chapter of W. S. Howell's Eighteenth-Century British Logic and Rhetoric (Princeton: Princeton Univ. Press, 1971).


4 Anthony Blackwall. An Introduction to the Classics; With An Essay, on the Nature and Use of Those Emphatical and Beautiful Figures which Give Strength and Ornament to Writing (1718; facsimile rpt. of 2nd ed. 1719 New York: Garland Publishing Co., 1971). Subsequent references to this edition will appear in the text.

5 Alston, A Bibliography of the English Language, VI, 26-27.

6 W. S. Howell, p. 139.

8 R. C. Alston, editor's note to Stirling's *System of Rhetoric*, unpaged.


12 Fenning, p. v.


17 John Ward. *A System of Oratory, Delivered in a Course of Lectures Publicly Read at Gresham College London: To Which is prefixed an Inaugural Oration, Spoken in Latin, before the Commencement of the Lectures, according to the Usual Custom* 2 Vols. (1759; facsimile rpt.; Hildesheim, Germany: George Olms Verlag, 1969). Subsequent references to this edition will appear in the text.

18 Howell, p. 88. Ward will be considered before John Holmes because Ward's lectures, first delivered in 1720, represent an earlier chronological period than does Holmes's 1739 text.


21 See Holmes, p. 43.


24 Cited in Gibbons, p. 127. Note that the dictum itself is an example of antimetabole.
CHAPTER III

FIGURES IN PHILOSOPHICAL RHETORICS

While, as noted earlier, the texts considered in the previous chapter did continue to be reprinted and reissued throughout the eighteenth century, a new type of rhetoric appeared about mid-point in the century. These rhetorics, many created from lectures, were the works of scholars such as John Lawson, Joseph Priestley, George Campbell, and Hugh Blair. In the works of these men the province of rhetoric was not limited to style, as it was in many of the texts considered in the last chapter, but was, instead, seen as a whole art in the classical sense, that is, as the art of communication and literary expression. Perhaps because of this larger scope of interest, these rhetorics were also less prescriptive and specific and more general and philosophical in their treatment of the figures than any of the works considered thus far. Intended for those who already had an applied knowledge of the rhetorical arts, these texts sought to account for the effects of rhetorical devices as they operated on human sensibilities.

The works of five of these eighteenth-century philosophers have been selected for examination because they reveal common
assumptions held about rhetorical figures during this period. Chronologically, the first of these texts published in the period was by John Lawson. Lawson, professor of oratory and history at Trinity College, Dublin, published his Lectures Concerning Oratory in 1758.¹ Other editions of these twenty-three lectures on eloquence, rhetorical classics, and composition appeared in 1759 and 1760.² Joseph Priestley, eventually famous for his scientific discoveries, began his academic career as an instructor at Warrington Academy in northwest England from 1761 until 1767. During this period he wrote three texts: The Rudiments of English Grammar: Adapted to the Use of Schools with Observations on Style (1761); A Course of Lectures on the Theory of Language and Universal Grammar (1762), and A Course of Lectures on Oratory and Criticism (1777).³ These lectures show the wide range of Priestley's learning as well as express his fundamental views on the nature of stylistics.⁴ A third series of lectures on rhetorical expression to be considered is by Adam Smith. Smith's Lectures on Rhetoric and Belles Lettres,⁵ as recorded in student notes in 1762-63, was not discovered until 1958. Despite the fact that these lectures were not published until 1963, they may be considered important in accounts of eighteenth-century rhetoric because they were delivered at Edinburgh University between the years 1748 and 1763.⁶ These lectures, intended to explain Smith's own system of rhetoric,
covered ancient and modern literature as well as theories of composition. George Campbell's *The Philosophy of Rhetoric*, the only work in the present group not designed for classroom lectures, appeared in 1776. Campbell's work was originally presented as a series of discourses on the nature of eloquence for the Philosophical Society of Aberdeen; in a sense, therefore, its purposes too could be considered educational.

The last work to be added to the list is Hugh Blair's *Lectures on Rhetoric and Belles Lettres* (1783). These lectures on philosophical as well as applied aspects of rhetoric were read to his classes at the University of Edinburgh for twenty-four years. The printed version of them was apparently tremendously popular and, one assumes, influential, with at least fourteen different editions appearing by 1800 in England, Ireland, and the United States.

These five rhetoricians expressed similar ideas about the figures of rhetoric. Although none of them apparently saw himself as writing a "rhetoric," they all speculated about the essential nature of figurative expression and recommended the right use of the figures. While the differences between these works in the consideration of rhetoric as a whole might be significant enough to preclude presentation of their theories as a cohesive body of thought, the differences between their treatments of the figures is so slight as to be insignificant.
Apparently, there was general agreement about a need for someone other than "rhetoricians" to discuss figures, because one point that all of these writers were adamant on was that they were not writing "rhetorics." John Lawson, for example, is careful never to refer to himself as a "rhetorician," a class of men he considers irritating because they write with "tiresome Exactness" (p. 254). This attempt to disassociate himself from a class of boring writers fails, at least as far as the reviewer of his text in the Critical Review is concerned. The reviewer--perhaps Tobias Smollett, who was editor at that time--scores Lawson as a "cold, inanimated writer, both in prose and poetry." Adam Smith explains that he will discuss the figures because it "would be reckoned strange in a system of rhetoric entirely to pass by" them, but that "many systems of rhetoric, both ancient and modern," are "generally a very silly set of books and not at all instructive" (p. 23). Joseph Priestley relegates listing the names of all the figures in Latin or Greek terms to the province of rhetoricians, a class which he, by implication, does not belong to: "The names of most of the other figures not mentioned here, are only technical terms that rhetoricians have appropriated to denote almost all the possible varieties both of thought and expression that can be introduced into discourse or writing. They seem to be gradually growing out of use, as the knowledge of those terms
is not found to be of any use to the writer or speaker; and it is esteemed more elegant to express those diversities of style and address by more obvious and intelligible words" (Rudiments of English Grammar, p. 38). Priestley's refusal to consider himself a rhetorician seems to be associated with his eventual decision to leave literary analysis altogether in favor of science and scientific experimentation. He believed that the English language had reached the peak of its development from a rough and barbarous stage and now had only the "effeminate and vitiated" to look forward to in its development (Ibid., pp. 58-59). Priestley felt that the study of literature and rhetoric was a waste of time because, as he wrote, "for us to spend the best part of our time in literary criticism, and in pouring over authors that have nothing to recommend them but the beauties of modern style, when the sublime studies of Mathematicks and Philosophy lie open before us, is most preposterous; and what the great geniuses of antiquity, were they to know how unworthily we are employed, would despise us for" (Ibid., p. 62).

A like attitude is expressed by Hugh Blair as he excuses himself from naming the kinds and divisions of figures:

Having thus explained, at sufficient length, the Origin, the Nature, and the Effects of Tropes, I should proceed next to the several kinds and divisions of them. But, in treating of these, were I to follow the common tract of the scholastic writers on Rhetoric, I would soon become tedious, and, I apprehend, useless, at the same time. Their great business has been, with
a most patient and frivolous industry, to branch them out under a vast number of divisions, according to all the several modes in which a word may be carried from its literal meaning, into one that is Figurative, without doing any more; as if the mere knowledge of the names and classes of all the Tropes that can be formed, could be of any advantage towards the proper, or graceful use of Language. (I, 290-91)

It might be noted that George Campbell, whose treatment of the figures is more complete than that of Priestley, Blair, or Smith, does not attack those rhetoricians who list and classify figures. Perhaps he did not feel the need to so indulge himself since he was not writing yet another text for classroom use and so did not need to justify the existence of yet another "rhetoric."

Several reasons might have been responsible for the reluctance of Priestley, Blair, and Smith to identify themselves as rhetoricians in addition to the previously mentioned fact that the works of many rhetoricians were already in print. For one thing, they considered themselves scholars or philosophers, and hence above creating petty lists of specific items. Also, their disclaimers seem to reflect the increasingly bad name "rhetoric" was gaining in the eighteenth century. This onus was associated directly with the figures, if we may judge by the comments quoted above. These teachers seemed to be deliberately setting up a "straw man," or false, non-existent opponent, with their criticism of those who thought that they could teach the beauty of literary expression to
anyone who learned the rules. In reality, none of the rhetorics examined for this study ever promised any such benefit. The caveat was always that although knowledge of the figures and the rules regulating their use might help one to become a better writer, they could never replace genius. George Campbell's explanation of the role and function of rules is typical of what both rhetoricians and philosophers said during this period. The rules were thought to help one write well, advised Campbell, because they were a product of our literary heritage, a heritage created by centuries of reflection and experimentation. Such rules, mechanically learned, helped a student even if he did not know who first established them. In "almost every art," he notes, "there are certain rules . . . which must carefully be followed, and which serve the artist instead of principles" (Introduction, p. xlvi). The quality which enabled one to write with more than mere competence, however, did not come from the study of rules; it was a product of genius, a gift that could not be earned.

Speculations in these texts about the essential, intrinsic constitution of the figures revolved around three related topics: their relationship to "Nature"; their relationship to emotion, especially passion; and their association with pleasure. Nature was thought to be the originator of the figures. Man, even from earliest times, had always used certain
sentence and thought patterns to express himself. Rhetoricians had merely recorded the already-existing patterns. Campbell and Blair furnish the strongest arguments for this point of view. Campbell posits that the "first impulse towards the attainment of every art is Nature" (p. 1). This nature is in every man, and he must use his awareness of his own state to judge what will affect the minds of those he wishes to communicate with. The rules of rhetoric, based on observations by Greeks and Romans of effective verbal patterns and approaches, were merely a formalized statement of these natural human endowments. These guides, states Campbell, have been little changed by modern writers, who have only put the old dictums into "modish dress and new arrangement" (Introduction, p. 11). The figures are the natural responses of human beings to certain situations. As Campbell explains, tropes and figures are "so far from being the inventions of art, that, on the contrary, they result from the original and essential principles of the human mind;--that accordingly they are the same upon the main, in all nations, barbarous and civilized;--that the simplest and most ancient tongues do most abound with them, the natural effect of improvement in science and language, which commonly go together, being to regulate the fancy, and to restrain the passions . . ." (p. 316). All art need do is arrange these natural phenomena and give them names.
Blair agrees with Campbell that the figures were identified as typical human responses after scholars listened to what people in emotional states actually said: "Nature . . . dictates the use of Figures . . ." (I, 276). However, he continues, "it would be ridiculous to pretend, that the art is of no advantage, because the practice is founded in nature." Certain literary skills may be improved, and "to know the principles of this beauty, or the reasons which render one Figure, or one manner of Speech preferable to another, cannot fail to assist and direct a proper choice" (I, 276). Like many of his contemporaries, Blair believes that languages are most figurative in the dawn of civilization because primitive people are "given to wonder and astonishment." He seems to envision savage tribesmen spending hours with faces raised to the sky, marveling at the world's wonders: "Every new object surprises, terrifies, and makes a strong impression on their mind; they are governed by imagination and passion, more than by reason; and, of course, their speech must be deeply tinctured by their genius" (I, 283).

Not all of the authors considered in this chapter, however, believed that figures and tropes came naturally to primitive men. Priestley, for example, expressed two contradictory theories about the origins of the figures. In the years between 1761 and 1777, the publication dates of his
Rudiments of English Grammar and his Lectures on Oratory and Criticism, Priestley seems to have moved from a belief that figures were a product of man's verbal refinement to a belief more nearly aligned to that of Blair and Campbell, namely that they were primal, "natural," verbal responses. In his 1761 grammar he wrote that Nature was involved in man's language, but only in the sense that it was "natural" for man to improve his language. Priestley, then apparently a true believer in the idea of "progress," theorized that languages, originally in the history of mankind composed of "rough unpolished materials, that barely answer the purposes for which they were intended," have "in the process of time, and in consequence of more persons being employed in improving and using them," acquired elegance, strength, and beauty. But, now that the peak has been reached, language is in danger because "strength and service are sacrificed to useless and superfluous ornaments; following the universal changes of taste . . . from the rough and unpolished, to the cultivated and manly; and from the cultivated and manly, to the effeminate and vitiated" (pp. 58-59). Incidentally, Priestley's future eminence in scientific studies is foreshadowed in this 1761 work when he advocates with enthusiasm the "sublime studies of Mathematicks and Philosophy" instead of those of rhetoric and belles lettres where, due to past critical efforts, "the fruit is ripe and is as easily gathered" (p. 62).
By 1777 Priestley appears to have reversed his opinion that the figures were a product of man's later, more sophisticated grasp of language. Since, however, rhetorical constructions were never of paramount importance to him, his lack of consistency should not be surprising. In the introduction to *Lectures on Oratory and Criticism* Priestley cites Ward as one whose observations he has studied (pp. i-iii) and perhaps he was influenced by Ward's thesis that the figures express passions which originated in human nature. At any rate, while he comments little on the figures, he does note that a plain style as well as a "style the most highly ornamented, and enlivened with the strongest figures" are both natural and occur "naturally, without the precepts of art, and even without design, in proper circumstances" (p. 75). Both styles are natural because both show the state of the speaker's mind. Priestley exemplifies his meaning when he discusses the following lines from Pope's "Ode on St. Cecilia's Day":

Yet e'en in death Eurydice he sung,
Eurydice still trembled on his tongue:
Eurydice the woods,
Eurydice the floods,
Eurydice the rocks and hollow mountains rung.

Pope, he explains, used anaphora to show the natural responses of a mind under stress: "When, under any affection of the mind, strong sensations have been associated with particular words, it is natural for a person under the influence of the corresponding passion to repeat such words. In these cases,
single words present to the mind intire [sic] scenes with all their moving circumstances" (p. 102). He also describes certain words as the verbal equivalents of a speaker's "attitudes, gestures, and looks" (p. 77). Perhaps as Priestley thought more deeply about language, he came to see it as an attribute that revealed universal characteristics of human nature rather than as the resulting product of centuries of increasingly sophisticated civilization.

Adam Smith, unlike the other authors discussed, seems uninterested in speculating on the origins of the figures. His reason for not doing so is interesting, however, because it apparently springs from his conviction that the figures do not have intrinsic merit in themselves. It is obvious from his comments that he realizes his position is relatively unique among eighteenth-century rhetoricians. He insists that it is not in the use of the figures "as the ancient rhetoricians imagined, that the beauties of style consisted." Style gives beauty to a work "when the words neatly and properly expressed the thing to be described, and conveyed the sentiment the author entertained of it and desired to communicate to his hearers [:] then the expression had all the beauty language was capable of bestowing on it" (p. 36). He feels that lack of candor on the part of the first grammarians caused them to create what they called "figures of speech" to account for anomalies which did not fit into the patterns of language they had described (p. 22). Thus, to Smith,
the figures are little more than an afterthought and might not even exist if the Greeks and Romans had been better at inventing exclusive categories for the various verbal processes that they observed in narrative speech.

John Lawson, like Blair, Campbell, and Priestley, believed that figures revealed man's natural responses. His interpretation, however, emphasizes the association of passion and the figures, as well as the "natural" origin of his figures. While others believed that the passions were closely tied to the figures, Lawson put more stress on this aspect of their use. He states that it is "Nature" herself which "hath rendered" figures "inseparable from the Passions" (p. 252). Figurative speech is not an artificial departure from truth, but a "faithful Image of Nature" (p. 251). In order to explain this idea, he asks when are figures "properly employed?" (p. 250). He answers,

Are they not chiefly those, in which the Mind is seized, warmed, transported by a sudden or strong Passion, as Admiration, Astonishment, Love, Rage? Now consult the great Book of Nature, the Original and Model of all true Art:--How do all, young and old, learned and illiterate, Men and Women, express themselves in such Conjunctures? Is their Discourse clear, direct, and flowing? Or rather is it not disturbed, broken, disjointed? The Mind overcharged by Passion, labouring yet unable to pour it all forth, maketh every Effort, struggles in vain for Words answerable to it's Ideas, starteth from Hint to Hint, heapeth Images upon Images, and painteth it's own Disorder in the Irregularity and Confusion of it's Language. (p. 250)
Lawson's connection of the figures with the expression of strong emotion was also accepted by philosophers who published works later in the century. As we have seen, Priestley associated the repetition of "Eurydice" in Pope's poem with the speaker's preoccupation with his subject. Campbell also links this type of repetition with passion. As he explains, "Passion naturally dwells on its object: the impassioned speaker always attempts to rise in expression; but when that is impracticable, he recurs to repetition and synonymy, and thereby in some measure produces the same effect. The hearer perceiving him, as it were, overpowered by his subject, and at a loss to find words adequate to the strength of his feeling, is by sympathy carried along with him, and enters into all his sentiments" (p. 340). In addition, Campbell seems to believe that the imagination responds automatically with "some secret, sudden, and inexplicable association" which awakens "all the tenderest emotions of the heart" (p. 4). Blair, after stating categorically that all figures show some "colouring of the imagination, or some emotion of passion" (I, 276), suggests that perhaps instead of distinguishing between figures of words and figures of thought, we would do better to distinguish between figures of imagination and figures of passion. He does not pursue the idea, however, deeming it more useful to examine the figures themselves than to spend time trying to classify them.
Another power that was thought intrinsic to the effect of figures was their ability to give pleasure to an audience. This ability was desirable because, as Priestley wrote, the use of the devices enabled the author to attract a reader who might otherwise be inclined to ignore the author's ideas: "The bare materials, and even the disposition of them in a discourse, are adapted to do little more than make an impression upon those persons who, of themselves, and from a regard to the nature and importance of the subject, will give their attention to it; whereas the subject of this last part [the figures] is calculated to attract and engage the attention, by the grace and harmony of the style, the turn of thought, or the striking or pleasing manner in which sentiments are introduced and expressed" (Lectures on Oratory, pp. 71-72). He compares the style of a piece to the "external lineaments, the colour, the complexion, and graceful attitude" of the body (Ibid., p. 72). John Lawson perhaps expresses this idea best when he asks, "For of what Importance is the Discovery of Truth, if it cannot be communicated?" (p. 5). He continues by explaining that reason, worthy though it may be, is not enough to move and influence mankind:

For Mankind, however Curious and Lovers of Truth, will seldom give Admission to her, if presented in her own native unadorned Shape. She must soften the Severity of her Aspect, must borrow the Embellishments of Rhetorick, must employ all the Charms and Address of that, to fix, conquer, and win over the Distractions, Prejudices, and Indolence of Mankind. If because
Reason is natural to Men, they were to be left to the Power of simple unassisted Reason, the Minds of the Multitude would be in a State as destitute as their Bodies, if abandoned equally to Nature alone, without Raiment, without Houses. Eloquence we may therefore stile the Cloathing of Reason, which at first coarse and plain, a Defence meerly against the Rigour of the Seasons, became at Length a Source of Beauty, defendeth, preserveth, adorneth it. (pp. 5-6)

Several reasons are advanced about why these figures can create pleasure in the minds of readers or listeners. Lawson gives two: novelty and nature. First, he believes, man's love of novelty is delighted by figures:

... Figurative Speech hath this Charm of Novelty to recommend it, for leaving the usual Track, it taketh you thro' Paths untrodden and unexpected: You see a certain Point laid down to be proved; you have a general Notion of the Arguments likely to be made use of to this Purpose; but instead of having these placed before you in the common Form, you find them in one very different, and the Knowledge you sought for communicated in Expressions altogether foreign, yet these conducted by such happy Skill, that they lead you as rightly and shortly to the End in View, as the plainest and most literal: Thus you are entertained in your Journey without being retarded. (p. 248)

Figurative speech, then, gives pleasure because it can relieve the tedium felt when one reads unadorned prose. Nature is associated with what Lawson labels the "Chief and most Universal" source of pleasure. Figures delight because they are close to Nature: "The truest Representations of Nature please most: And it is for this Reason, that Figures are agreeable, being the voice of Nature; when rightly used, the Way wherein she expresseth herself on all such Occasions" (p. 249). He goes on to say that this effect is possible
because, as has been noted, figures are themselves modeled after the way people speak when under the influence of passion or emotion. The vivacity and elegance of the figures themselves is another reason why these forms are connected with pleasure. As Campbell observes, this beauty of expression can "please the imagination" and, in turn, this serves to "awake and fix" the attention of the reader (p. 285).

As we have seen, there is a certain degree of unanimity in the views of the authors discussed in this chapter concerning the essential nature of the figures. There is an even greater degree of consent about the proper uses and possible abuses of the figures themselves. In general, appropriately placed figures are seen as assets in verbal expression. That the ornamentation of a piece was subordinate to the thought it conveyed was constantly reiterated by eighteenth-century authors.

Above all else, eighteenth-century rhetoricians stressed that the figures must be used with sincerity. To use them without real emotion or feeling not only would be dishonest, it would also usually render the composition ineffectual and ridiculous. If, however, figures were used correctly, that is, with true conviction on the author's part, then the audience would indeed be impressed with the composer's ideas or impressions. In addition to characterizing a piece with figures heaped upon it to a meal of "sauces only without the
Food" (p. 257), John Lawson explained why he believed such productions would cause the audience to lose faith in the author's credibility: "Truth hath not that Air of Study and Labour: To please she needs but to be seen: We look not for Her amidst a Crowd of Ornaments. Sincerity is most powerful to persuade; Figures are strong Instruments of Persuasion, because strong Proofs of Sincerity . . ." (p. 257). Joseph Priestley echoes this sentiment when he warns that figures and expressions should never be employed unless the author means them sincerely, lest he be convicted of "naked absurdity" (Lectures on Oratory and Criticism, p. 78). Unless, warns Adam Smith, the sentiments revealed are suited by figures which "express in the neatest manner the way in which the speaker is affected," the figures will produce no beauty (p. 29). Opinion does not seem to have changed on this point as the century came to a close. Hugh Blair, for example, cautions after a discussion of the uses of the historical present that one should use rhetorical figures only with the greatest care:

Otherwise, it shares the same fate with all feeble attempts towards passionate figures; that of throwing ridicule upon the author, and leaving the reader more cool and uninterested than he was before. The same observations are to be applied to Repetition, Suspension, Correction, and many more of those figurative forms of Speech, which rhetoricians have enumerated among the Beauties of Eloquence. They are beautiful, or not, exactly in proportion as they are native expressions to the sentiment or passion intended to be heightened by
them. Let nature and passion always speak their own language, and they will suggest figures in abundance. But when we seek to counterfeit a warmth which we do not feel, no figures will either supply the defect, or conceal the imposture. (1, 360)

Therefore, if figures are to be used at all, they must be used with sincerity and not with deceit as a cheap trick to dress up superficial or shoddy pieces of thought or work.

A second aspect of the use of figures that was often mentioned concerned the requirement that they be appropriate to the subject and mood of the work they appear in. This admonition might be considered an elaboration on the previously discussed requirement of sincerity. Some figures, it was thought, simply were intrinsically hostile to certain types of composition. For example, Lawson warns that although figures do enable a written work to be lively and animated (p. 247), they must be used with care in the expression of the pathetic. He reasons that while "Repetitions, Likeness of Sounds, and Cadence, and Oppositions" are pleasing to the ear or the imagination, they are "conducive to Prettiness and Elegance only" and are "too insignificant and idle for Occasions of such Importance" (p. 253). It should be noted, however, that Lawson does not exclude all figures from expressions of the pathetic. He admits that certain figures, "whose Power affects the Sense principally, which bestow Force and Spirit; such as . . . Apostrophes, Hyperboles . . . feigning of Persons" are "far from hurting the Pathetick or being inconsistent with it" (p. 253). The figures
are considered inappropriate by Blair in works such as the Bible that involve the "strong pathetic, and the pure sublime" (I, 278). He agrees that the "proper region of these ornaments is, where a moderate degree of elevation and passion is predominant; and there they contribute to the embellishment of discourse, only, when there is a basis of solid thought and natural sentiment; when they are inserted in their proper place; and when they rise, of themselves, from the subject, without being sought after" (I, 279). Figures might also be inappropriate if they are used instead of plain, expository prose in simply written compositions. Campbell cautions that "When neither the imagination nor the passions of the hearer are addressed, it is hazardous in the speaker to depart from the practice which generally obtains in the arrangement of words; and that even though the sense should not be in the least affected by the transposition" (pp. 353-54). Incidentally, Campbell feels that since English is a cool and phlegmatic language, like the English climate itself, one must usually confine one's word order to the common practice, lest "What is said will otherwise inevitably be exposed to the censure of quaintness and affectation" (p. 354).

Another stricture on the use of figures concerns the quantity of figures permissible in a work. Even if the figures are appropriate to the thought of the work, they must still not be used excessively. "There is no trope or figure that is not capable of a good effect," Campbell explains,
but like spices in a dish, they must be used sparingly or they will cloy the reader's palate. As an example of this effect, he singles out antithesis as a figure that must be used rarely, arguing that "the more agreeable the apposite and temperate use of this figure is, the more offensive is the abuse, or, which is nearly the same, the immoderate use of it. . . . Then indeed the frequency of the figure renders it insipid, the sameness tiresome, and the artifice unsufferable" (p. 379). Blair points out the mistake of those who believe "that, if their composition was well bespangled with a number of these ornaments of speech, it wanted no other beauty." The result is that "much stiffness and affectation" has arisen (I, 277). Lawson also warns that while a little is good, a lot more is not better when he writes that "Because Jewels skillfully disposed, may on some Occasions become, and set off Beauty to Advantage, Writers of this Kind cover their Muse all over with them, and deform by Ornament" (p. 104). One must suspect that the constant reading of student papers led many rhetoricians to deplore the elaborate literary creations of their pupils. Figures that depended "meerly upon sound" and "Prettiness," as Lawson notes, were also disliked (p. 258). Another problem that excessive use of figures could create was obscurity. If a writer used too many figures, no one could understand his meaning. Too many figures, wrote Lawson, would cause us to "see Objects through Figures as in a Mirror" (p. 258).
Despite the many warnings attached to their employment, figures were considered generally useful, and sometimes even essential, to good writing. Lawson, perhaps more interested in the use of the figures than any of the other authors considered in this group, is careful to point this out. He notes that their use is a characteristic of truly eloquent communication. He urges that "all who mean to excel in Eloquence" should study the poets because their works "abound most in Figures" (p. 268). Poetry, the most imaginative and emotional of forms of verbal communication, may rightly employ the most figures:

The Poet is obliged to raise his Stile above that of Conversation, and make it in Contexture and Colour altogether different: The Orator is for the most Part to come near to, never to seem industriously to avoid it. The Poet is allowed to transgress the Bounds of strict Truth; to raise his Images beyond Nature; . . . to sport in Allegories; to wander in Digressions; entertain with Comparisons; enliven with Allusions: His Transitions may be quick; Metaphors may shine in every Line; he may extend Descriptions, introduce as many Persons speaking as he pleaseth, create Persons who never had Being; in short, he may employ every Art that can give Life, and Spirit, and Fire to his Work; Fable, Sentiment, Figure, Painting, Harmony, sonorous, copious, glowing Expression. (p. 195)

It may be concluded that the figures themselves were never rejected by eighteenth-century rhetoricians, but that their wrong use was most strenuously protested.

Despite the reluctance of John Lawson, Adam Smith, George Campbell, Joseph Priestley, and Hugh Blair to be known as "rhetoricians," their works do clarify several eighteenth-
century attitudes about the figures of rhetoric. First, the figures were, for the most part, thought to be a formalized classification of expressive patterns natural to human beings. Most of the rhetorical philosophers considered believed that figurative expressions came before all others in the history of man's linguistic development. It should be noted, however, that some thought that figurative language came as a product of man's sophistication. Agreement was more uniform about the association of the figures and the emotions. Passionate reactions, whether expressed in rage or grief, were seen as coming naturally from the mouth of man in rhetorical figures.

In addition, there was also a great deal of agreement about the acceptable uses of the figures in literary composition. Almost every figure had a positive side, a use which contributed to the work it was in, and a negative side, a use which detracted from the work. For example, if an imaginative work had no figures in it, it would be dull, uninteresting, and not pleasing to the reader. But, on the other hand, if a work had too many figures the thought might be obscured, the composition rendered too "pretty," and the effectiveness of the piece destroyed. A balance, depending on the style and form of the piece, was always to be an author's goal. Some genres, such as poetry, could tolerate a more frequent use of figures than other types of composition.
The one point that eighteenth-century philosophical rhetoricians were most adamant about was that the figures be used only when a person feels the emotions that he is writing about. Far from advising all authors to use figures frequently, these rhetoricians, like Blackwall, Smith, and Holmes, advised them to be exceedingly circumspect in their employment of figures lest the works produced appear ridiculous.
NOTES


4 R. C. Alston, editor's note on A Course of Lectures on Oratory and Criticism, unpaged.


6 Howell, p. 536.

7 Ibid., p. 545.


9 Ibid., editor's introduction, p. xii.


12 See Howell, Chapter 6 for a discussion of the work of these men in a broader rhetorical tradition.

13 Critical Review, 6 (1758), p. 387. The view that these are probably Smollett's comments is supported by Arthur Friedman in his article "Goldsmith's Contributions to the Critical Review," MP, 44 (Aug. 1946), 44.

14 Blair also refers to others as "rhetoricians" who have set out a "variety" of figures of which it would be "tedious to dwell on" (1, 342).

15 For further discussion of this matter, see Chapter IV, pp. 88-89.
CHAPTER IV

RHETORICAL FIGURES AND POETRY IN THE EIGHTEENTH CENTURY

I. The Place of Rhetorical Figures in Poetry

The belief that figures possess a unique power of communicating an author's passions and emotions continued to be transmitted as a viable literary tradition throughout the eighteenth century. Poetry, the medium of imaginative expression, was thought to have special privilege in the employment of rhetorical devices. John Lawson, a critic representative of his century, observed that the poet was allowed greater license than other writers were to "heap Ornaments upon Ornaments" and to "crowd and vary his Figures, using the strongest and most bold." An idea of the role that these figures were thought to have played in the composition and evaluation of the poetry may be gained by studying relevant comments in Augustan rhetorics and essays on style as well as examples of the figures themselves.

Some of the authors already considered in earlier chapters of this work unequivocally stated that the same figures were used in rhetoric and poetry. For example, John Ward wrote that he would refer to oral and written devices
as one because such stylistic techniques were interchangeable between the two arts of oratory and poetry. "For tho," he asserted, "rhetoric is said to be the art of speaking well, and grammar the art of speaking correctly; yet since the rules for speaking and writing are the same, under speaking we are to include writing, and each art is to be considered as treating of both. And tho the word *stile*, in its proper sense respects only what is written; yet it is applied to speech, and so I shall sometimes use it."³ It appears that Ward felt it necessary to insist that the figures might belong to the art of oral expression in addition to that of written communication. He probably needed to justify his approach because he considered the figures to have originated in poetry and only much later to have been appropriated by oratory.⁴

George Campbell was also insistent in his contention that poetry and oratory were but aspects of the same art of communication. As he wrote, "Poetry indeed is properly no other than a particular mode or form of certain branches of oratory."⁵ He continued by explaining that the direct end of the former [poetry], whether to delight the fancy as in epic, or to move the passions as in tragedy, is avowedly in part the aim, and sometimes the immediate and proposed aim, of the orator. The same medium, language, is made use of; the same general rules of composition, in narration, description, argumentation, are observed; and the same tropes and figures, either for beautifying or for invigorating
the diction, are employed by both. In regard to versification, it is more to be considered as an appendage, than as a constituent of poetry. In this lies what may be called the more mechanical part of the poet's work, being at most but a sort of garnishing, and by far too unessential to give a designation to the kind. This particularity in form, to adopt an expression of the naturalists, constitutes only variety, and not a different species.  

When he labels creating verse the "mechanical part" of a poet's job, Campbell is echoing the conclusion of two earlier instructors, John Brightland and Charles Gilden, who in 1711 spoke of versification as the "Mechanic Part of Poetry" and of composition as the "Material Part" of it.  

Other educators of the period saw the various forms of language arts as entities which existed in a cooperative relationship. Michael Maittaire, for example, wrote that "Liberal Arts are a-kin to one another; and so Grammar is an Introduction to Rhetorick, and Rhetorick the Conclusion of Grammar; and Poetry both helps and depends on both." Generally, the style of a poem, whether seen as a product of structural devices, such as figures of words, or as one of content-related devices, such as figures of thought, was considered of at least equal importance with rhyme.  

The most pervasive evidence in eighteenth-century works that poetry and the figures of rhetoric were thought to enjoy an integral relationship may be found in the consistency with which authors of rhetorics employed examples from poetry to illustrate the various rhetorical figures they
presented. With the exception of Stirling's simplified book, all of the texts included in this study employed poetry to make many of their definitions clear. This use of poetic works to exemplify rhetorical figures is explained in detail in John Lawson's Lectures on Oratory. To initiate his discussion on the role of the figures, he first asks, "Would it not be more useful as well as pertinent, to draw them [examples of figures] from the Orators?" He then answers that it would not be for three reasons:

First, BECAUSE the Connexion between Poesy and Eloquence is so close, that in most Cases, Examples from the one extend equally to the other.  
Secondly, BECAUSE Poetical Examples are shorter; thus more suited to the Nature of these Lectures, and easier to the Memory.  
Thirdly, BECAUSE the Poets, less studious of concealing Art, use bolder Ornaments, and more striking; for that Reason fitter to illustrate and exemplify.  
besides, Verses interspersed form a Variety, which may enliven; and relieve the Attention.

In An Introduction to the Classics, Anthony Blackwall uses poetry by Milton, Dryden, Prior, Spenser, and Shakespeare to illustrate figures. He writes of the beauties of poetry in the same manner as he does those of oratory or history. For him, poetry is but another species of composition that should be read by all who wish to have a complete understanding of the beauties of language. Evidence of John Holmes's assumption that rhetorical constructions are the same in poetry and oratory may be seen on the title page of
his *The Art of Rhetoric Made Easy*, where he advertises that the text will give "proper Examples applied to demonstrate and illustrate all the Tropes, Figures, and Fine Turns, that are to be met with, or imitated, either in the Scriptures, Classics, or other polite Writings as well Oratorical and Poetical." From British poets he draws examples from the works of Thomson, Pope, and Denham. Thomas Gibbons, who groups orators, critics, and poets together in his Rhetoric because they are all interested in language, selects rhetorical figures from the poetry of Milton, Young, Pope, Thomson, Prior, Dryden, Addison, Spenser, Parnell, and even Blackmore.

John Seally, whose encyclopedia duplicated Gibbons's work so assiduously, also gives examples of figures from poetry. This practice is followed, he explains, because the "connexion between poetry and eloquence is so very great." Adam Smith and Joseph Priestley also follow the practice of including poetic passages as part of their explanations of rhetorical devices. Smith quotes from Milton, Shakespeare, Sidney, Thomson, and Pope. Priestley cites Milton and Pope. Even Hugh Blair, who felt that the quality of poetic expression had declined from its best days when society was less civilized, uses examples from the works of Thomson, Akenside, Addison, Milton, and Pope.
It should be noted that while English poets are cited in varying degrees by these rhetoricians, the works of Greek and Latin poets are also often utilized to provide examples of rhetorical constructions. 16

Many authors, basing their belief on the eighteenth-century notion that figures originated in primitive times to express natural emotion,17 thought that such devices were most properly used in poetry because it was a more primitive form of literary expression. Adam Smith, for example, believed that the first writings were those of poets impressed with the wonders of the world.18 In later times, Smith speculated, orators came to imitate the poets in design and subject.19 John Ward, who also theorized that figures were first discovered in discourse and later appropriated by oratory,20 believed that a "distinction ought likewise to be made between a poetic diction and that of prose writers. For poets in all languages have a sort of peculiar dialect, and take greater liberties, not only in their figures, but also in their choice and disposition of words, so that what is beauty in them, would often appear unnatural and affected in prose."21 Later in the century, Hugh Blair, who agreed that figurative expressions should properly be found more often in poetry than in prose, sounded what was by this time a traditional caution to would-be poets:
It is no wonder, therefore, that in the rude and artless strain of the first Poetry of all nations, we should often find somewhat that captivates and transports the mind. In after ages, when Poetry became a regular art, studied for reputation and for gain, Authors began to affect what they did not feel. Composing coolly in their closets, they endeavoured to imitate passion, rather than to express it; they tried to force their imagination into raptures, or to supply the defect of native warmth, by those artificial ornaments, which might give Composition a splendid appearance.  

Joseph Trapp, lecturing on poetry and style during the mid-eighteenth century, took figures almost entirely out of the province of oratory and gave them to poetry. In his Lectures on Poetry Read in the Schools of Natural Philosophy at Oxford (1742), Trapp, chiefly concerned with distinguishing between what he considered rhetoric and what he labeled the effective use of figurative expression, stated that Oratory and "all its Rhetoric" could not copy nature as well as poetry with its energy. More to the point of this study, however, he continued with an explanation typical of commentators who denigrated the place of "rhetoric" while excluding figures from that category:

'Tis farther to be observed, that figurative Expressions are far more frequent in Poetry, than Prose, as they are far more suitable to it; because it consists much more in the Embellishments of Style, in the Liveliness of Description, and impressing the Images of Things Upon the Imagination. For tho' it rejects all false Colouring, and too great Affectation of Pomp, yet from the very Nature of it we may judge it takes in more real Ornaments than Prose. As to Tropes or Figures, as they are usually called, many of them are never used in Oratory, some but seldom, and very sparingly; others, again,
agree naturally with it, particularly the Irony, Metonymy, Synecdoche, and Metaphor. . . . Some of the Figures are so familiar, and natural, that they are every Day used in common Speech, even by the Vulgar. . . . But nothing is more insipid, more ridiculous, or absurd, when these Rules are transgress'd in the Choice of them; which is the Case, very often, of our modern Writers, to their eternal Disgrace. 24

Therefore, while there may have been some dispute about the appropriateness of the use of figures in all types of oratory, there was general agreement as to the suitability of their use in poetry.

Further evidence of the attitude of eighteenth-century scholars towards the use of rhetorical devices in poetic creations may be seen in other essays concerned with style or with rhetoric. John Ogilvie, whose Philosophical and Critical Observations of the Nature, Characters, and Various Species of Composition, was published in 1744, represents thinking common to his time when he reasons that figures "ought by no means to be considered as necessary . . . upon all occasions" because although they are "indispensable upon some occasions," they would be "unsuitable in many cases, and injudicious." 25 He is careful to note, however, that the poet is allowed much more freedom than others are in decorating his literary expression because one pleasure that the mind derives from eloquence or poetry is produced by an observation of the artist's skill:
It is . . . almost only in the two higher spheres of eloquence and poetry, that the delight with which certain strokes are contemplated by such readers as are capable of feeling their force, is judged fully to compensate for that appearance of incorrectness which their admission naturally gives to Composition. With regard to the rhetorical art, the least reflection will convince us, that with whatever precision its general laws may be determined, much greater latitude may be taken in this sphere presenting an exhaustless variety of subjects, than in the more regulated provinces of philosophy and history.  

Poetry is honored as an art which allows "freer use of high colouring in all subjects; and those irregular sallies of imagination which command admiration merely on account of their wildness and sublimity, and whose introduction would justly be deemed inexcusable in any other species of Composition." A related comment may be found in Alexander Tytler's Essay on The Principles of Translation (1791), when he remarks that the "boldness of figures, a luxuriancy of imagery, a frequent use of metaphors, a quickness of transition, a liberty of digressing; all these are not only allowable in poetry, but to many species of it, essential."  

Another statement on the use of figures, akin to those reported earlier by Blackwall, Holmes, Ward, and others, was issued by John Constable. This essayist warned that figures should never be forced. If authors use rhetorical devices only for decorations, he wrote in Reflections Upon Accuracy of Style (1731), then such writers become "like those who make false windows for symmetry. Their rule is not to speak
accurately, but to make set figures. May I not add, that as false windows are sometimes a kind of an ornament, but give no light, so these forc'd figures add sometimes to the seeming grace, but never to the true light of a discourse. And as false windows, if multiplied, are only a great number of arguments that the architect or situation was very bad, so those frequent figures only make the Author's indisposition be more observable."

Lest one think, however, that all eighteenth-century rhetoricians sounded alike when discussing the use of figures, or even of rules in composition, the comments of Leonard Welsted should be noted. In his "A Dissertation Concerning the Perfection of the English Language" (1724), Welsted, apparently the exception that proves the rule, emphatically and vigorously objected to regulations for poetic creation. In his harsh, anti-authoritarian essay he rejects all rules and guidelines for poets on the grounds that all of the ancient and contemporary writings about the production of artistic works are "a set of very obvious thoughts and observations which every man of good sense naturally knows without being taught." He then continues by describing the rhetorical works of his contemporaries as pieces which "are nothing but a pert insipid heap of commonplace."

Naturally, eighteenth-century rhetorical scholars did not consider their works pert, insipid, or commonplace, but
some of them did fear the effects on creative works of a too close attention to rhetorical techniques. This attitude is reflected in Joseph Priestley's suggestion that "perhaps refinement in criticism may rather be unfavourable to the genuine spirit of poetry, as an attention to the rules tends to deaden and dissipate the fire of imagination." Essayist Archibald Alison sounds a similar note when he comments that close reading kills the pleasure one might take in literature because it causes one to pay too much attention to "cleverness" and "dexterity of Art." Such comments suggest that some of the general disdain directed toward rhetoricians who analyzed stylistic devices resulted from a rejection, not of the figures themselves, or of their uses, but of a rejection of short-sighted, slavish devotion to judging the merits of works simply by their utilization of certain poetic devices.

II. Common Eighteenth-Century Rhetorical Figures

The use of many different figures was advocated in rhetorics throughout the eighteenth century. While a full glossary of such figures would be beyond the scope of this work, a selection of several important ones should contribute to a fuller understanding of the function that these figures were to fulfill in the coming poetry of the late eighteenth-and early nineteenth-century Romantic poets.
The figures will be grouped, as they were by many eighteenth-century rhetoricians, into figures of thought and figures of words. When appropriate, several definitions will be given of each figure, followed by a brief note of any relevant instructions concerning the use of the devices as they were given in the eighteenth-century texts. Examples will also be presented after each figure is defined.

A. FIGURES OF WORDS (OR TURNS)

ANADIPLOSIS

Reduplication of the last Word to begin a new Clause. (Holmes, I, 66)

When the following sentence begins with the same word, with which the former concluded. . . . (Ward, II, 59)

Ward states that this "Figure generally suits best with grave and solemn discourses" (II, 59).

She sigh'd not that They stay'd, but that She went.
She went, to plain-work, and to purling brooks,
Old-fashion'd halls, dull aunts, and croaking rooks.
(Pope, Epistle to Miss Blount . . . after the Coronation, II. 10-12)

ANAPHORA

Bringing over again a Word to begin next Clause . . . 'Tis likewise call'd EPANAPHORA. (Holmes, I, 65)

When several sentences, or members of a sentence, begin with the same word, it is called Anaphora. (Ward, II, 56)

"This is a lively and elegant Figure," notes Ward, "and serves very much to engage the attention. For by the frequent return of the same word the mind of the hearer is held in an
agreeable suspense, till the whole is finished" (II, 56).

All Nature is but Art, unknown to thee;
All Chance, Direction, which thou canst not see;
All Discord, Harmony, not understood;
All partial Evil, universal Good.

ANTANAACLASIS

A Pun, or Revocation of the same Word to signify some other Thing. . . . (Holmes, I, 68-69)

WHEN the same word in sound, but not in sense is repeated. . . . (Ward, II, 53)

Occasionally this figure is used to create a sentimental effect because, as Ward says, "This Figure sometimes carries a poinancy [sic] in it, and when it appears natural and easy, discovers a ready turn of thought" (II, 53).

Serpent, we might have spar'd our coming hither, Fruitless to mee, though Fruit be here to excess.
(Milton, Paradise Lost, Bk. IX, ll. 647-48)

ANTIMETABOLE

Commutation . . . often a kind of Epanados. (Holmes, I, 71)

Antimetabole puts chang'd Words again by Contraries. . . . (Stirling, p. 5)

This figure, constructed by the repetition of two or more words in inverse order, is exemplified by Stirling in the following translation of Horace's "Ut pictora poesis": "A Poem is a speaking Picture, a Picture is a mute Poem" (p. 5).

One all-extending all-preserving Soul
Connects each being, greatest with the least;
Made Beast in aid of Man, and Man of Beast.
(Pope, Essay on Man, Ep. III, ll. 22-24)
ASYNDETON

when the Conjunctions or little Particles that connect Words together are left out, to represent Haste, or Eagerness of Passion. (Blackwall, p. 224)

a Figure, occasioned by the omission of conjunctive particles, which are dropped either to express vehemence or speed; or sometimes it may be from a noble negligence of nice accuracy, arising from an attention to our ideas. (Gibbons, p. 233)

Echoing Blackwall's definition given above, Gibbons explains that "the ground of the Asyndeton seems to lie in its happy expression of our impetuous passions, or in its happy description of something that is sudden, rapid, and instantaneous" (p. 238). Campbell theorizes that this figure gains its effect because ideas thus conveyed are "conceived by the understanding, and not perceived by the senses" (p. 367). In other words, he explains, to leave the connective particles in may make a piece logical and reasonable, but it will lose "force and vivacity" (p. 367). Asyndeton is the opposite of polysyndeton.

Laborious, heavy, busy, bold, and blind,
She rul'd, in native Anarchy, the mind.
(Pope, The Dunciad, Bk. I, II. 15-16)

CLIMAX (Sometimes known as Gradatio or Auxesis)

a beautiful kind of repetition, when the word, which ends the first member of a period, begins the second, and so thro each member, till the whole is finished. (Ward, II, 55)
when the Word or Expression which ends the first Member of a Period, begins the second, and so on; so that every Member will make a distinct Sentence, taking its rise from the next foregoing, till the Argument and Period be beautifully finished.  
(Blackwall, p. 223)

Occasionally, climax may be created by the repetition of an idea, through the use of synonyms or synonomous expressions. As Ward explains, "There is a great deal of strength, as well as beauty in this Figure, when the several steps rise naturally, and are closely connected with each other. . . . But, as Quintilian observes, this Figure lies so open, that it is apt to look too much like art; for which reason he advises not to use it often. To prevent this orators sometimes disguise it, by not repeating the same word, which stood in the former member, but some other equivalent to it" (Ward, II, 55-56). Gibbons also mentions such modification when he says that there is a kind of "freer Climax, that may be frequently observed in good Writers, in which the sense rises by degrees, though not according to the exact form and order in which we have described this Figure" (p. 269).

What hither brought us, hate, not love, nor hope
Of Paradise for Hell, hope here to taste
Of pleasure, but all pleasure to destroy,
Save what is in destroying, other joy
To me is lost

(Milton, Paradise Lost, Bk. IX, ll. 475-79)

EPANALEPSIS

Receiving back the first Word last. . . . (Holmes, I, 67)
When a sentence concludes with the word, with which it began. . . . (Ward, II, 58)

Epanalepsis Words doth recommend The same at the Beginning and the End. (Stirling, p. 4)

According to Ward, epanalepsis serves two purposes: "This Figure adds a force to an expression, when the principal thing designed to be conveyed is thus repeated, by leaving it last upon the mind. And it heightens [sic] the beauty of it, when the sentence has an agreeable turn arising from the two opposite parts" (Ward, II, 58-59).

Awake, Aeolian lyre, awake. (Gray, The Progress of Poesy, 1.1)

If all, united, thy ambition call, From ancient story learn to scorn them all. (Pope, Essay on Man, Ep. IV, 11. 285-86)

EPANAPHORA

A Figure which gracefully and emphatically repeats either the same Word, or the same Sense in different Words. (Blackwall, p. 213)

A Figure, in which the same word is gracefully and emphatically repeated; or in which distinct sentences, or the several members of the same sentence, are begun with the same word. (Gibbons, pp. 207-08)

This figure, cited by Gibbons and Blackwall, is not found in the rhetorics of Stirling, Holmes, or Ward. Apparently Gibbons and Blackwall, in their desire to present a simplified list of rhetorical figures, combine several patterns of repetition, for example ploce and anaphora, under one general term "epanaphora." Blackwall believes that "the
Nature and Design of this Figure is to make deep Impressions on those we address. It expresses Anger and Indignation; full Assurance of what we affirm, and vehement Concern for what we have espous'd" (p. 213). He cites as superior those repetitions which suggest a new idea or have musical properties: "A dexterous Turn upon Words is pretty; the Turn upon the Thought substantial; but the Consummation and Crown of all, is, when both the Sound of the Words is graceful and their Meaning comprehensive; when both the Reason and the Ear are entertain'd with a noble Thought vigorously express'd, and beautifully finish'd" (p. 214). Gibbons, who agrees with Blackwall's sentiments, cites the same passage from Prior's "Henry and Emma". Blackwall quotes as an excellent example of this figure:

> Are there not poisons, racks, and flames, and swords, That EMMA thus must die by HENRY'S words? Yet what could swords, or poison, racks, or flames, But mangle and disjoint this brittle frame? More fatal HENRY'S words, they murder EMMA'S fame. (Gibbons, p. 208)

**EPISTROPHE**

a Turning to the ending Word. . . . This Repetition is also call'd EPIPHORA, a Bringing to or repeating the Ending Word. (Holmes, I, 65)

repetition at the end of each member or sentence. (Ward, II, 57)

Epistrophe more Sentences doth close With the same Words, whether in Verse or Prose. (Stirling, p. 4)
To create this figure the same word is repeated at the end of two or more sentences, lines, or clauses.

For thee explain a thing till all men doubt it,
And write about it, Goddess, and about it.
(Pope, Dunciad, Bk. IV, 11. 251-52)

**Epizeuxis**

Rejoining or repeating immediately the same Word. . . .
(Holmes, I, 66)

When a word is repeated again with vehemence in the same sense, it is called Epizeuxis. (Ward, II, 54)

Elaborating on this definition, Ward explains this figure as follows: "This Figure shews the earnestness of the speaker, and his great concern of mind about what he sais [sic]; and therefore has a natural tendency to excite the attention of the audience. It is suited to express anger, surprise, sorrow, and several other passions" (II, 54-55).

One truth is clear, "Whatever IS, is RIGHT."
(Pope, Essay on Man, Ep. I, 1. 294)

'Whatever IS, is RIGHT.'
Was made for Caesar--but for Titus too.

For Wit's false mirror held up Nature's light;
Shew'd erring Pride, WHATEVER IS, IS RIGHT.
(Pope, Essay on Man, Ep. IV, 11. 393-94)

**Parison** (Isocolon, compar)

Equality of Parts . . . or COMPAR Equality where Members of a Passage answer each other in almost a like Number of Syllables; as The Ox knoweth his Owner, and the Ass his Master's Crib. . . . (Holmes, I, 59)
This Figure is created by the repetition of phrases of corresponding structure and length.

And while the Muse now stoops, or now ascends,
To Man's low passions, or their glorious ends,
Teach me, like thee, in various nature wise,
To fall with dignity, with temper rise;
Form'd by thy converse, happily to steer
From grave to gay, from lively to severe;
Correct with spirit, eloquent with ease,
Intent to reason, or polite to please.


**PARONOMASIA**

*Like-Naming as to Sound.* . . . (Holmes, I, 69)

*WHEN* two words very near in sound, but different in sense, respect each other in the same sentence. . . .

(Ward, II, 60)

Paronomasia to the Sense alludes,
When Words but little vary'd it includes. (Stirling, p. 5)

The words used in this figure are similar, but not identical in sound. Unlike a pun, the word-play in this device does not have to be witty or amusing.

For such vast room in Nature unpossest
By living Soul, desert and desolate.

(Milton, *Paradise Lost*, Bk. VIII, 11. 153-54)

Where o'er the gates, by his fam'd father's hand
Great Cibber's brazen, brainless brothers stand;

(Pope, *Dunciad*, Ep. I, 11. 31-32)

**PLOCE**

*Reflexion* or Hint on a Word. . . . (Holmes, I, 68)

Sometimes the name of some person or thing is repeated again, to denote some particular character or property, designed to be expressed by it. (Ward, II, 54)
Ploce is extremely common in eighteenth-century poetry and may sometimes be continued throughout several lines or sentences. Sometimes ploce's meaning was restricted to the repetition of a word with a new significance. Additional repetition, in succeeding clauses or lines, was called "conduplicato." By the eighteenth century, most rhetorics mention only ploce when they describe the recurrence of one word.

He, who thro' vast immensity can pierce,
Sees worlds on worlds compose one universe,
Observe how system into system runs,
What other planets circle other suns.
(Pope, Essay on Man, Ep. I, 11. 23-26)

Let Courtly Wits to Wits afford supply,
As Hog to Hog in Huts of Westphaly!
(Pope, Epilogue to the Satires, Dia. II, 11. 171-72)

POLYPTOTON

Variety of Cases, Genders, or Numbers of the same Noun, or Tenses. . . . (Holmes, I, 68)

a repetition of words of the same lineage, that differ only in termination, and it is made by changing (1) the Mood, (2) the Tense, (3) the Person, (4) the Case, (5) the Degree, (6) the Gender, (7) the Number, (8) the part of Speech. (Smith, p. 110)

A Polyptoton still the same Word places,
If sense requires it, in two diff'rent Cases.
(Stirling, p. 4)

Holmes seems to be alone in sub-dividing this device. He sees as a separate figure, labeled "paregmenon," the forming of two words from the same root (I, 69).

Is the great chain, that draws all to agree,
And drawn supports, upheld by God, or thee?
Or, meteor-like, flame lawless thro' the void,
Destroying others, by himself destroy'd.

**POLYSYNDETON**

The contrary to the former [asyndeton]--Multitude of Copulatives is when the little Particles are properly put in before every principal Word in the Period.

(Blackwall, p. 226)

The very opposite to this Figure [Asyndeton] is the Polysyndeton; for as the Asyndeton drops, so the Polysyndeton on the contrary abounds with conjunctive particles. (Gibbons, p. 236)

WHEN the several parts of a sentence are united by proper particles... (Ward, II, 52)

As Blackwall and others point out, polysyndeton tends to make statements seem significant and serious: "This Figure, when aptly and judiciously us'd, makes a Discourse strong and solemn, fixes an Emphasis upon every Word, and points it out as worthy of Observation" (Blackwall, p. 226). Gibbons agrees and writes that "the ground of the Polysyndeton appears to be laid in the speaker's desire that every one of his weighty and important ideas may be fully comprehended; and therefore he gives time, by the reduplication of conjunctions, for the leisurely infusion of his sentiments, that they may thereby make the more forcible and lasting impression" (p. 239). Ward notes, "This adds a weight and gravity to an expression, and makes what is said to appear with an air of solemnity; and by retarding the course of the sentence, gives the mind an opportunity to consider and reflect upon every
part distinctly" (II, 52). Even Campbell, who rarely comments on individual figures, agrees that this figure produces a "deliberate attention to every circumstance, as being of importance" (p. 368).

Where time, and pain, and chance, and death expire!
And is it in the flight of threescore years,
To push eternity from human thought,
And smother souls immortal in the dust?
  (Young, The Complaint, or Night Thoughts, Night I, ll. 144-47)

Cheerless, unsocial plant! that loves to dwell
Midst skulls and coffins, epitaphs and worms;
  (Blair, The Grave, Pt. II, ll. 22-23)

ZEUGMA

The Connexion of many Words to one common One. (Holmes, p. 62)

Zeugma repeats the Verb as often o'er,
As construing Words come after or before. (Stirling, p. 9)

Zeugma, which uses the same verb to govern two or more
dissimilar things, lends itself to a display of wit. It is
like ellipsis in that the word (or words in the case of
ellipsis) left out are easily understood. Unlike syllepsis,
zeugma has no faulty congruence of verb and subject.

Or stain her Honour, or her new Brocade,
Forget her Pray'rs, or miss a Masquerade,
Or lose her Heart, or Necklace, at a Ball:
  (Pope, Rape of the Lock, Canto II, ll. 107-09)

Not louder Shrieks to pitying Heav'n are cast,
When Husbands or when Lap-dogs breathe their last,
  (Pope, Rape of the Lock, Canto II, ll. 157-58)

On the rich Quilt sinks with becoming Woe,
Wrapt in a Gown, for Sickness, and for Show,
  (Pope, Rape of the Lock, Canto IV, ll. 35-36)
B. FIGURES OF THOUGHT

ANACOENOSIS (Address or Apostrophe)

when in a vehement Commotion a Man turns himself on all sides, and applies to the Living and Dead, to Angels and Men, to Rocks, Groves and Rivers.

(Blackwall, p. 197)

the Speaker applies to his hearers or opponents for their opinion upon the point in debate; or when a person excuses his conduct, gives reasons for it, and appeals to those about him whether they are not satisfactory. (Gibbons, p. 163)

It is an address to a real person; but one who is either absent or dead, as if he were present, and listening to us. (Blair, I, 338)

Anacoenosis tries another's Mind
The better Counsel of a Friend to find. (Stirling, p. 7)

Ward instructs his readers that anacoenosis is an "appeal to heaven, or any part of inanimate nature" and that it "has something very sublime and solemn in it" (II, 104). Blackwall theorizes that with the use of this figure the author "desires to interest universal Nature in his Cause" (p. 198). Gibbons lists anacoenosis and apostrophe separately. Judging from his definition however, the distinction Gibbons sees between the two figures seems to be insignificant: "Apostrophe is a figure in which we interrupt the current of our discourse, and turn to another person, or to some other object, different from that to which our address was first directed" (p. 213).

Blair believes the poems of Ossian are "full of the most beautiful instances of this figure" (I, 338), and
Blackwall cites a passage from *Paradise Lost* to exemplify it.

Weep on the rocks of roaring winds, O maid of Inistore! bend thy fair head over the waves, thou fairer than the ghost of the hills, when it moves in a sunbeam at noon over the silence of Morven! He is fallen! Thy youth is low; pale beneath the sword of Cuchullin!

(Ossian's *Fingal*, Bk. I, as cited in Blair, I, 338)

O Woods, O Fountains, Hillocks, Dales and Bow'ers!
With other Echo late I taught your Shades
To answer, and resound far other Song.

**ANASTROPHE** (Suspension)

begins and carries on a Period or Discourse in such a Manner as pleases the Reader all along; and keeps him in expectation of some considerable thing in the Conclusion. (Blackwall, p. 200)

a Figure by which we suspend our sense, and the hearer's expectation; or a Figure by which we place last, and perhaps at a great remove from the beginning of the sentence, what, according to the common order, should have been mentioned first. (Gibbons, p. 168)

Anastrophe makes Words that first should go
The Last in Place: Verse oft will have it so.
(Stirling, p. 11)

One must be careful, cautions Blackwall, not to fail to satisfy the expectation in the reader that this figure arouses because "nothing is more vain and contemptible than to promise much and perform nothing; to usher in an arrant Trifle with the Formality of Preface and solemn Preparation" (pp. 201-02).

While Gibbons agrees that this is a useful figure for showing the "ardour and riches of a speaker's or writer's ideas" he feels that it must be "sparingly used" (pp. 174-75). He also warns that "we should take heed, while we indulge to irregularity and disorder . . . that we do not fall into absurdity
and a kind of inexplicable entanglement" (p. 175). Both Gibbons and Blackwall cite the following speech by Eve in Milton's *Paradise Lost* as an excellent example of this figure:

Sweet is the breath of morn, her rising sweet,

But neither breath of Morn when she ascends
With charm of earliest Birds; nor rising Sun
On this delightful land, nor herb, fruit, flow'r,
Glist'ring with dew, nor fragrance after showers,
Nor grateful Ev'ning mild, nor silent Night
With this her solemn Bird, nor walk by Moon,
Or glitt'ring Star-light without thee is sweet.  
(Bk. IV, 11. 641, 650-51)

**APOPHASIS** (Denial or omission)

a Figure by which an Orator pretends to conceal or omit what he really and in fact declares. (Gibbons, p. 157)

Apophasis pretending to conceal the Whole it meant to hide, must needs reveal. (Stirling, p. 6)

Gibbons suggests three uses for apophasis: (1) to introduce "without any difficulty, and without any suspicion of being ill-natured or ungenerous, some criminal charges against a person" which are not really relevant to the matter at hand; (2) to "crowd abundance of sentiment into a small compass"; and (3) to "surprise" the audience by the strength of arguments the speaker has dismissed as "light and inconsiderable" (pp. 161-62).

The adultress! what a theme for angry verse! What provocation to the indignant heart That feels for injured love! but I disdain The nauseous task to paint her as she is, Cruel, abandoned, glorying in her shame! No:--let her pass, and charioted along In guilty splendour, shake the public ways;
The frequency of crimes has washed them white!  
And verse of mine shall never brand the wretch,  
Whom matrons now, of character unsmirched,  
And chaste themselves, are not ashamed to own.  

(Cowper, The Task, Bk. II, 11. 64-74)

APORIA (Doubt)

expresses the Debate of the Mind with itself upon a pressing Difficulty. (Blackwall, p. 191)

a Figure whereby we express an hesitation where to begin our discourse, or a difficulty what to do in some arduous affair, or what to resolve upon in some critical emergency. (Gibbons, p. 134)

the debate of the mind with itself upon a pressing difficulty. (Ward, II, 94)

Aporia in Words and Actions doubts  
And with itself what may be best disputes. (Stirling, p. 7)

The effect of this figure is gained, Gibbons explains, by causing the audience to feel compassion for the speaker in his distress. It may also show the author's modesty, thereby engaging the "affections of the audience" (p. 140). Blackwall presents Dryden's translation of the following lines from Virgil's Aeneid as an example of this figure:

What shall I do? What Succour can I find?  
Become a Suppliant to Hiabra's Pride?  
And take my Turn to court and be deny'd?  
Shall I with this ungrateful Trojan go?  
Forsake an Empire, and attend a Foe?  
Then shall I seek alone the churlish Crew;  
Or with my Fleet their flying Sails pursue?  
Rather with Steel thy guilty Breast invade,  
And take the Fortune thou thy self hast made.  

(Bk. IV, as cited in Blackwall, pp. 191-92)
APOSIOPESES (Suppression)

a Figure whereby a person, often through the power of some passion, as anger, sorrow, fear, &c. breaks off his speech without finishing the sense. (Gibbons, p. 149)

a Figure whereby a Person in a Rage, or other Disturbance of Mind, speaks not out all he means, but suddenly breaks off his Discourse. (Blackwall, p. 194)

Although this device involves leaving a statement unfinished, the missing, completing thought is generally understood. Gibbons teaches that aposiopesis is useful to show the "genuine products of anger, sorrow, fear, and the other passions, wrought up to violence in the soul, which are too mightly and vehement for utterance. But let us take heed that this Figure does not become too common . . . and let us also beware that the Aposiopesis does not obscure our meaning" (p. 155).

Better that from THERSITES' loins you came,
And, like ACHILLES, sweep th' embattl'd plains,
And grasp and wield the thunder of his arms,
Than be the hero's progeny, and stain
With cowardice the glories of your fire.
Survey your genealogy, and trace
Your boasted pedigree up to its source;
What find you there? Th' offscouring of mankind.
Your ancestors were shepherds, or more base;
How base, the muse will not presume to say.
(Juvenal, Satire VIII, as translated by Gibbons, pp. 152-53)

ECPHONESIS (Exclamation)

a Figure that expresses the breaking out and vehemence of any Passion. (Blackwall, p. 189)

a Figure, that by an exclamation shews some strong and vehement passion. It is expressed by such Interjections, as, O! Oh! Ah! Alas! and the like, which may be called the Signs of this Figure. (Gibbons, p. 128)
a vehement extension of the voice, occasioned by a commotion of mind. . . . It often denotes resentment or indignation. (Ward, pp. 98-99)

By Ecphonesis straight the Mind is rais'd, When by a sudden flow of Passion seiz'd. (Stirling, p. 7)

Ecphonesis was believed to be capable of expressing all of the passions. Blackwall wrote, "'Tis the Voice of Nature when she is in Concern and Transport" (p. 190). It is because this is such a powerful figure, Gibbons notes, that special care must be taken in its use: "If we are upon every trite occasion making exclamations, our hearers may be in danger of nauseating the excess, or they will be apt to think we mimic, rather than feel a commotion . . ." (p. 133). Both Blackwall and Gibbons cite the following passage from Milton's Paradise Lost as an example of this figure:

O unexpected stroke, worse than of Death!
Must I thus leave thee, Paradise? thus leave
Thee, Native Soil, these happy Walks and Shades,
Fit Haunt of Gods?
(Bk. XI, ll. 268-71)

EPAÑARTHOSIS (Correction)

a Figure whereby a Man earnestly retracts and recalls what he had said or resolv'd. (Blackwall, p. 192)

the speaker either recalls or amends what he had last said. (Ward, II, 79)

Epanarthosis doth past Words correct,
And only to enhance seems to reject. (Stirling, p. 7)
According to Ward, the "suddain and unexpected turn of this Figure gives a surprise to the mind, and by that means renders it the more pathetic" (Ward, II, 81-82). Blackwall states that epanorthosis gains its effect "by the unexpected Quickness of the Recollection and Turn" which "pleasingly surprizes the Reader, and all of a sudden fires him with his own Passion" (p. 194). He adds that the "Height of this Figure is when a Person having lately declar'd an Inclination to a Thing, presently rejects it with Horror, and vows against it with imprecaitons" (p. 194). Blackwall and Gibbons again turn to Paradise Lost for an example--this time in Adam's speech after the fall:

. . . first and last
On mee, mee only, as the source and spring
Of all corruption, all the blame light's due;
So might the wrath. Fond wish! couldst thou support
That burden heavier than the Earth to bear,
Than all the World much heavier? . . .
(Bk. X, 11. 831-36)

EPIPHONEMA

an Acclamation, containing a lively Remark plac'd at the End of a Discourse or Narration. (Blackwall, p. 267)

a pertinent and instructive remark at the end of a discourse or narration. (Gibbons, p. 462)

Epiphonema makes a final clause,
When Narratives and Proof afford a Cause. (Stirling, p. 7)

"This Figure," notes Blackwall, "closes a Narration in a very advantageous and taking manner; deeply impresses the Thing related upon the Memory of the Reader; and leaves him
in a good Humour, well satisfy'd and pleas'd with the Sense and Sagacity of his Author" (pp. 267-68). Gibbons, too, thinks that epiphonema is a fine device. He cites three uses for it: to give variety to discourse, thus keeping the attention of the audience alive and thereby impressing them; to give the listeners moral instruction, and to show the genius of an author who is able to draw wise conclusions (pp. 465-66). Such epiphonema should, however, spring naturally from the subject, be not too frequent, and be brief: "Remarks upon what we have said, should, like an arrow or thunderbolt, strike at once; and success is to be expected from compacted force, rather than a weak and subtile diffusion" (Gibbons, p. 467). Two examples from Gibbons are from English poets:

This saw his hapless Foes, but stood obdur'd,  
And to rebellious fight rallied thir Powers  
Insensate, hope conceiving from despair.  
In heav'nly Spirits could such perverseness dwell?  
(Milton, Paradise Lost, Bk. VI, 11. 785-88)

What treble ruin pious ANNA brings  
On false Electors, perjur'd Kings,  
Let the twice fugitive Bavarian tell;  
Who from his airy hope of better state,  
By lust of sway irregularly great,  
Like an apostate angel fell.  

Corruption of the best is worst:  
And foul ambition, like an evil wind,  
Blight the fair blossoms of a noble mind;  
And if a seraph fall, he's doubly curs'd.  
(Cobb, The Female Reign, cited in Gibbons, p. 464)
EROTESIS (Interrogation)

when the Writer or Orator raises Questions and returns Answers; not as if he was in a Speech or continu'd Discourse, but in Dialogue or Conference with his Reader, Auditor, or Adversary. (Blackwall, p. 203)

a Figure by which we express the emotion of our minds, and infuse an ardor and energy into our discourses, by proposing questions. (Gibbons, p. 176)

By Erotesis what we know we ask; Prescribing to ourselves a needless Task. (Stirling, p. 7)

Gibbons suggests an imposing number of uses for this figure: to show "apprehensions of impossibility"; to communicate wonder, knowledge, conviction, doubt or anxiety; to express extenuation, remonstrance, rebuke, resentment, bitter irony, sarcasm, sorrow, hope, and desire; to give praise, and to reveal exultation (pp. 180-85). He concludes that erotesis is a very common device. One of the examples Gibbons gives for erotesis is from Thomson's The Seasons:

Falsely luxurious, will not man awake, And, springing from the bed of sloth, enjoy The cool, the fragrant, and the silent hour, To meditation due and sacred song? For is there aught in sleep can charm the wise? To lie in dead oblivion, losing half The fleeting moments of too short a life-- Total extinction of the enlightened soul! Or else, to feverish vanity alive, Wilder'd, and tossing thro' distemper'd dreams! Who would in such a gloomy state remain, Longer than nature craves; when every muse, And every blooming pleasure waits without, To bless the wildly-devious morning walk? (Summer, ll. 67-80, as cited in Gibbons, p. 179)

HYPOTYPOSIS (Lively Description)

a Figure, by which we give such a distinct and lively representation of what we have occasion to describe, as furnishes our hearers with a particular, satisfactory, and complete knowledge of our subject. (Gibbons, p. 176)
Lively Description is such a strong and beautiful Representation of a Thing, as gives the Reader a distinct View and satisfactory Notion of it. (Blackwall, p. 238)

The boring, commonplace creations of "little Versifiers" are not representative of this figure, asserts Blackwall. They "take every Hint that presents itself, and run out into long common Places" (p. 239). He adds that a "Writer that wou'd live and please, will cut off Superfluities, and reject the most pleasing Thoughts and florid Lines, which wou'd come in abruptly, and quite foreign to his Subject. Many Things must be left to the Imagination of the Reader, and seasonable Silence has its Emphasis" (pp. 239-40). Blackwall also notes that this figure may be further categorized into "Character," the "Description of a person" (p. 241), and "Ethopöia," the description of common life (p. 242). His remarks on the latter variation of hypotyposis are interesting:

Among all the Variety of Descriptions, the most universally agreeable and moving is ethopöia, which is a natural and lively Representation of the Duties, Employments, and innocent Pleasures of common Life. The Revolution of Empires, Fall of Princes, the bloody Executions of Ambition, and the Rage of Despair, are Scenes of Tragedy and Terroir, that are Far from equally concerning or affecting all Mankind. But the Great and the Little, the Prince and the Peasant are possest of the same human Nature. The Alliance of Blood, the Endearments of Friendship, the common offices and the Enjoyments of Life are the same, and equally concern and affect all human Creatures, that are not either transform'd into Fiends by Wickedness and unnatural Rage, or into Savages for want of Converse and Cultivation. (p. 242)

Gibbons's remarks on hypotyposis are concerned with the effect it has upon the mind of the reader or hearer: "The use of
the Hypotyposis is very evident, since it enables us rather to see a person or thing, than only to hear a report about them; a lively and perfect picture of a person or fact is admirably adapted to engage and impress the minds of our hearers, and seize and command their passions" (p. 318). One of the examples of this figure used by Gibbons is the following passage from Isaac Watts:

View next the peacock. What bright glories run
From plume to plume, and vary in the sun!
Proudly he boasts them to the heav'ny ray,
Gives all his colours, and adorns the day.
Was it thy pencil, JOB, divinely bold,
Drest his rich form in azure, green, and gold;
Thine hand his head with starry radiance crown'd,
And spread his sweepy train? His train disdains the ground
And kindles living lamps thro' all the specious round.
Mark with what conscious state the bird displays
His native gems, and 'midst the waving blaze
On the slow step of majesty he moves,
Asserts his honours, and demands his loves.
(Watt's Works, cited by Gibbons, pp. 281-82)

PROSOPOGRAPHIA (Vision or Image)

a Representation of Things distant and unseen, in order to raise Wonder, Terror, or Compassion, made with so much Life and Emphasis, that as the Poet has a full View of the whole Scene he describes so he makes the Reader see it in the same strong Light. (Blackwall, p. 245)

a representation of things distant and unseen, as if they were actually present. (Walker, p. 191)

Prosopographia, closely related to hypotyposis, is not mentioned by Gibbons, Stirling, or Smith. Walker distinguishes it from hypotyposis by pointing out that when an author uses hypotyposis he "only describes" unusual creations, but when he uses prosopographia he actually "sees the object or transaction" (p. 191). Because it is such a dramatic device,
Walker feels that it is much more suitable in poetry than in prose (p. 191). In light of the Romantics' interest in the supernatural, it is important to note that Blackwall, one of the earliest of the eighteenth-century rhetoricians, sees prosopographia as an established literary technique which is used to reveal the poet's excitement: "The Poet or Orator, upon these Occasions is so fully possess'd of, and vehemently intent upon his Subject, that he is really transported with those Passions which he would inspire his Readers or Hearers with; And by that Strength and noble Enthusiasm of Imagination, he is happily qualified to captivate their Affections. A commanding Genius can impress his own Images upon those he addresses; can move the inmost Springs of their Soul; and with a pleasing Power triumph over the whole Man" (pp. 246-47).

Blackwall also emphasizes the power of this figure to "raise Consternation and Terror" and to "move Pity" (p. 246).

What beck'ning ghost, along the moonlight shade,
Invites my step, and points to yonder glade?
'Tis she!--but why that bleeding bosom gor'd,
Why dimly gleams the visionary sword?
O ever beauteous, ever friendly! tell,
Is it, in heav'n, a crime to love too well?
To bear too tender, or too firm a heart,
To act a Lover's, or a Roman's part?
Is there no bright reversion in the sky,
For those who greatly think, or bravely die?
(Pope, "Elegy to the Memory of an Unfortunate Lady," 11. 1-10)

The next five chapters of this study will examine the role of these rhetorical patterns and devices in the poetry of Coleridge, Wordsworth, Byron, Shelley, and Keats.
NOTES

1. The association of rhetoric and poetry was not original with the Augustans, of course, because such associations had been made by Quintilian, Cicero, and a host of other authors before 1700. Discussion of this relationship may be found in George Kennedy's The Art of Rhetoric in the Roman World, 300 B.C.-A.D. 300 (Princeton: Princeton Univ. Press, 1972), espec. pp. 384-87, and Donald C. Bryant's "Aspects of the Rhetorical Tradition--II," Quarterly Journal of Speech, 36 (1950), 326-32.


4. Ibid., II, 34-35.


6. Ibid., pp. xlix-l.


10. Ibid.


16. For example, Gibbons cites passages from Virgil, Homer, Ovid, Horace, Juvenal, Pindar and others; Ward cites Virgil and Ovid; Lawson cites Virgil, Horace, and Juvenal.

17. For discussion of relationship between primitive origins and natural emotions see Chapter III, pp. 63-69 of this study.


19. Ibid., p. 133.


22. Blair, II, 323.


24. Ibid., pp. 51-52.


26. Ibid., II, 326.

27. Ibid., II, 339.


31. Ibid., p. 327.
Subsequent references to these works will be incorporated into the text with appropriate volume and page identification. See Appendix A for a brief glossary of these figures.
Examples of rhetorical figures will be taken from eighteenth-century rhetorics identified in the text and from the following works:

CHAPTER V

RHETORICAL FIGURES IN THE POETRY OF COLERIDGE

I. Role of Figures Throughout the Poetry

The charm of Coleridge's imaginative vision has so captured the interest of critics that little attention has been given to the role of stylistic devices in his poetry. Such lack of attention may be interpreted as a tribute to the skill with which the poet rendered rhetorical elements unobtrusive, or it may simply reflect the overwhelming popular interest in the philosophy or even the personality of Coleridge. For whatever reason the role of rhetorical figures in Coleridge's poetry has been relatively ignored, it may be safely assumed that the poet, a product of a traditional eighteenth-century education, first at his father's grammar school, then at Christ's Hospital, and finally at Jesus College, Cambridge, did receive training in the use of classical poetic devices. He himself testifies in Biographia Literaria that the Rev. James Bowyer, headmaster at Christ's Hospital, always stressed the importance of structure in creative writing: "I learnt from him, that Poetry, even that of the loftiest and, seemingly, that of the wildest odes,
had a logic of its own, as severe as that of science; and more difficult, because more subtle, more complex and dependent on more, and more fugitive causes. In the truly great poets, he would say, there is a reason assignable, not only for every word, but for the position of every Word. . . ."4

It is with the position of words, or rhetorical figures in eighteenth-century terms, that this study is concerned. In order to assess the importance of these devices, and of the figures of thought, in Coleridge's poetry an over-view of their function in his works will be presented, followed by an examination of the role of these devices in "This Lime-Tree Bower, My Prison," "Frost at Midnight," "The Rime of the Ancient Mariner," "Dejection: An Ode," and "Youth and Age."

Rhetorical figures in Coleridge's poems unify thoughts, express emotional reactions, and emphasize important ideas or symbols. In some cases, figures even seem to reflect certain characteristic habits of Coleridge's mind. Antimetabole, for example, often seems to be used by the poet as a stylistic representation of his interest in what R. H. Fogle, among others, has labeled "the organizing principle of Coleridge's psychology," namely, the "reconciliation of opposites."5 This figure, in which the first half of a statement is reversed to form the second part, not only creates a self-contained unity, but also evokes a paradox in its very form, since the same words are used to mean
different or even contradictory things. Coleridge's most striking, and most touching, use of antimetabole to present reconciled opposites is seen in line 6 of his "Epitaph" when he asks his fellow Christians to pray that death will give him life:

STOP, Christian passer-by! --Stop, child of God, And read with gentle breast. Beneath this sod A poet lies, or that which once seem'd he, O, lift one thought in prayer for S.T.C.; That he who many a year with toil of breath Found death in life, may here find life in death! Mercy for praise--to be forgiven for fame He ask'd, and hoped, through Christ. Do thou the same! 6

(II. 1-8)

Here antimetabole enables Coleridge to express succinctly the paradox of life (eternal) gained by death (temporal). Opposites are not as neatly reconciled in other works, such as "The Good, Great Man," where a tone of complaint appears about life's injustices. Here, the lack of a positive relationship between good behavior and earthly rewards is protested when the poet questions "If any man obtain that which he merits / Or any merit that which he obtains" (II. 4-5). The reply in the next part of the poem, structured around a series of questions (erotesis), and sounding similar to Pope's Essay on Man with its appeal to reason, does not sound as heartfelt as the complaint. A plaintive note is also heard in the lines "Why was I made for Love and Love denied to me?" ("The Blossoming of the Solitary Date Tree," I. 78) and in "Yet still thou haunt'st me; and though well I see, / She is not thou, and only thou art she" ("Constancy to an Ideal Object," II. 11-12).
Coleridge does not limit his use of antimetabole to lines expressing complaint or even to those in which opposing ideas are considered. He uses it in "The Eolian Harp" to convey another important idea in his thinking, the unity of created beings, a state achieved by an awareness of harmony inherent in all of God's creations:

O! the one Life within us and abroad,
which meets all motion and becomes its soul,
A light in sound, a sound-like power in light,
Rhythm in all thought, and joyance everywhere.
(11. 26-29)

Here sound and light, two elements perceived through our sensory system, are joined in an intuitively whole relationship. Antimetabole is also employed simply to provide structural, stylistic props for the movement of the verse. The following repetitions, arranged in an informal, antimetabolic structure, serve to direct the audience's attention to a particular word or phrase:

He fain would frame a prayer within his breast,
Would fain entreat for some sweet breath of healing
("The Visionary Hope," 11. 2-3)

Flowers are lovely; Love is flower-like;
("Youth and Age," 1. 18)

With open eyes (ah woe is me!)
Asleep, and dreaming fearfully,
Fearfully dreaming . . .
("Christabel, 11. 292-94)

In "A Character," antimetabole adds a comic touch to the verse in two places:

The self-same things had said and writ,
Had Pitt been Fox, and Fox been Pitt;
(11. 55-56)
He lived unhonour'd and unfriend'd
With scarce a penny in his pocket;--
Nay--tho' he hid it from the many--
With scarce a pocket for his penny!
(11. 86-89)

On occasion it appears that Coleridge's fondness for antimetabole betrays him and the paradox he evidently sought to express falls flat, largely because it does not make sense. In "Alice du Clos" for example, Coleridge's view of the relationship between names and love is confusing: "That names do seldom meet with Love, / Yet Love wants courage without a Name" (11. 111-12). An earlier version of these lines created before the composition of "Alice du Clos," is equally confusing: "Names do not always meet with Love, / And love wants courage without a name" (Works, p. 494). Except for such slips, no doubt caused by the author's fondness for rhetorical sallies, the appearance of antimetabole in Coleridge's poetry suggests both the strength of his fondness for paradox and the validity of the eighteenth-century notion that some figures come naturally to human speech when certain types of ideas are being discussed—in Coleridge's case, antimetabole and the reconciliation of opposites.

In order to provide a smooth transition from one idea to another without interrupting the movement of his verse, Coleridge rather routinely relies on anadiplosis. Three examples of this use of anadiplosis may be seen in "To William Wordsworth" when he uses the figure to introduce a new idea:
... thy work
Makes audible a linked lay of Truth,
Of Truth profound a sweet continuous lay,
(11. 57-59)

And fears self-willed, that shunned the eye of Hope;
And Hope that scarce would know itself from Fear;
(11. 67-68)

I sate, my being blended with one thought
(Thought was it? or aspiration? or resolve?)
(11. 109-10)

The repetition of "of Truth" in lines 57-59 provides a link between the idea of Wordsworth's poetic immortality and the idea that Wordsworth's poems are natural creations. "Hope" in line 67 becomes a force in its own right in line 68, instead of just an ideal mental state desired by the poet.8

A fresh idea is again introduced through a combination of anadiplosis and aporia in line 110 when the identity of the "thought" mentioned in line 109 is pondered.

In addition to its function as a transition-device, anadiplosis also serves to duplicate the speech of one who feels that certain words in his sentence are more important than others:

GOD! let the torrents, like a shout of nations,
Answer! and let the ice-plains echo, GOD!
GOD! sing ye meadow-streams with gladsome voice!
("Hymn Before Sunrise," 11. 58-60)

... like a vapoury cloud,
To rise before me--Rise, O ever rise,
Rise like a cloud of incense from the Earth!
("Hymn Before Sunrise," 11. 78-80)

The little cloud--it floats away,
Away it goes; away so soon!
("Lewti," 11. 28-29)
To plunder'd Want's half-shelter'd hovel go,
Go, and some hunger-bitten infant hear
("Addressed to a Young Man of Fortune," 11. 3-4)

A different pattern of repetition, this time furnished by epizeuxis, also functions in Coleridge's verse to create a seemingly spontaneous pause in the argument of the poem—producing an impression that the artist is recording a normal conversation with its starts and stops. In "The Eolian Harp" the poet writes of how

... soothing sweet it is
To sit beside our Cot, our Cot O'ergrown
With white-flower'd Jasmin, and the broad-leav'd Myrtle,
(11. 2-4)

In "The Pains of Sleep" epizeuxis is used to emphasize the poet's feeling that he is capable of responding with love to those that love him: "To be beloved is all I need, / And whom I love, I love indeed" (11. 51-52). Sometimes this device merely intensifies the audience's impression that the poet is describing something with personal enthusiasm and zest, as in these lines describing birds:

Their bright, bright eyes, their eyes both bright and full,
Glistening, while many a glow-worm in the shade
Lights up her love-torch.
("The Nightingale," 11. 67-69)

Another figure employed primarily to unify Coleridge's poems is anaphora. Appearing frequently, its function is usually to tie related ideas or descriptions together. Often, as may be seen in the lines below, it is used in conjunction with isocolon:
Again she saw that bosom old,
Again she felt that bosom cold
("Christabel," Pt. 1, 11. 457-58)

And when thou lovest thy pale orb to shroud
Behind the gather'd blackness lost on high;
And when thou dartest from the wind-rent cloud
Thy placid lightning o'er the awaken'd sky
("Sonnet: To the Autumnal Moon," 11. 5-8)

And oft with gentle hand I give thee bread,
And clap thy ragged coat, and pat thy head
("To a Young Ass," 11. 3-4)

O beauteous birds! methinks ye measure
Your movements to some heavenly tune!
O beauteous birds! 'tis such a pleasure
To see you move beneath the moon,
("Lewti," 11. 59-62)

And sank in tumult to a lifeless ocean:
And 'mid this tumult Kubla heard from far
Ancestral voices prophesying war!
("Kubla Kahn," 11. 28-30)

In "Fears in Solitude" the repetition runs for several lines, a pattern common when Coleridge wished to list a series of items, in this case the benefits that he had gained from living in Britain and seeing her beautiful lakes, mountains, seas, and dales:

How shouldst thou prove aught else but dear and holy
To me, who...

......
Have drunk in all my intellectual life,
All sweet sensations, all enobling thoughts,
All adoration of the God in nature,
All lovely and all honourable things,
(11, 183-89)

Epistrophe, anaphora's opposite, is used as a unifying device. If often appears in Coleridge's ballads as, for example, "Christabel":
'Tis the middle of the night by the castle clock,  
And the owls have awakened the crowing cock;  
Tu--whit!--Tu--Whoo!  
And hark, again! the crowing cock  
(Pt. I, 11. 1-4)

The repetition of the words "mind" and "kind" to conclude several stanzas of "Lewti" also forms an extended pattern of epistrophe commonly seen in ballads:

Image of Lewti! from my mind  
Depart; for Lewti is not kind.  
(11. 13-14)

Nay, treacherous image! leave my mind,  
If Lewti never will be kind.  
(11. 26-27)

Nay, treacherous image! leave my mind—  
And yet, thou didst not look unkind.  
(11. 40-41)

Nay, treacherous image! leave my mind—  
For Lewti never will be kind.  
(11. 51-52)

Soothe, gentle image! soothe my mind!  
To-morrow Lewti may be kind.  
(11. 82-83)

Less frequently, this pattern appears in other types of verse. The repetition of "in vain" in "To William Wordsworth" uses epistrophe to communicate the poet's depression and sense of loss when he thinks about his life: "Sense of past Youth, and Manhood come in vain, / And Genius given, and Knowledge won in vain" (11. 69-70).

Coleridge creates an atmosphere of self-containment when he uses epanalepsis. In "Phantom" he gives the concluding lines a mysterious air when the sense seems to turn back into
itself in a circular pattern: "She, she herself, and only she, / Shone through her body visibly" (11. 7-8). A kindred effect is seen in "Christabel" when "she" is repeated: "She kneels beneath the huge oak tree, / And in silence prayeth she" (Pt. I, 11. 35-36). A cheerful mood, as in "The Nightingale," may also be expressed by epanalepsis. In this poem the repetition of "farewell" suggests the parting sounds when friends linger before leaving after a pleasant visit: "Farewell, O Warbler! till to-morrow eve, / And you, my friends! farewell, a short farewell!" (11. 87-88). An example of epanalepsis extended occurs in "Fears in Solitude" with the repetition of "My God":

My God! it is a melancholy thing  
For such a man, who would full fain preserve  
His soul in calmness, yet perforce must feel  
For all his human brethren—O my God!  
(11. 29-32)

Place, one of the simplest forms of repetition, frequently serves to stress key words or images in Coleridge's work. When he describes the Hill of Knowledge in "To a Young Friend," Coleridge returns to the word "hill" each time he portrays a new aspect of the envisioned scene:

Thus rudely vers'd in allegoric lore,  
The Hill of Knowledge I essayed to trace;  
That verdurous hill with many a resting-place,  
And many a stream, whose warbling waters pour  
To glad, and fertilise the subject plains;  
That hill with secret springs, and nooks untrod,

O meek retiring spirit! we will climb,  
Cheering and cheered, this lovely hill sublime;  
(11. 49-62)
A like emphasis is effected by the repetition of "nature" and "fame" in "The Nightingale":

And of his fame forgetful! so his fame
Should share in Nature's immortality,
A venerable thing! and so his song
Should make all Nature lovelier, and itself
Be loved like Nature! . . .

(11. 30-34)

Coleridge also compresses such repetitions into only a line or two to point up important descriptive words:

And sigh'd, and said, it was a Blessed Place.
And we were bless'd . . .

. . . . . . . . . . . . . . . . . . . . . .
Oh! what a goodly scene! Here the bleak mount,
The bare bleak mountain speckled thin with sheep;
("Reflections on Having Left a Place of Retirement," 11. 17-30)

In "France: An Ode" Coleridge uses place to duplicate the stately, but emotional tone heard in impassioned orations:

Forgive me, Freedom! O forgive those dreams!
I hear thy voice, I hear thy loud lament,
From bleak Helvetia's icy caverns sent--
I hear thy groans upon her blood-stained streams!

(11. 64-67)

In some poems place unifies a list of disparate entities describing a single object, such as, in the lines below, a peaceful night scene:

No cloud, no relique of the sunken day
Distinguishes the West, no long thin slip
Of sullen light, no obscure trembling hues.
("The Nightingale," 11. 1-3)

Finally, it should be noted that place often simply contributes to the music of the verse, as it does in the playful "Answer
to a Child's Question" when a bird's song is explained by a father (Coleridge) who tells his son, 'That he sings, and he sings; and for ever sings he--' 'I love my Love, and my Love loves me!" (11. 9-10).

Asyndeton and polysyndeton, like ploce, appear frequently in Coleridge's verse. They play a minor role, rarely, if ever, being used in a manner that might be seen as spectacular, which contributes subtly to the mood or tone of a poem. In the first lines given below, polysyndeton seems to describe the leisurely progress of the poet's observing eye as he gazes at the vista before him. In the second set of lines the figure adds individual significance to each object of love named:

Now winding bright and full, with naked banks;
And seats, and lawns, the Abbey, and the wood,
And cots, and hamlets, and faint city-spire;
The Channel there, the Islands and white sails,
Dim coasts, and cloud-like hills, and shoreless Oceans--
("Reflections on Having Left a Place of Retirement," 11. 33-37)

Fair cyphers else: fair, but of import vague
Or unconcerning, where the heart not finds
History or prophecy of friend, or child,
Or gentle maid, our first and early love,
Or father, or the venerable name
Of our adored country! ...
("Lines Written in the Album at Elbingerode," 11. 19-24)

Asyndeton, on the other hand, is used to suggest the rush of life, as in the lines below:

Is very life by consciousness unbounded?
And all the thoughts, pains, joys of mortal breath,
A war-embrace of wrestling life and death?
("What Is Life?" 11. 6-8)
The pressure of corrupting temptations and institutions surrounding the political man is suggested through the use of asyndeton:

. . . Meanwhile, at home,
All individual dignity and power
Engulfed in Courts, Committees, Institutions,
Associations and Societies,
A vain, speech-mouthing, speech-reporting Guild,
One Benefit-Club for mutual flattery,
("Fears in Solitude," 11. 53-58)

Unity, often created by the mutual dependence of two states or conditions, is consistently described through the agency of polyptoton. In "To William Wordsworth," for example, Coleridge theorizes that Wordsworth's ability to lend strength exists because he is himself strong: "... O Friend! my comforter and guide! / Strong in thyself, and powerful to give strength!" (11. 102-03). In a like manner, his brother George may give blessings to others because he himself is blest: "... Be your days / Holy, and blest and blessing may ye live!" ("To the Rev. George Coleridge," 11. 13-14). This logical pattern of condition-result may also be seen in the lines below, where a tranquil state produces the condition necessary for one to contemplate tranquility itself; where the hearer must be ready to hear; and, turning Coleridge's irony from its negative cast to a positive one, where those who seek the wretched can help them:
And tranquil muse upon tranquillity
("The Eolian Harp," 1. 38)

... then only heard
When the Soul seeks to hear...
("Reflections on Having Left a Place of Retirement," 11. 24-25)

The sluggard Pity's vision-weaving tribe!
Who sigh for Wretchedness, yet shun the Wretched
("Reflections on Having Left a Place of Retirement," 11. 56-57)

This figure may also describe the characteristics of some abstractions as in "Most bitter truth, but without bitterness" ("Fears in Solitude," 1. 155).

Although Coleridge does not frequently rely on auxesis, he uses it effectively in "To William Wordsworth," when he describes the impact upon his spirits of hearing Wordsworth's poetry:

Ah! as I listened with a heart forlorn,
The pulses of my being beat anew:
And even as Life returns upon the drowned,
Life's joy rekindling roused a throng of pains--
Keen pangs of Love, awakening as a babe
Turbulent, with an outcry in the heart;
And fears self-willed, that shunned the eye of Hope;
And Hope that scarce would know itself from Fear.
(11. 61-68)

First life came to him, then life's joy, which brought pain, but the pain awoke him, as did the fears which were also associated with his hope. Stated thus, in prose, much of the cause-effect relationship is lost, but through auxesis, the organic relationship between love, pain, hope, and fear is brought out. Auxesis, like the other figures discussed to this point, may be considered a figure of words because the impact
of the device depends on the placing of particular words or ideas. The figures of thought were also used with skill by Coleridge, and their role will be examined next.

Just as the figures of words appear in Coleridge's verse as consistently employed stylistic devices, so the figures of thought also play an integral part in the poet's works. Many of these figures are employed as they might be in public discourses, such as speeches or sermons, intended to persuade the audience, but their didactic intent is disguised, or at least muted, by prosodic techniques. Other figures of thought, such as hypotyposis or prosopographia, serve more to give pleasure to the audience by revealing the richness of the poet's imagination than to present or inculcate moral or religious instruction.

Ecphonesis, anacoenosis, and apostrophe, figures which usually show simple emotion or mimic passionate outbursts, are found throughout Coleridge's works, even in his "conversation poems," which are generally considered less traditional in form than his other verse. These three devices seem to be used in an attempt to induce the audience to share the poet's emotional response to a situation. Ecphonesis, for example, is a versatile figure in Coleridge's hands. He uses it to express exaltation--"O! the one Life within us and abroad" ("The Eolian Harp," 1. 26); pleasure--"OH! what a goodly
scene! . . ." ("Reflections on Having Left a Place of Retirement," 1. 29); dissatisfaction-- "... sweet Abode! / Ah!--had none greater! And that all had such!" ("Reflections on Having Left a Place of Retirement," 11. 68-69); terror--"Alas, alas! said Geraldine" and "O sorrow and Shame! . . ." ("Christabel," Pt. I. 1. 141, 1. 296); personal distress--"Ah! suffering to the height of what was suffered" ("The Destiny of Nations," 1. 253); and even wonder--"But oh! that deep romantic chasm . . ." ("Kubla Khan," 1. 12).

Anacoenosis and apostrophe also appear often in Coleridge's verse. These figures are similar because they both mimic an outcry and an appeal, but anacoenosis may either be an appeal from one in distress or an attempt to win one's audience to a cause. In "Christabel," the poet uses anacoenosis to appeal to holy beings as he attempts to set a mood of evil and foreboding so that the audience will become involved with the young maiden's plight: "Jesu, Maria, shield her well! (Pt. I. 1. 54), "Mary mother, save me now" (Pt. I 1. 69), and "O shield her! shield sweet Christabel!" (Pt. I 1. 254). The appeal may be quiet and subtle, unlike the frantic cries in "Christabel." In "The Nightingale" Coleridge employs anacoenosis to persuade Wordsworth and his sister that their representations of nature are the proper ones, and that they must avoid writing the common "poetical" verses about the natural world popular in their day:
My Friend, and thou, our Sister! we have learnt
A different lore: we may not thus profane
Nature's sweet voices. ... (11. 40-42)

A formal, more oratorical use of this device may be seen in
"France: An Ode" when the poet appeals to "everything that
is and will be free!" (1. 18) to witness his great devotion
to liberty:

Ye Clouds! that far above me float and pause,
    Whose pathless march no mortal may controul!
Ye Ocean-Waves! that, wheresoe'er ye roll,
    Yield homage only to eternal laws!
Ye Woods! ...
    ... ...
O ye loud Waves! and O ye Forests high!
And O ye Clouds that far above me soared!
Thou rising Sun! thou blue rejoicing Sky!
    Yea, everything that is and will be free!
Bear witness for me, wheresoe'er ye be,
    With what deep worship I have still adored
    The spirit of divinest Liberty.
(11. 1-21)

The same mode of address is relied upon in "Fears in Solitude"
when Coleridge appeals to his fellow Englishmen (11. 41, 49,
124, and 154), to Britain (11. 176, 182, 193, and 194), and
to God (11. 29, 32, and 130).

Apostrophe, one of the simplest figures of thought, is
found in Coleridge's poetry as he appeals to various entities.
Sometimes he hails God with a prayer: "Speed it, O Father!
Let thy Kingdom come!" ("Reflections on Having Left a Place
of Retirement," 1. 71). At other times, he speaks to the
moon---"Mild Splendour of the various-vested Night!/Mother of
wildly-working visions! hail! ("Sonnet to the Autumnal Moon,"
11. 1-2); or strangers--"... Stranger, these impulses / Blame thou not lightly. ..." ("Lines Written in the Album at Elbingerode," 11. 33-34); or ladies--"But 0, dear Anne! when midnight wind careers" ("Lines Composed in a Concert-Room," 1. 29); and "My pensive Sara! ..." ("The Eolian Harp," 1. 1). That Coleridge found it necessary to frequently resort to apostrophe in addressing others suggests that the poet wrote with a constant sensitivity to the problem of communicating with an audience. His poetry was not just an offshoot of a tormented imagination.

A figure of thought may appear as a continuing motif throughout Coleridge's verses. Erotesis, for example, in the first part of "Christabel," sets a mood of anticipation and foreboding of the evil to come as question after question intrudes upon the action of the poem.9 The poet asks a series of questions designed to instill doubts of the maiden's safety while she wanders alone in the midnight forest:

Is the night chilly and dark?
The night is chilly, but not dark.
(11. 14-15)

What makes her in the wood so late,
A furlong from the castle gate?
She had dreams all yesternight
(11. 25-27)

Is it the wind that moaneth bleak?
There is not wind enough in the air
To move away the ringlet curl
From the lovely lady's cheek
(11. 44-47)
She folded her arms beneath her cloak,  
And stole to the other side of the oak.  
What sees she there?

There she sees a damsel bright,  
(11. 55-58)

And what can ail the mastiff bitch?  
Perhaps it is the owlet's scritch:  
For what can ail the mastiff bitch?  
(11. 149-53)

Alas! what ails poor Geraldine?  
Why stares she with unsettled eye?  
Can she the bodiless dead espy?  
And why with hollow voice cries she,  
"Off, woman, off! this hour is mine--  
Though thou her guardian spirit be,  
Off, woman, off! 'tis given to me."  
(11. 207-13)

O sorrow and shame! Can this be she,  
The lady, who knelt at the old oak tree?  
(11. 296-97)

What if she knew her mother near?  
(1. 328)

The same questioning continues in part two, contributing to  
the terror and suspense, and sometimes melodrama, of the  
piece (see Part II, 11. 455-56, 621-22).  

Evocation of imaginative vision, and sometimes of terror,  
embodied in the use of prosopographia dominates whole works  
of Coleridge, especially the poems often considered his best,  

Hypotyposis may also be seen in large sections of other works,  
especially those which have extensive descriptive passages,  
such as "Lines Written in the Album at Elbingerode," "The
Picture, or the Lover's Resolution," and "To a Young Friend, on His Proposing to Domesticate with the Author."

Coleridge occasionally pointed up the moral of a work through the agency of epiphonema, often sounding like advice given in a sermon, at the conclusion of stanzas or whole poems. His use of this device seems closely tied to an urge to inspire or aid others:

Be sad! be glad! be neither! seek, or shun! 
Thou hast no reason why! Thou canst have none; 
Thy being's being is contradiction. 
("Human Life on the Denial of Immortality," 11. 27-29)

Work without Hope draws nectar in a sieve, 
And Hope without an object cannot live. 
("Work Without Hope," 11. 13-14)

Ignore thyself, and strive to know thy God! 
("Self-Knowledge," 1. 10)

In "Quae Nocent Docent," the final stanza is a collection of moralizing precepts:

'Tis vain to wish, for Time has ta'en his flight-- 
For follies past be ceas'd the fruitless tears: 
Let follies past to future care incite. 
Averse maturer judgments to obey 
Youth owns, with pleasure owns, the Passion's sway, 
But sage Experience only comes with years. 
(11. 13-18)

In the youthfully excessive "On Receiving an Account that his Only Sister's Death was Inevitable," he concludes "Better to die, than live and not be lov'd!" (1. 14). He urges a friend who is repelled by the world's evils, "Know (and the truth shall kindle thy young mind) / What Nature makes thee mourn,
she bids thee heal!" ("Addressed to a Young Man of Fortune," 11. 12-13). Epiphonema also appears in Coleridge's better-known works, such as "This Lime-Tree Bower My Prison," "Dejection," and "The Ancient Mariner," but they will be discussed more fully in the second section of this chapter.

Three figures of thought that are perhaps more commonly associated with oratory than with poetry because they involve argumentative strategy are aporia, aposiopesis, and epanorthosis. Coleridge utilizes all three devices in his works. Epanorthosis, for example, is used to forestall objections to poetic assertions or to emphasize that the poet's view is a new one. In "The Nightingale," the poet argues that it is not nature that is sad, but only sad men who perceive her to be so: "A melancholy bird? Oh! idle thought! / In Nature there is nothing melancholy" (11. 14-15). In "The Blossoming of the Solitary Date-Tree," epanorthosis is used to defend nature's reputation:

... O dare I accuse
My earthly lot as guilty of my spleen,
Or call my destiny niggard! O no! no!
It is her largeness, and her overflow,
Which being incomplete, disquieteth me so!
(11. 53-57)

Aporia, unlike epanorthosis, is under no obligation to answer or correct a question. It merely expresses doubt, as when Coleridge questions his reaction to his friend's "Ode on Intimations of Immortality": "I sate, my being blended in one thought / (Thought was it? or aspiration? or resolve?)"
("To William Wordsworth," 11. 109-10). Doubt is shown in "The Good, Great Man" when the poet wonders about the worth of virtue. Even though the second stanza of this poem concludes that virtue is its own reward, the doubt cast by the initial question remains. Aposiopesis appears when statements are left unfinished. In "To William Wordsworth," a gloomy catalogue of funeral plans is interrupted by an abrupt "That way no more! . . ." (1. 76). In "Reflections on Having Left a Place of Retirement," Coleridge breaks off a wish that all might have peaceful, comfortable homes with a realistic note: "... And that all had such! / It might be so--but the time is not yet" (11. 69-70). A more personal account of baby Hartley's tears is broken off in "The Nightingale" when the poet moves back to the main idea of the poem:

While his fair eyes, that swam with undropped tears,  
Did glitter in the yellow moon-beam! Well!--
It is a father's tale: But if that Heaven  
Should give me life, his childhood shall grow up  
Familiar with these songs, that with the night  
He may associate joy.-- . . .
(11. 104-09)

Perhaps the best-known aposiopesis in Coleridge's works appears in "Christabel":

Behold! her bosom and half her side--  
A sight to dream of, not to tell!  
O shield her! shield sweet Christabel!  
(Pt. I, 11. 252-54)

Posterity will be forever tantalized about just what the lady Christabel saw when her visitor disrobed.
II. The Role of Figures in Selected Poems

While it should be clear by now that Coleridge had a firm command of the use of rhetorical figures and that they may be found throughout his works, it remains to be shown how an understanding of the art of individual poems may be enhanced by attention to these devices. I have refrained from discussing several of Coleridge's poems before now so that the effect of figures in several different types of poetry might be considered. These poems—"This Lime-Tree Bower My Prison," "Frost at Midnight," "The Rime of the Ancient Mariner," "Dejection," and "Youth and Age"—were chosen because they represent diverse styles and are thought to be among Coleridge's finest poetic efforts.10

"It was only in 1797," wrote A. Gérard, "with 'This Lime-Tree Bower My Prison,' that Coleridge achieved the perfect blending of feeling and thought, imagery and structure, for which he was obviously groping."11 This poem, considered by Gérard and other recent critics to be one of Coleridge's masterpieces,12 relies on a formal structure which is frequently supported by rhetorical figures. The casual mood of the opening lines of "This Lime-Tree Bower My Prison," serves to disarm the reader and to disguise the presence of the less conversational passages to follow:
Well, they are gone, and here must I remain,
This lime-tree bower my prison! I have lost
Beauties and feelings, such as would have been
Most sweet to my remembrance even when age
Had dimm'd mine eyes to blindness! . . .
(11. 1-5)

Only the "I" in line one seems to deviate from normal syntactical patterning. Lines 6-19, however, which describe the dark scene in the dell, are unified by several rhetorical devices. Coleridge carries "roaring dell" from line 9 to introduce in line 10 a description of the steep valley's gloomy beauties. Ploce is again used in lines 12 and 13 with the repetition of "ash":

. . . They, meanwhile,
Friends, whom I never more may meet again,
On springy heath, along the hill-top edge,
Wander in gladness, and wind down, perchance,
To that still roaring dell, of which I told;
The roaring dell, o'erwooded, narrow, deep,
And only speckled by the mid-day sun;
Where its slim trunk the ash from rock to rock
Flings arching like a bridge;--that branchless ash,
Unsunn'd and damp, whose few poor yellow leaves
Ne'er tremble in the gale, yet tremble still
Fann'd by the water-fall! and there my friends
Behold the dark green file of long lank weeds,
That all at once (a most fantastic sight!)
Still nod and drip beneath the dripping edge
Of the blue clay-stone.
(11. 5-19)

The asyndeton in "o'erwooded, narrow, deep," (1. 10) allows a rush of scenic impressions. The movement of the leaves is emphasized by the repetition of "tremble" in line 15. In much the same manner, polyptoton in line 19 with "drip" and "dripping" describes the fall of the water. In this stanza and the following one Coleridge relies on simple repetitions
to focus the poem on the movements of his friends and on what he imagines that they are seeing. The repetition of "friends" itself often serves this purpose. Line 20 picks up "friends," which has already been used in lines 6 and 16 and which will be seen again in line 37. In addition, Coleridge also refers frequently to one special friend, Charles Lamb, as "gentle-hearted Charles" (lines 28, 68, and 75). Thus, by frequent mention of Lamb, Coleridge constantly focuses upon a central, unifying topic.

When the scene of the poem moves from the roaring dell to the broad meadows and the "wide landscape" (l. 40), the types of figures also change. In the presentation of the scene they now see, polysyndeton--not asyndeton (as was used in line 23)--describes their view. Also, now that the hikers have come up from the dell the vastness of the sky is shown by the repetition of "wide" (epizeuxis):

Now, my friends emerge
Beneath the wide wide Heaven--and view again
The many-steepled tract magnificent
Of hilly fields and meadows, and the sea,
With some fair bark, perhaps, whose sails light up
The slip of smooth clear blue betwixt two Isles
Of purple shadow! . . .
(l. 20-26)

In line 26 ecphonesis (with "Yes!") introduces a brief digression as Coleridge imagines Lamb's personal reasons for enjoying the scene. The repetition of "thou" in lines 27 and 28 enables the poet to return to his subject after his conversational digression ("In gladness all, but thou, methinks, most
glad / My gentle-hearted Charles") before he evokes the harsh city scene:

... for thou hast pined  
And hunger'd after Nature, many a year,  
In the great City pent, winning thy way  
With sad yet patient soul, through evil and pain  
And strange calamity! ... 

(11. 28-32)

The pattern created by "gladness" and "glad" in line 27, strictly speaking polyptoton, adds an epanaleptic touch to further describe the happiness of the visitors. Once more, in line 31 this time, Coleridge brings in ecphonesis to introduce a new element as he begins an extended address to nature (anacoenosis) in which he orders the sun, flowers, clouds, groves, and oceans to be their most lovely for his friends:

... Ah! slowly sink  
Behind the western ridge, thou glorious Sun!  
Shine in the slant beams of the sinking orb,  
Ye purple heath-flowers! richlier burn, ye clouds!  
Live in the yellow light, ye distant groves!  
And kindle, thou blue Ocean! ... 

(11. 32-37)

When Coleridge relates the manner in which he hopes Lamb will view the scene, he uses polyptoton as he repeats "stand" and "gaze" in altered forms to describe the unity of the experience the two friends will have shared once Lamb has looked where the poet looked:

... So my friend  
Struck with deep joy may stand, as I have stood,  
Silent with swimming sense; yea, gazing round  
On the wide landscape, gaze till all doth seem  
Less gross than bodily; and of such hues  
As veil the Almighty Spirit, when yet he makes  
Spirits perceive his presence. 

(11. 37-43)
Now, correcting his earlier self-pitying, melodramatic notion of irrevocable loss resulting from his inability to go on the walk, the poet discovers that

\[
\text{A delight} \\
\text{Comes sudden on my heart, and I am glad} \\
\text{As I myself were there! . . .} \\
\text{(11. 44-45)}
\]

In addition to this employment of epanorthosis, an increasingly expansive mood is created by the use of polysyndeton to describe the home-bound poet's observation of the miniature scene created by the foliage in his bower-prison:

\[
\ldots \text{Nor in this bower,} \\
\text{This little lime-tree bower, have I not mark'd} \\
\text{Much that has sooth'd me. Pale beneath the blaze} \\
\text{Hung the transparent foliage; and I watch'd} \\
\text{Some broad and sunny leaf, and lov'd to see} \\
\text{The shadow of the leaf and stem above} \\
\text{Dappling its sunshine! And that walnut-tree} \\
\text{Was richly ting'd, and a deep radiance lay} \\
\text{Full on the ancient ivy, which usurps} \\
\text{Those fronting elms, and now, with blackest mass} \\
\text{Makes their dark branches gleam a lighter hue} \\
\text{Through the late twilight: and though now the bat} \\
\text{Wheels silent by, and not a swallow twitters,} \\
\text{Yet still the solitary humble-bee} \\
\text{Sings in the bean-flower! . . .} \\
\text{(11. 45-49)}
\]

In lines 59-60 the first use of epiphonema appears as the poet promises that "... Henceforth I shall know/ That Nature ne'er deserts the wise and pure." He follows this promise with a tightly structured enlargement of his remark based on isocolon, anaphora, and ploce:
No plot so narrow, be but Nature there,
No waste so vacant, but may well employ
Each faculty of sense, and keep the heart
Awake to Love and Beauty! . . .

(11. 61-64)

The second moralizing statement appears in the next few lines as Coleridge's theory of vicarious joy is enhanced by the repetition of the word itself:

'Tis well to be bereft of promis'd good,
That we may lift the soul, and contemplate
With lively joy the joys we cannot share

(11. 65-67)

The concluding lines of the poem are introduced by anacoenosis in an appeal, not to Nature, but to "gentle-hearted Charles":

My gentle-hearted Charles! when the last rook
Beat its straight path along the dusky air
Homewards, I blest it! deeming its black wing
(Now a dim speck, now vanishing in light)
Had cross'd the mighty Orb's dilated glory,
While thou stood'st gazing; or, when all was still,
Flew creeking o'er thy head, and had a charm
For thee, my gentle-hearted Charles, to whom
No sound is dissonant which tells of Life.

(11. 68-76)

Many rhetorical figures support the closing passage: for example, anaphora and isocolon in line 71 describe the flight of the bird, and epiphonema provides the optimistic closing of line 76. Throughout the work, especially in lines 9-19, 21-26, and 32-36, hypotyposis is present as natural scenes are skillfully described.

"This Lime-Tree Bower My Prison," truly conversational in style--a simple, rambling anecdote at first glance--is
actually a carefully constructed poem, one which achieves unity through a logical time-ordered presentation of the scenes observed by the friends and through the poet's reconsideration of these scenes as the verse continues. The figures of rhetoric, while far from being the dominant force in the work, do contribute substantially, if subtly, to the beauty of the vision presented by Coleridge because they give him a means of emphasizing ideas and creating order and unity.

Coleridge's "Frost at Midnight" also contains figures of rhetoric which contribute to its overall impact. The structure of this poem has often been noted by critics such as Humphrey House, who claims that "what makes 'Frost at Midnight' an achieved artistic whole is the design, the organization, in the movement of the thought." Much of this movement of thought is created by the apt use of rhetorical figures to add to the atmosphere of meditative calm evoked by the thoughts and images of the poem. The most notable instance of repetition in the poem is that of "secret ministry" and "Frost" in lines 1 and 72. The effect of the repetition is to imitate through the shape of the poem the circle of associations that come to the speaker's mind as he moves from thoughts of home to past memories to wishes and back again to the peaceful home scene with which he began. The order of the words in the two lines also approaches the reconciling pattern of antithemabolite, whose importance in Coleridge's
thinking has already been noted: "The Frost performs its secret ministry" (1.1) and "Or if the secret ministry of the Frost" (1.72).

In the third line place imitates the owlet's cry:
"... The Owlet’s cry/Came loud--and hark, again! loud as before" (11.2-3). Place serves also to stress a mood when the poet describes the peaceful sleep of the inhabitants of his cottage by repeating the word "calm." The second mention of the word enables him to begin a new thought, this time to reveal (also using anaphora) how the peace, paradoxically, disturbs him. In the following lines he unifies his musings with epistrophe, making them resemble the words of one who is relaxing and enjoying the sound of his own voice as he muses before the fire:

'Tis calm indeed! so calm, that it disturbs
And vexes meditation with its strange
And extreme silentness. Sea, hill, and wood,
This populous village! Sea, and hill, and wood,
With all the numberless goings-on of life,
Inaudible as dreams!...

(11.8-13)

Polyptoton is used to extend the existence of the fluttering film on the grate (lines 15-16), an idea which is picked up again in line 26:

Only that film, which fluttered on the grate,
Still flutters there, the sole unquiet thing.
Methinks, its motion in this hush of nature
Gives it dim sympathies with me who live,
Making it a companionable form,
Whose puny flaps and freaks the idling Spirit
By its own moods interprets, every where
Echo or mirror seeking of itself,
And makes a toy of Thought.
But 0! how oft,
How oft, at school, with most believing mind,
Pensive, have I gazed upon the bars,
To watch that fluttering stranger! and as oft
With unclosed lids, already had I dreamt
Of my sweet birth-place, and the old church-tower,

(11. 15-28)

Observe that ecphonesis introduces the second stanza, which tells of the poet's schoolboy memories. The first lines of that section are also controlled by anadiplosis and epanalepsis with the three repetitions of "oft." After Coleridge describes the bells in lines 29-33, he returns to the word "dreamt," last used in line 27, to create an involuted, antimetabolic pattern of "sleep" and "dreams," which suggests the symbiotic relationship between such phenomena: "So gazed I, till the soothing things, I dreamt, / Lulled me to sleep, and sleep prolonged my dreams!" (11. 34-35).

The third stanza is unified by references to the "Dear Babe, that sleepest cradled by my side" in lines 44, 48, and 54. The life experiences that the child will have as he learns and travels are related by anaphora: "And think that thou shalt learn far other lore, / And in far other scenes! . . ." (11. 50-51). Once more Coleridge turns to a form of antimetabole when he describes the sights the child will see as he grows up:

But thou, my babe! shalt wander like a breeze
By lakes and sandy shores, beneath the crags
Of ancient mountain, and beneath the clouds
Which image in their bulk both lakes and shores
And mountain crags: so shalt thou see and hear
The lovely shapes and sounds intelligible
Of that eternal language, which thy God
Utters, who from eternity doth teach
Himself in all, and all things in himself.

(11. 54-62)
In line 62, antimetabole and epanalepsis seem to illustrate through their reciprocal form the notion of God as all in one, the first and last of all being.

The final stanza ends with the father’s blessing of his son and a note of quiet and peace. This effect is produced, in part, by the polyptotonic repetition of "Quietly" and "quiet":

Therefore all seasons shall be sweet to thee,
Whether the summer clothe the general earth
With greenness, or the redbreast sit and sing
Betwixt the tufts of snow on the bare branch
Of mossy apple-tree, while the nigh thatch
Smokes in the sun-thaw; whether the eave-drops fall
Heard only in the trances of the blast,
Or if the secret ministry of frost
Shall hang them up in silent icicles,
Quietly shining to the quiet Moon.

(11. 65-74)

While the thoughts and images in both "This Lime-Tree Bower My Prison" and "Frost at Midnight" are primarily responsible for the beauty of these conversation poems, the rhetorical figures do play an important role in the creation of the poem’s impact because they enable Coleridge to arrange the images he wishes to present without sacrificing an air of artless simplicity. The figures of thought, specifically, provide Coleridge with a method of introducing new topics without marring his sustained conversational tone. They also function within the body of the poem by providing graceful ways of repeating important ideas, either to impress images upon the listener’s memory or by enabling the author to
move logically from one notion to another.

The role played by the figures of rhetoric is much more obvious in Coleridge's "The Rime of the Ancient Mariner." Several articles have been devoted to an analysis of the use of repetitions in this poem,¹⁴ but the idea that these repetitions take the form of traditional rhetorical figures has not been explored. Actually, Coleridge draws upon many of the same devices he has used in the two poems just discussed, but modifies their use to suit the different atmosphere, a less realistic, more fantastic mood of "The Rime of the Ancient Mariner."

One of the most common rhetorical figures in this poem is created by a repetition of lines at irregular intervals in what may be labeled a form of epanaphora. These lines, repeated to bridge the movement of the ballad from one stanza to the next, create a brief refrain which is usually repeated only once before it is dropped. The plight of the wedding guest who is forced to listen to the wild-eyed sailor is heard twice: "He cannot choose but hear;" (1. 18), "Yet he cannot choose but hear;" (1. 38). "The Wedding Guest here beat his breast," (1. 31) is varied slightly two stanzas later with "The Wedding Guest he beat his breast," (1. 37). Other examples of paired, epanaphoric figures may be seen in lines 94 and 96, 93 and 99, 100 and 103, 106 and 110, 285 and 287, 321 and 323, 386 and 388, and 492 and 496.
A related pattern is created by ploce with a repetition of a single word within the space of one or two lines--lines which are often contingent. This may be seen when Coleridge repeats "curse" and "seven" to emphasize the Mariner's plight:

An orphan's curse would drag to hell
A spirit from on high;
But oh! more horrible than that
Is the curse in a dead man's eye!
Seven days, seven nights, I saw that curse,
And yet I could not die.

(11. 257-262)

Similarly, the loathsomeness of the seascape is intensified with the repetition of the word "slimy": "Yea, slimy things did crawl with legs/Upon the slimy sea" (11. 125-26). Other examples of this use of ploce may be observed in lines 84-86, 108, 115, 117-18, and 542-44.

Although, like ploce, anaphora involves repetition, it also affects the sound of a stanza by creating a sing-song effect:

The ice was all between.

The ice was here, the ice was there,
The ice was all around.

(11. 58-60)

Throughout Part Five, when the Mariner is beginning to receive aid from the fates, moving him towards his eventual redemption, the incidence of ploce increases. This intensification of ploce, sometimes with anaphora, suggests that these figures enabled the poet to describe new peace in the Mariner's life through the form of the stanzas themselves. The first of these verses relates how the corpse of the young man helps the sailor:
The body of my brother's son
Stood by me, knee to knee:
The body and I pulled at one rope,
But he said nought to me.

(11. 341-44)

Next, after the wedding guest is calmed and made to listen

to the rest of the tale, the Mariner continues with his
account, this time repeating "Sweet sounds," "around," "now,"
"noise," and "noon" from line to line and, sometimes, from
stanza to stanza. In this way the poet moves easily from the
heavenly sounds of music to the earthly sounds of the ship:

Sweet sounds rose slowly through their mouths,
And from their bodies passed.

Around, around, flew each sweet sound,
Then darted to the Sun;
Slowly the sounds came back again,
Now mixed, now one by one.

And now 'twas like all instruments,
Now like a lonely flute;
And now it is an angel's song,
That makes the heavens be mute.

It ceased; yet still the sails made on
A pleasant noise till noon,
A noise like of a hidden brook

Till noon we quietly sailed on,
Yet never a breeze did breathe:

(11. 352-374)

Several other figures of rhetoric, less frequently
relied on in "The Rime of the Ancient Mariner," are associated
with distinctive poetic effects. Anadiplosis, for example,
appears less frequently in this work than in the two conversation poems discussed previously, despite the ballad's greater length. Coleridge does use this figure when describing the hypnotic effect the sailor has on the wedding guest:

'Hold off! unhand me, grey-beard loon!'
Eftsoons his hand dropt he.

He holds him with his glittering eye--
(11. 11-13)

By carrying "he" over from one stanza to the next the poet unifies the action and keeps the fact of contact between the two men constant. An effect of intensity and compression is gained in lines 232-33 when anadiplosis is combined with epanalepsis and epizeuxis to describe the sailor's plight:

"Alone, alone, all, all, alone,/Alone on a wide wide sea."

Anadiplosis is used again shortly after the "alone" passage to provide a link between the statement given by the Ancient Mariner of his strange, enchanted existence and its visions:

And a thousand thousand slimy things
Lived on; and so did I.

I looked upon the rotting sea,
And drew my eyes away;
I looked upon the rotting deck,
And there the dead men lay.

I looked to heaven, and tried to pray;
(11. 238-44)

Note that the isocolon and anaphora involved in "I looked" in lines 240, 242, and 244 also serve to unify this passage.
Isocolon, alone or with other figures, is used by
Coleridge to create some of the most striking passages in
the Ancient Mariner's story. For example, isocolon and
epizeuxis order the sibilant sounds which describe the swift
passage of the ship in such a way that the listener can see
it moving:

Swiftly, swiftly flew the ship,
Yet she sailed softly too:
Sweetly, sweetly blew the breeze--
On me alone it blew.
(11. 460-63)

Isocolon also shapes the Ancient Mariner's advice to the
wedding guest:

Farewell, farewell! but this I tell
To thee, thou Wedding-Guest!
He prayeth well, who loveth well
Both man and bird and beast.

He prayeth best, who loveth best
All things both great and small;
For the dear God who loveth us,
He made and loveth all.
(11. 610-17)

As may be seen in the above lines, isocolon may be combined
effectively with ploce. The patterned repetition of "speck,"
"mist," and "shape" in the following passage describing the
appearance of the death ship exemplifies another powerful use
of the combination of isocolon and ploce:

At first it seemed a little speck,
And then it seemed a mist;
It moved and moved, and took at last
A certain shape, I wist.
A shape, a mist, a shape, I wist!
And still it neared and neared:
As if it dodged a water-sprite,
It plunged and tacked and veered.
(11. 149-56)

When Coleridge employs epanalepsis it is usually to emphasize a particular mood or action, as in these lines: "Down dropt the breeze, the sails dropt down," (1. 107); or "The rock shone bright, the kirk no less, / That stands above the rock!" (11. 476-77); or, "And all at once their breath drew in, / As they were drinking all" (11. 165-66). Epizeuxis regularly breaks out in the excited speeches of the characters: "See! see! (I cried) She tacks no more!" (1. 167); "The game is done! I've won! I've won!" (1. 197); "But tell me, tell me! speak again!" (1. 410); "Fly, brother, fly! more high, more high!" (1. 426); "I am a-feared--'Push on, push on!'" (1. 540); and "'O shrieve me, shrieve me, holy man!'" (1. 574).

Coleridge uses polysyndeton to create a mood of dignity and deliberate action. When the mariner's luck begins to change on Part Six, the second voice predicts "For slow and slow that ship will go, / When the Mariner's trance is abated!" (11. 428-29). Later, the good hermit "kneels at morn, and noon, and eve" (1. 519) in prayer. Finally, when the mariner describes his idea of the good life he speaks of everyone praying to God: "Old men, and babes, and loving friends / And youths and maidens gay!" (11. 608-09). This list is expanded in line 613 to include "man and bird and beast."
Ecphonesis is rarely seen in this work, despite the fact that the Ancient Mariner leads a highly dramatic life which might cause one to cry out frequently. He does exclaim "O Christ" (l. 487) and "Ah! well a-day!" (l. 139), but for the most part he seems to avoid exclamatory displays of emotion, although he does not avoid a statement of his suffering. Such restraint on Coleridge's part seems to indicate that he felt ecphonesis was more appropriate in frankly autobiographical expositions of his own emotions than in the feelings that he gave his imagined sailor. Perhaps for the same reason, apostrophe and anacoenosis are found only rarely in this work, despite Coleridge's fondness for them in many other poems.

One figure of thought which is used to advantage, though sparingly, is erotesis. In Part Three the Ancient Mariner uses this device to describe the horrible vision of the death ship as it hovers near:

Are those her sails that glance in the Sun,  
Like restless gossameres?  
Are those her ribs through which the Sun  
Did peer, as through a grate?  
And is that Woman all her crew?  
Is that a DEATH? and are there two?  
Is DEATH that woman's mate?

Her lips were red, her looks were free,  
Her locks were yellow as gold:  
Her skin was as white as leprosy,  
The Night-mare LIFE-IN-DEATH was she,  
Who thickens man's blood with cold.  

(11. 183-94)

At the conclusion of the poem a happier scene is described by questions when the sailor nears his homeland:
Antimetabole, a figure often seen in Coleridge's more didactic works, is almost completely absent in this tale. It is used to describe the suffering mariner's view--"For the sky and the sea, and the sea and the sky" (1. 250), but its purpose here seems merely to provide a sing-song, rocking beat.

Thus it may be concluded that "The Rime of the Ancient Mariner," while imitating the popular ballad form, does contain many instances of rhetorical figures constructed along traditional lines, yet employed in highly distinctive manner. Coleridge uses rhetorical figures in another common literary form, the ode, to create an emotional, yet logical statement of his personal beliefs.

"Dejection: An Ode" has been selected for analysis because, while it is quite formal in structure, it is not, as is "France: An Ode" or "Ode to the Departing Year," so concerned with contemporary politics as to sound like politically motivated propaganda. As H. N. Coleridge wrote in the Quarterly Review in 1834, when comparing the three odes, "Dejection" does not "slip into declamation, which cannot be said strictly of either of the other odes; it is poetry throughout, as opposed to oratory."15 Despite its lack of "oratorical" flavor, however, a close reading of this poem
demonstrates that it, like Coleridge's other works, is firmly grounded in the rhetorical tradition as far as the use of figures is concerned.

In the first stanza, after a casual introduction using the chatty "Well," that has already been noted in "This Lime-Tree Bower, My Prison," the poet breaks out with ecphrasis to describe the scene around him:

For lo! the New-moon winter-bright!
And overspread with phantom light,
(With swimming phantom light o'erspread
But rimmed and circled by a silver thread)
I see the old Moon in her lap, foretelling
The coming-on of rain and squally blast.

(1. 9-14)

Note that the antimetabole in lines 10-11 is characteristic of Coleridge's use of this figure for descriptive purposes. In the next line the poet returns to exclaim "And oh! that even now the gust were swelling" (1. 15). The stanza ends with anaphora when the wish is voiced that the sounds of the storm might cause the speaker to feel alive again: "Might now perhaps their wonted impulse give, / Might startle this dull pain and make it move and live!" (11. 19-20).

The use of epanalepsis at the beginning of the second stanza suggests by its form the self-feeding cycle which seems inescapable when one is in its clutches, of grief and depression: "A grief without a pang, void, dark, and drear, / A stifled, drowsy, unimpassioned grief" (11. 21-22). Before line 24 breaks off (the figure aposiopesis), the use of
polysyndeton between the name of each possible outlet for
grief adds a deliberate solemnity to the line. After the
break the author then turns to address the Lady to whom he
has been explaining his depression. He describes how he has
been looking at the sky, using the same figure (polyptoton)
and word (gaze) that he relied on in "This Lime-Tree Bower
My Prison":

O Lady! in this wan and heartless mood,
. . . . . . . . . . . . . . . . . .
Have I been gazing on the western sky,
And its peculiar tint of yellow green:
And still I gaze---...
(11. 25-30)

In the next lines he employs anadiplosis (with "stars") to
link his description of the clouds to that of the stars:

And those thin clouds above, in flakes and bars,
That give away their motion to the stars;
Those stars, that glide behind them or between,
Now sparkling, now bedimmed, but always seen:
Yon crescent Moon, as fixed as if it grew
In its own cloudless, starless lake of blue;
I see them all so excellently fair,
I see, not feel, how beautiful they are!
(11. 31-38)

The concluding lines of this stanza, given above, like those
that ended the first stanza are arranged in an anaphoric
pattern.

In the third stanza the poet uses erotesis, asking
what good his "genial spirits" are for lifting his mood.
Nothing external, he replies, can bring him inspiration. In
the fourth stanza Coleridge returns to anacoenosis as he
once more speaks to the Lady, describing his theory of life and of the soul's immortality:

O Lady! we receive but what we give,  
And in our life alone does Nature live:  
Ours is her wedding garment, ours her shroud!  
And would we aught behold, of higher worth,  
Than that inanimate cold world allowed  
To the poor loveless ever-anxious crowd,  
Ah! from the soul itself must issue forth  
A light, a glory, a fair luminous cloud  
Enveloping the Earth--  
And from the soul itself must there be sent  
A sweet and potent voice, of its own birth,  
Of all sweet sounds the life and element!  

(11. 47-58)

The emotional "Ah!" in line 53 is ecphonesis, a sign of Coleridge's personal involvement in what he is writing. Note that the repetition of "sweet" in the final two lines has almost the same repetitious pattern as that seen in stanzas one and two.

The fifth stanza begins with anacoenosis ("O pure of heart!" 1. 59), then the author continues with erotesis as he asks (and then explains) what the music in the soul consists of. The remaining lines of this stanza depend heavily on repetitive patterns, much as a piece of music might repeat a key thematic motif. First, Coleridge uses anaphora with the repetition of "this" in lines 62-63, and then he turns to an elaborate pattern involving the words "joy," "pure," "Life," and "new" before the verse concludes with anaphora:
This light, this glory, this fair luminous mist
This beautiful and beauty-making power.
Joy, virtuous Lady! Joy that ne'er was given,
Save to the pure, and in their purest hour,
Life, and Life's effluence, cloud at once and shower,
Joy, Lady! is the spirit and the power,
Which wedding Nature to us gives in dower
A new Earth and a new Heaven,
Undreamt of by the sensual and the proud--
Joy is the sweet voice, Joy the luminous cloud--
We in ourselves rejoice!
And thence flows all that charms or ear or sight,
All melodies the echoes of that voice,
All colours a suffusion from that light.

(11. 62-75)

In the sixth stanza, after remembering the time when he
felt that he did have talents and gifts, Coleridge breaks into
echonesis with an account of the pain his afflictions bring
to him:

But oh! each visitation
Suspends what nature gave me at my birth,
My shaping spirit of Imagination.

(11. 84-86)

Next, he lists his way of coping with this problem, suspending
the conclusion of his statement until the end of the passage
(the figure anastrophe):

For not to think of what I needs must feel,
But to be still and patient, all I can;
And haply by abstruse research to steal
From my own nature all the natural man--
This was my sole resource, my only plan:

(11. 87-91)

Anacoenosis appears again at the beginning of the seventh
stanza, but this time "viper thoughts" (l. 94) and not the
Lady are appealed to. Polysyndeton and anaphora lend coherence
to the list of places that the wind rages by:
. . . Thou Wind, that rav'st without,
Bare crag, or mountain-tairn, or blasted tree,
Or pine-grove whither woodman never clomb,
Or lonely house, long held the witches' home,
Methinks were fitter instruments for thee,
Mad Lutanist! who in this month of showers,
Of dark-brown gardens, and of peeping flowers,
Mak'st Devil's yule, with worse than wintry song,
The blossoms, buds, and timorous leaves among.

(11. 99-107)

After two more lines linked by anaphora in which the wind is labeled a poet and an actor, Coleridge again shifts into an elaborate pattern of repetition similar to the one in stanza five that was used to describe joy. This time, however, it is a more dismal scene which builds upon the repetition of "groan" and "rush" and "shudder" (with ploce and polyptoton):

What tell'st thou now about?
'Tis the rushing of an host in rout,
With groans, of trampled men, with smarting wounds--
At once they groan with pain, and shudder with the cold!
But hush! there is a pause of deepest silence!
And all that noise, as of a rushing crowd,
With groans, and tremulous shudderings--all is over--
(11. 110-16)

After a description of the wind in a subdued mood, the poet concludes the stanza with anaphora as he describes how the lost child behaves: "And now moans low in bitter grief and fear,/And now screams loud, and hopes to make her mother hear" (11. 124-25).

In the final stanza, as the poet asks "gentle sleep" to bless the Lady, he once more uses anacoenosis. The repetitions of "may" (lines 127, 129, 130, 132, and 135) sustain
his blessing and unify the various details of his good wishes. After one last address to the Lady, the repetition of "every, evermore," (polyptoton) closes the poem in a gentle, quiet mood:

'Tis midnight, but small thoughts have I of sleep:  
Full seldom may my friend such vigils keep!  
Visit her, gentle Sleep! with wings of healing,  
And may this storm be but a mountain-birth,  
May all the stars hang bright above her dwelling,  
Silent as though they watched the sleeping Earth!  
With light heart may she rise,  
Gay fancy, cheerful eyes,  
Joy lift her spirit, joy attune her voice;  
To her may all things live, from pole to pole,  
Their life the eddying spirit of her living soul!  
O simple spirit, guided from above,  
Dear Lady! friend devoutest of my choice,  
Thus mayest thou ever, evermore rejoice.  

(11. 126-39)

In "Dejection" the figures of thought control the action, with anacoenosis introducing the argument of the poet in almost every stanza as he appeals first to the Lady, then to the elements, and finally to the Lady again. Coleridge closes most of his stanzas with anaphora, thus giving continuity and unity to the poem as he moves from topic to topic. In this ode simple repetitions are used for stress and conformity; and there is little, if any, variation in words that mean the same thing (as there would be if he used periphrasis) simply for the sake of change.

"Dejection" demonstrates that rhetorical figures had a function in the traditional genres as they were adapted by Coleridge, but one poem, even more mannered, seems almost to be a rhetorical set-piece, and, as such, will be
briefly discussed. This poem is "Youth and Age," which, as Max Schulz notes, was "Praised by Leigh Hunt in Imagination and Fancy (1844) as 'one of the most perfect poems for style and feeling ever written [as] it systematically Contrasts the present with the past in three strophes which progress dialectically from thesis and antithesis to synthesis.'"\(^{16}\) Much of the style Hunt liked was created through the use of rhetorical figures.

In order to sharpen the contrast between youth and age, Coleridge builds the whole poem on a few simple structural devices. After the first stanza, each succeeding one commences with a pattern created by anadiplosis in combination with apanalepsis:

\[
\begin{align*}
\text{When I was young!} \\
\text{When I was young--Ah, woeful! When!} \\
(11. 5-6) \\
\text{Ere I was old!} \\
\text{Ere I was old? Ah woeful Ere,} \\
(11. 22-23) \\
\text{That only serves to make us grieve,} \\
\text{When we are old:} \\
\text{That only serves to make us grieve.} \\
(11. 42-44)
\end{align*}
\]

After picking up a new aspect of his subject with the second repetition of "when," "ere," or "grieve," Coleridge then employs ecphonesis or apostrophe to inform us of his emotional reaction to his statement: "Ah! for the change 'twixt Now
and Then!" (1. 7), and "O Youth! for years so many and sweet" (1. 25). The body of this poem is unified through the use of isocolon, often with other figures, as seen in the lines below:

This breathing house not built with hands,
This body that does me grievous wrong.  
(11. 8-9)

That ask no aid of sail or oar,
That fear no spite of wind or tide!
Naught cared this body for wind or weather.  
(11. 14-16)

And, finally, Coleridge concludes all stanzas except the last stanza with a reference to his youth or age:

When I was young!  
(1. 5)

When Youth and I lived in't together.  
(1. 17)

Ere I was old!  
(1. 22)

That Youth and I are house-mates still.  
(1. 38)

When we are old:  
(1. 43)

The final stanza abandons the rhetorical figures in favor of a simile comparing what life remains to one in old age to a boring poor relation to whom one must be polite. The distance from his own emotions provided the poet by the demands of observing a rigid poetic structure also seems to add an ironic, humorous note to what might otherwise seem an exercise in self-pity.
NOTES

1 The following full-length studies of Coleridge's poetry do provide some information about the poet's use of organizing patterns. The role of genres is examined (especially in Chapters 3-5) in Humphry House's Coleridge: The Clark Lectures, 1951-52 (London: Rupert Hart-Davis, 1969). Max Schulz considers Coleridge's different poetic "voices," voices he sees as determined chiefly by intent—whether to "ape the eighteenth-century" or speak in a new manner—in The Poetic Voices of Coleridge (Detroit: Wayne State Univ. Press, 1964); the "molecular architecture" of Coleridge is discussed in William Walsh's Coleridge: The Work and the Relevance (London: Chatto & Windus, 1967), and the logic and role of the imagination as "Shaping Spirit" is examined in George Watson's Coleridge the Poet (New York: Barnes & Noble, Inc., 1966).

2 See, for example, Norman Fruman's Coleridge, the Damaged Archangel (New York: Braziller, 1971).


6 The Poems of Samuel Taylor Coleridge, ed. Ernest Hartley Coleridge (London: Oxford Univ. Press, 1912), I. Subsequent quotations from Coleridge's poetry will be taken from this edition and incorporated into the text.

7 See Chapter II, "Coleridge on Organic Unity: Life" in Fogle, pp. 18-33.

8 Note that these lines also might be interpreted as antimetabole because of the alternation "fear," "Hope," "Hope," "fear." Such apparent overlapping of figures is frequent in rhetorical analysis. A desire on the part of eighteenth-century rhetoricians to be completely precise and to avoid the slightest confusion about the proper term for a device is probably what led to the creation of elaborate and miniscule distinctions between the various rhetorical figures in the works of rhetoricians such as John Holmes.
This technique is discussed by George Watson in *Coleridge*, p. 113, but he does not mention erotesis as such.

It might be noted that an extended analysis of "Kubla Khan," perhaps Coleridge's most famous poem, proved fruitless for the purposes of this study. While the poem has an occasional figure, most of its power is gained from other poetic devices. For an enlightening discussion of the style of this work, see Alan C. Purves's "Formal Structure in 'Kubla Khan,'" *Studies in Romanticism*, 1 (Spring 1962), 187-91. He concludes, among other things, that the poet created a formal unity based on an analogy between the poet and Kubla.


*Coleridge*, p. 79.


Schulz, p. 141.
CHAPTER VI

RHETORICAL FIGURES IN THE POETRY OF WORDSWORTH

I. Role of Figures Throughout the Poetry

Rhetorical figures play a minor role in the poetry of Wordsworth. They do so, not because he was unaware of their existence, but because he was apparently unconvinced of their effectiveness, either as tools for persuasive purposes or as attractive embellishments of style. A student first at Hawkshead, where the curriculum "mingled the classical studies inherited from the Renaissance grammar school with a rigorous study of mathematics,"\(^1\) and then at St. John's College, Cambridge,\(^2\) Wordsworth appears to have actively resisted the traditional methods of language study. As he testifies in "The Prelude," he felt that analyzing rhetorical devices in literary works was an undesirable, even "dangerous," occupation because such studies did not give sufficient weight to philosophical or ethical values:

\[\ldots In\ \text{fine,}\\I\ \text{was\ a\ better\ judge\ of\ thoughts\ than\ words,}\\\Misled\ in\ estimating\ words,\ not\ only\\By\ common\ inexperience\ of\ youth,\\But\ by\ the\ trade\ in\ classic\ niceties,\\The\ dangerous\ craft\ of\ culling\ term\ and\ phrase\\From\ languages\ that\ Want\ the\ living\ voice\\To\ carry\ meaning\ to\ the\ natural\ heart;\\To\ tell\ us\ what\ is\ passion,\ what\ is\ truth,\\What\ reason,\ what\ simplicity\ and\ sense.\\\text{(Bk. VI, 11. 105-14)}\]

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Wordsworth's objection to classical devices seems to have been based on an awareness of past misuses of these devices rather than on a conviction that they themselves were intrinsically deceitful. As he wrote in the appendix on diction included in the second edition of *Lyrical Ballads*, ancient bards "generally wrote from passion excited by real events; they wrote naturally, and as men: feeling powerfully as they did, their language was daring, and figurative. In succeeding times, Poets, and Men ambitious of the fame of Poets, perceiving the influence of such language, and desirous of producing the same effect without being animated by the same passion, set themselves to a mechanical adoption of these figures of speech, and made use of them, sometimes with propriety, but much more frequently applied them to feelings and thoughts with which they had no natural connection whatsoever."\(^4\)

The rhetorical figures that do appear in Wordsworth's verse play a role clearly subordinate to the thoughts that the poet is concerned with communicating.\(^5\) Generally they are used either as mechanical, stylistic devices, or as dramatic exclamations of emotional response. Ploce, anaphora, and epistrophe are often used to unite related concepts or stanzas; however, Wordsworth does not seem to delight in the word-play possible in the construction of more elaborate figures, such as antimetabole, which might distract a reader
from the thoughts which they are intended to convey. Often the same figures will appear over and over, frequently used in the same way, in poem after poem. For example, Wordsworth is fond of establishing the duration of time by place, as in "My horse moved on; hoof after hoof" ("Strange fits of passion I have known," 1. 21); or "... day by day he drooped," (The Excursion, Bk. I, 1. 581); or "So like, so very like was day to day" ("Elegiac Stanzas Suggested by a Picture of Peele Castle," 1. 6); or "Nor was the rolling year twice measured,/ From sign to sign, its steadfast course" ("Extempore Effusion upon the Death of James Hogg," 11. 13-14). One of the most consistent uses of this pattern occurs in "Michael": "Which, going by from year to year" (1. 119); "From day to day, to Michael's ear there came" (1. 208); "Day by day passed on," (1. 343); "Month followed month," (1. 349); "That many and many a day" (1. 465), and "from time to time," (1. 470). Evidently when Wordsworth found a convenient pattern of expression, he was reluctant to abandon it.

Figures of words are also employed as dramatic devices by Wordsworth. Epizeuxis, for example, often presents the speech of emotion-laden rustics:

..--Heaven bless thee, Boy!
Thy heart these two weeks has been beating fast
With many hopes; it should be so--yes--yes--
("Michael," 11. 396-98)
Figures of thought also function in a dramatic mode when the poet, evidently speaking in his own person, recreates his response to an event or scene. In "The Prelude" anacoenosis begins his sketch of London: "Rise up, thou monstrous ant-hill on the plain / Of a too busy world! . . ." (Bk. VII, ll. 149-50). Another example of dramatic employment of a figure of thought may be seen in the same poem when the narrator, using ecphonesis, exclaims "O pleasant exercise of hope and joy!" (Bk. XI, l. 105). Although it would be possible to show other examples of Wordsworth's reliance on figures as they are found scattered throughout his verse, a more complete impression of the role these devices play may be obtained by the examination of several different poems as complete works.

II. The Role of Figures in Selected Works

The poems to be considered in this section, chosen to represent Wordsworth at his best, are in quite different modes and moods. Some, such as "My Heart Leaps Up," "To a Butterfly," and "I wandered Lonely as a Cloud," are simple lyrics. Others, such as "Lines Composed a Few Miles Above Tintern Abbey" and, at least to some extent, "Resolution and Independence" might be labeled descriptive-philosophical poems. "The Thorn" is also examined as a representative of the poet's ballad compositions about country people. Wordsworth's "Ode: Intimations of Immortality," perhaps his
most famous work, and in many ways his most formal, will also be studied. In all of these poems rhetorical figures will be observed playing a subtle, if minor, role.

The short lyric poems of Wordsworth are often structured around selected rhetorical devices such as anaphora, epizeuxis, polyptoton, and ploce. In "My Heart Leaps Up," for example, the core of the poem is centered in three lines shaped by isocolon and anaphora:

> My heart leaps up when I behold  
> A rainbow in the sky:  
> So it was when my life began;  
> So it is now I am a man;  
> So be it when I shall grow old,  
> Or let me die!  
> The Child is father of the Man;  
> And I could wish my days to be  
> Bound each to each by natural piety.

The repetition of "so" (anaphora) in lines 3, 4, and 5 serves to emphasize the continuity of the life-cycle as each line mentions a stage in the poet's existence. In "To a Butterfly" the repetition of "so" (anaphora) in lines 3, 4, and 5 serves lines 3 and 6 creates a pattern of internal and epistrophic echo which emphasizes both the speaker's plea to the insect and the presence of the speaker himself:

> Stay near me--do not take thy flight!  
> A little longer stay in sight!  
> Much converse do I find in thee,  
> Historian of my infancy!  
> Float near me; do not yet depart!  
> Dead times revive in thee:  
> (11. 1-6)
Epizeuxis in line 10 of this poem--"Oh! pleasant, pleasant were the days,"--combines with ecphonesis to amplify the poet's emotional reaction to his happy memory. After two stanzas describing the spring landscape in "I Wandered Lonely As a Cloud," Wordsworth picks up the word "dance" from the last line of the second stanza to begin a pattern of repetition in the third:

The waves beside them danced; but they
Out-did the sparkling waves in glee:
A poet could not help but be gay,
In such a jocund company:
I gazed--and gazed--but little thought
What wealth the show to me had brought
(11. 13-18)

The shift of attention from "dance" in line 12 to "waves" and "danced" (in line 13) and then back to "waves" (line 14) seems to suggest a motion similar to that which the poet saw. The repetition of "gazed" calls attention to the length of time the speaker spent staring at the scene. At the end of the poem, the couplet "And then my heart with pleasure fills,/
And dances with the daffodils" (11. 23-24) once again recalls the stanzas describing the waves of daffodils.

In "Lines Composed a Few Miles Above Tintern Abbey," another use of figures may be observed. Here the form of the whole poem gains shape through similar repetitive patterns. The most striking of these patterns is created by six passages of epistrophic repetition. These sections contain the argument of the poem as the speaker reveals what he sees, feels,
and believes his sister should remember. The first instance of this structure is seen in lines 4 and 14 when the words "Once again" precede an account of what the poet sees:

Once again
Do I behold these steep and lofty cliffs,
That on a wild secluded scene impress
Thoughts of more deep seclusion...

Once again I see
These hedgerows, hardly hedgerows, little lines
Of sportive wood run wild.

(11. 4-16)

The same pattern is seen several lines down as Wordsworth describes the "blessed mood" (1. 41) which allows one to "see into the life of things" (1. 49):

that blessed mood,
In which the burthen of the mystery,
In which the heavy and the weary weight
Of all this unintelligible world,
Is lightened:--that serene and blessed mood,
In which the affections gently lead us on,--

(11. 37-42)

In lines 55 and 57 anaphora is combined with isocolon and epistrophe to describe the speaker's reliance on a memory of the beautiful Wye valley:

How oft, in spirit, have I turned to thee,
O sylvan Wye! thou wanderer thro' the woods,
How often has my spirit turned to thee!

(11. 55-57)

Epistrophic repetition is used a fourth time in the following lines as the poet acknowledges the effect that nature has had on his emotions:
... For I have learned
To look on nature, not as in the hour
Of thoughtless youth; but hearing oftentimes
The still, sad music of humanity,
Nor harsh nor grating, though of ample power
To chasten and subdue. And I have felt
A presence that disturbs me with the joy
Of elevated thoughts; . . .
(11. 88-95)

With the repetition of a reference to the "dearest Friend"
in line 115 to introduce line 116, polyptoton is combined
with anaphora to create the next group of similar lines.
Here concern is expressed for the well-being of Wordsworth's
sister:

My dear, dear Friend; and in thy voice I catch
The language of my former heart, and read
My former pleasures in the shooting lights
Of thy wild eyes. Oh! yet a little while
May I behold in thee what I was once,
My dear, dear Sister! and this prayer I make,
Knowing that Nature never did betray
The heart that loved her; . . .
(11. 116-23)

Note that repetition is also used to unify the reference to
his "former heart" and his "former pleasures" in the lines
above.

The poem closes with sentiments expressed through the
frame of this pattern of repetition as the narrator returns
to the scene he originally described, the Wye valley, and
admonishes his sister never to forget what they have shared:

. . . Nor, perchance--
. . . . . . . . . . . . . . . . . . . . .
. . . wilt thou then forget
That on the banks of this delightful stream
We stood together; and that I, so long
A worshipper of Nature, hither came
Unwearied in that service...

Nor wilt thou then forget,
That after many wanderings, many years
Of absence, these steep woods and lofty cliffs,
And this green pastoral landscape, were to me
More dear, both for themselves and for thy sake!
(11. 146-59)

Despite the deliberate, almost formal presentation of the poet's ideas expressed by these six groups of similar repetitive patterns, the effect that they create is that of a casual, musing speculation based on the past. The impression of artless conversation seems to be based, at least in part, on the "hidden" position of these repetitions—they are buried in the middle of a line where they can not intrude on the reader's attention as they might if they were placed in syntactically more prominent positions. At any rate, such patterns are typical of Wordsworth and may be seen in his works as these lines demonstrate:

. . . She is dead,
The worm is on her cheek, . . .
. . . . . . . . . . . .
. . . She is dead,
And nettles rot and adders sun themselves,
("The Ruined Cottage," 11. 103-09)  

What dwelling shall receive me? in what vale
Shall be my harbour? underneath what grove
Shall I take up my home? and what clear stream
Shall with its murmur lull me into rest?
(The Prelude, Bk. I, 11. 10-13)
Wordsworth's tales, such as "Michael," "The Ruined Cottage," and "Peter Bell," rely on rhetorical devices in much the same way that traditional narratives do. Repetitive figures and figures that represent human utterances in a state of excitement predominate. "The Thorn," one of Wordsworth's shorter creations, furnishes a representative example of the poet's rhetorical style in this dramatic mode. Here the figures are closely tied to the character of the narrator, an old sea captain who has, evidently, created a fantasy about a terrible crime. He is ignorant and superstitious, tending to free-associate as he speaks. The nature of these free-associations, indicated by the appearance of ploce, not only shows how the man's mind is working, but also enables Wordsworth to move easily from stanza to stanza. For example, the words in the last part of stanza one are picked up in the first lines of the second stanza:

It stand erect, and like a stone
With lichens it is overgrown.

Like rock or stone, it is o'ergrown,
With lichens to the very top,
(11. 10-13)

Ploce and polysyndeton are combined to create an impression of the speaker's horror and excitement when he begins to describe the victim of the murder he believes was committed:
'I've heard, the moss is spotted red
With drops of that poor infant's blood;
But kill a newborn infant thus,
I do not think she could!
Some say if to the pond you go,
And fix on it a steady view,
The shadow of a babe you trace,
A baby and a baby's face,
And that it looks at you;
Whene'er you look on it, 'tis plain
The baby looks at you again

(11. 210-20, Italics added)

Epizeuxis sometimes indicates the neurotic obsession of the narrator, as when he insists "But never, never anywhere;/An infant's grave was half so fair" (11. 54-55) or exclaims
". . . I saw her face;/ Her face! . . ." (11. 188-89). Epizeuxis and ecphonesis combine to create the cry "O misery! O misery!" (11. 65, 66, 76, 77, 241, and 242) said to have been uttered by the forlorn Martha Ray.

Another figure, erotesis, also seems to be related to the character of the narrator. In stanza eight the captain tries to reason the matter out as he describes what he believes is Martha Ray's strange behavior:

Now wherefore, thus, by day and night,
In rain, in tempest, and in snow,
Thus to the dreary mountain-top
Does this poor Woman go?
And why sits she beside the Thorn
When the blue daylight's in the sky
Or when the whirlwind's on the hill,
Or frosty air is keen and still,
And wherefore does she cry?--
O wherefore? wherefore? tell me why
Does she repeat that doleful cry?

(11. 78-88)
Incidentally, other figures also contribute to the effectiveness of the lines above: epizeuxis in line 87 ("wherefore") and anaphora in lines 84-85 ("Or") and epistrophe in lines 86 and 88 ("cry"). The thoughts of the speaker, as they repeat themselves, and the constant lament said to be the woman's create a traditional ballad pattern of refrain as the story continues.

In contrast to the hysterical voice of the narrator of "The Thorn," the speaker in "Resolution and Independence" seems to move calmly, even logically, toward a resolution of the problems he describes in the beginning of the poem. Here Wordsworth relies on figures of words to create a measured, stately march of ideas about the nature of life. Primarily, ploce is utilized to repeat important, often key, words—words which are in themselves very simple and common such as "the," "all," "run," "My," and "I." The majority of these repetitions involve either anadiplosis or a variation of it. In stanza one the list of natural events begins this repetitive process by the use of "the":

I
There was a roaring in the wind all night;
The rain came heavily and fell in floods;
But now the sun is rising calm and bright;
The birds are singing in the distant woods;
Over his own sweet voice the Stock-dove broods;
The Jay makes answer as the Magpie chatters;
And all the air is filled with pleasant noise of waters.
II
All things that love the sun are out of doors;
The sky rejoices in the morning's birth;
The grass is bright with rain-drops;--on the moors
The hare is running races in her mirth;
And with her feet she from the plashy earth
 Raises a mist; that, glittering in the sun,
 Runs with her all the way, wherever she doth run.

(11. 1-14)

The "All" beginning line 8 repeats the "all" introduced in
the last line of stanza 1, thus carrying over the thought
of that stanza. Lines 9, 10, and 11 combine anaphora and
isocolon to give balance and continuity to the description
of the scene after the rain. The last line of the second
stanza begins and ends with forms of the verb "to run"
(polyptoton), thus keeping the image of motion before the
reader by means of epanalepsis.

The third stanza again relies on anaphora and isocolon
to unite three lines describing the narrator's role in the
scene. This stanza also repeats references to items mentioned
previously: "the hare" (1. 16) and the roaring sound
(11. 1 and 7). The bridge between this stanza and the next
is created by a repetition of a thought, the effect of newly
felt joy, rather than by the repetition of words:

III
I was a Traveller then upon the moor;
I saw the hare that raced about with joy;
I heard the woods and distant waters roar,
Or heard them not, as happy as a boy:
The pleasant season did my heart employ:
My old remembrances went from me wholly;
And all the ways of men, so vain and melancholy.
But, as it sometimes chanceth, from the might
Of joy in minds that can no further go,
As high as we have mounted in delight
In our dejection do we sink as low:
To me that morning did it happen so;
And fears and fancies thick upon me came;
Dim sadness—and blind thoughts, I knew
not, nor could name.

(11. 15-28)

In stanza five the same pattern already noted, created
by picking up a word from the previous line, is resumed.
Taking the "I" mentioned in line 28 the poet begins "I heard
the sky-lark warbling in the sky." (1. 29). Anaphora and
isocolon join once more to explain the kinship the poet sees
between creatures and men: "Even such a happy Child of earth
am I; / Even as these blissful creatures do I fare;" (11. 31-32).

Related to the stanza before it only by the description
of experiences antithetical to the "Solitude, pain of heart,
distress, and poverty" (1. 35), mentioned in stanza five, the
sixth stanza has an internal balance created by ploce,
isocolon and polyptoton:

My whole life I have lived in pleasant thought,
As if life's business were a summer mood;
As if all needful things would come unsought
To genial faith, still rich in genial good;
But how can He expect that others should
Build for him, sow for him, and at his call
Love him, who for himself will take no heed at all?

(11. 36-42, Italics added)

The repetition of "genial" seems to stress the cause-effect
relationship the poet had assumed existed between being
The constant reference to "him" and "himself" serves to place the speaker's self-concern in the fore.

When the seventh stanza begins with a reference to Chatterton, followed by an allusion to Burns, it seems that the sense of the line immediately before it is echoed, since these poets obviously took "no heed" for themselves. This stanza also follows the pattern mentioned earlier of repeating common words throughout a passage, in this case "in" (l. 45) and "our" (ll. 47-48).

I thought of Chatterton, the marvellous Boy,
The sleepless Soul that perished in his pride;
Of Him who walked in glory and in joy
Following his plough, along the mountain-side:
By our own spirits are we deified:
We Poets in our youth begin in gladness;
But thereof come in the end despondency and madness.

(11. 43-49)

The "Now" of stanza eight changes the mood of the poem and signals the end to the closely-related patterns of repetition employed in the first seven stanzas. There is some repetition of words from line to line; for example, the repetition of "Man" ties stanza 8 to stanza 10 after the intervening simile given in stanza 9, but in general the progress of the narrative account of the old man and what he says serves to carry the logic of the poem as it moves to its conclusion. Although a line-by-line description of the various rhetorical devices used in this poem tends to become
tedious, it does demonstrate that Wordsworth attempted to tie these stanzas into a unified introduction for the more dramatic account which comes in the last of the poem. Evidently he wished the reader to see that the old man's resolution was the answer to the doubt and fears expressed by the poet in the first part.  

In both content and structure, Wordsworth's "Ode: Intimations of Immortality" incorporates a variety of rhetorical devices. One obvious blending of style and idea may be seen in the use of an epanaleptic pattern as the shepherd boy is urged to cry out:

Thou Child of Joy,
Shout round me, let me hear thy shouts,
Thou happy Shepherd-boy!

(ll. 34-36)

The figure is created as the speaker moves from a reference to the boy, to the shouts, to the shouts again, and then returns to the boy. The echo effect this movement creates suggests not only the idea of shouting, but also mimics the words of an excited speaker. Agitated speech continues in the ode, appearing twice in stanza 4, through the medium of epizeuxis and epanalepsis as the poet describes what he feels and hears:

Ye blessed Creatures! I have heard the call
Ye to each other make; I see
The heavens laugh with you in your jubilee;
My heart is at your festival,
My head hath its coronal,
The fullness of your bliss, I feel--I feel it all.
In a thousand valleys far and wide,
Fresh flowers; while the sun shines warm,
And the Babe leaps up on his Mother's arm:
I hear, I hear, with joy I hear!

(11. 36-50, Italics added)

The italicized words create repetitive figures (anaphora and place) which serve to give balance and unity to the passage. The device noted in the poet's command to the shepherd boy is repeated in line 172 when the birds are bid to sing: "Then sing, ye Birds, sing, sing a joyous song!"

Isocolon and polyptoton also play important roles in the ode. Isocolon imparts an air of formality to the verse-statements, thus enabling Wordsworth to assume the voice of seer-prophet. An example of this process may be seen in lines 39 and 40, just cited, when parallel lines describe the poet's total identity, head and heart, as being involved in the bliss of creation. Isocolon is used to list events that also affect the speaker's life:

A wedding or a festival,
A mourning or a funeral;
And this hath now his heart,
And unto this he frames his song:

(11. 93-96)

or to create elaborate forms of address:

Thou, whose exterior semblance doth belie
Thy Soul's immensity;
Thou best Philosopher, who yet dost keep
Thy heritage, thou Eye among the blind,
That, deaf and silent, read'st the eternal deep,

Ye that pipe and ye that play,
Ye that through your hearts today
Feel the gladness of the May!

(11. 108-12, 11. 176-78)
or to simply restate important ideas;

But for those first affections,
Those shadowy recollections,
Which, be they what they may,
Are yet the fountain light of all our day,
Are yet a master light of all our seeing;

Thanks to the human heart by which we live,
Thanks to its tenderness, its joys, and fears,

While polyptoton is not found frequently in this work, it is used strikingly well in certain passages. In line 9, for example, polyptoton in conjunction with ploce emphasizes the loss the poet feels as he mourns that "The things which I have seen I now can see no more." The tense shift--"seen . . . see"--creates a note of incantation in this line. A similar use of polyptoton may be seen in stanza two:

The sunshine is a glorious birth;
But yet I know, where'er I go,
That there hath past away a glory from the earth

Here "glorious birth" is even rhymed with "glory from the earth," as if to doubly emphasize the idea that creation is glorious.

The figures of thought in "Ode: Intimations of Immortality" usually occur in one of three forms: anacoenosis, ecphonesis, or erotesis. Anacoenosis is heard as the poet appeals to the shepherd boy (11. 34-35), to creatures (1. 36), to the child or "mighty Prophet" (1. 114), to birds (1. 172), and even to fountains, meadows, hills, and groves (1. 191). By
thus addressing his poem to such a variety of entities, Wordsworth makes it clear that he intends his audience to include the whole world, animate and inanimate. The more theatrical outcry ecphonesis creates is used with great restraint, appearing only twice: "Oh evil day," (1. 42) and "O joy! . . ." (1. 133).

Erotosis, another strongly dramatic figure, is also employed sparingly: "Whither is fled the visionary gleam?/ Where is it now, the glory and the dream?" (11. 56-57). Here, the question posed is a flat statement of the poet's major concern--the inevitable death of all living things. As such, it introduces a break in the poem from the first four stanzas, in which the author presents his emotions about this inevitability. The following stanzas are less concerned with the fact of mutability than with the reasons why it is a part of life. In the second example of erotosis the poet urges the child not to rush into adult life, presumably because maturity's responsibilities will come soon enough anyway:

Why with such earnest pains dost thou provoke
The years to bring the inevitable yoke,
Thus blindly with thy blessedness at strife?
(11. 127-29)

Rhetorical figures serve to add thematic and structural power to Wordsworth's great ode, as they do in many of the other poetic testaments he created for his contemporaries and future generations.
NOTES


2 In both Wordsworth at Cambridge: A Record of the Commemoration held at St. John's College, Cambridge in April, 1950, ed. I. P. Watt (Cambridge: Cambridge Univ. Press, 1950) and Ben Ross Schneider, Jr.'s Wordsworth's Cambridge Education (Cambridge: Cambridge Univ. Press, 1957) the assumption is made that rhetoric was part of the curriculum.

3 Poetical Works, ed. Thomas Hutchinson, rev. Ernest de Selincourt (New York: Oxford Univ. Press, 1969). Subsequent quotations from the works of Wordsworth will be taken from this edition and will be incorporated into the text.

4 Ibid., p. 741.


Parrish argues that "The Thorn" is a psychological study of the sea captain's disturbed fantasy. See p. 104 of The Art of the Lyrical Ballads, previously cited.

Perhaps Wordsworth, who never avoided a repulsive or "low" metaphor, consciously or subconsciously, equated poetic ideas with leeches. Like leeches, their appearance was related to the agitation of muddy waters or, in Wordsworth's case, the cloudy memories of the past. Thus, the speaker's fears in the first part of the poem that his powers as a poet might vanish were calmed in the second part by the example of the old man who continued to find leeches despite his old age.
CHAPTER VII

RHETORICAL FIGURES IN THE POETRY OF BYRON

I. Role of Figures Throughout the Poetry

And never straining hard to versify,
I rattle on exactly as I'd talk
With anybody in a ride or walk.

(Don Juan, XV.19.6-8)

As recent studies have demonstrated, Byron's pose as a blasé gentleman who rattled off an occasional verse or two as a diversion from the stress and strain of more exciting adventures far from the world of literature, has obscured the fact that he actually spent hours perfecting and polishing many of his works. One aspect of the care that Byron took with the best of his verse may be seen in an examination of the part that rhetorical turns, contrived repetitions, and puns play in his creations. Rhetorical figures add drama, pathos, and often bathos to the poetry of a man who must have delighted in the word-play inherent in the art of literary embellishment.

Whether Byron learned the classical rhetorical devices at Harrow or Cambridge or through his own voluminous reading, he uses them to create both serious and comic moods. The figures of thought seem particularly congenial to Byron's muse, especially when an emotional, self-dramatizing voice
is assumed. Such a stance is taken in Childe Harold's Pilgrimage. The Childe often recounts his travels and announces his opinions in rhetorical figures. Anacoenosis, for example, is used to address Napoleon, whom he calls "Oh, more or less than man--. . ." (III.38.1). It also invokes natural forces--"Roll on, thou deep and dark blue Ocean--roll! (IV.179.1), and cities--"Clarens, sweet Clarens, birthplace of deep love!" (III.99.1). Anacoenosis is a useful device for the poet in Childe Harold's Pilgrimage because it allows him to show personal enthusiasm for a subject without having to rely constantly on the more egocentric "I." In the first two stanzas of "Prometheus," anacoenosis imparts dignity and formality to the poem as well as communicating a sense of the poet's respect for his subject:

Titan! to whose immortal eyes
The sufferings of mortality,
Seen in their sad reality,
Were not as things that gods despise;
(11. 1-4)

Titan! to thee the strife was given
Between the suffering and the will,
Which torture where they cannot kill;
(11. 15-17)

Ecphonesis reveals similar sentiments and reactions. When Byron describes the eve of the battle of Waterloo he employs not only ecphonesis, but also polysyndeton and anaphora (with the frequent initial repetitions of "and") to suggest the rush of events:
Ah! then and there was hurrying to and fro,
And gathering tears, and tremblings of distress,
And cheeks all pale, which but an hour ago
Blushed at the praise of their own loveliness;
And there were sudden partings, such as press
The life from out young hearts, and choking sighs
Which ne'er might be repeated. . . .

(Childe Harold's Pilgrimage, (III.24.1-7)

Continuous repetitions of "and" move the narrative forward
for the next two stanzas. Byron's re-creations of human
misery, especially grief occasioned by the loss of a loved
one, sometimes involve ecphonesis. In The Prisoner of Chillon,
for example, the surviving brother cries out:

Oh God! it is a fearful thing
To see the human soul take wing
(ll. 176-77)

I took that hand which lay so still,
Alas! my own was full as chill;
(ll. 221-22)

The figure that the narrators of Byron's poems seem to
favor most, however, is erotesis. Whether in the confessional
tone of Childe Harold's Pilgrimage, the story-telling narra-
tions of the Oriental Tales, or the satiric gibes of Don
Juan, the Byronic voice seems most at home asking questions.
This skeptical outlook apparently represents the poet's
habitual response to the world around him. It also furnishes
a consistent method for ordering and presenting diverse
ideas. In Childe Harold's Pilgrimage Byron uses erotesis to
argue against the efficacy of war to solve problems:

Fit retribution! Gaul may champ the bit
And foam in fetters--but is Earth more free?
Did nations combat to make One submit;
Or league to teach all kings true sovereignty?
What! shall reviving Thralldom again be
The patched-up idol of enlightened days?
Shall we who struck the Lion down, shall we
Pay the Wolf homage? proffering lowly gaze
And servile knees to thrones? No; prove before ye praise!

(III.19.1-9)

Years later, when Byron wrote Canto XV of Don Juan, the same sentiments about the futility of war with the same figure, but instead of speaking with the righteous indignation he used earlier, he uses erotesis to create a satiric tone. After noting how many dishes at an elegant dinner were named after conquering heroes, he comments on the ephemeral nature of martial glory:

What are the fillets on the victor's brow
To these? They are rags or dust. Where is the arch
Which nodded to the nation's spoils below?
Where the triumphal chariots' haughty march?
Gone to where Victories must like dinners go.
Farther I shall not follow the research:
But oh! ye modern Heroes with your cartridges,
When will your names lend lustre e'en to partridges?

(58.67.1-8)

By this juxtaposition of fame and food Byron pointed out the cosmic joke at the expense of those who seek to be remembered as glorious heroes, but are instead remembered in an incidental fashion as part of the appellation for a fancy dish.

Erotesis can also be used without venom by Byron, sometimes just to move the story along or to paraphrase, as in the following passage from The Corsair, the comments whispered among the common folk about a heroic character:

...they repine not--so that Conrad guides;
And who dare question aught that he decides?
That man of loneliness and mystery,

.......

09 0.9@9
What is that spell, that thus his lawless train
Confess and envy--yet oppose in vain?
What should it be, that thus their faith can bind?
The power of Thought--the magic of the Mind!
(I.8.171-82)

Another figure, epanorthosis, assists in the construction
of Byron's verse, frequently with comic results. In The
Vision of Judgment the speaker must stop and correct his verb
tenses, a rhetorical move to make the speaker sound like a
modest, likable fellow prone to mistakes just like anyone
else:

Upon the verge of space, about the size
Of half-a-crown, a little speck appeared
: :: :: :: :: :: :: :: :: :: :: :: :: :: :: :: :: ::
And, growing bigger, took another guise;
Like an aerial ship it tacked, and steered,
Or was steered (I am doubtful of the grammar
Of the last phrase, which makes the stanza stammer;--
(11. 449-56)

Even Michael the archangel turns to epanorthosis when he
realizes the enormous amount of time it will take to hear
all of the witnesses that Satan has mustered up to "swear
against the good king's reign," (1. 477). He objects that
"... we lose / Our Time, nay, our Eternity ..." (11. 501-02).

Figures of words are also used skillfully by Byron.
Like the figures of thought, they often show the narrator's
emotions. This seems especially true when Byron writes about
events which have affected him personally. In these poems
the use of rhetorical figures is intense and frequent. An
example of this practice may be seen in Childe Harold's
Pilgrimage when Byron moves from a discussion of the storm
and thunder in the mountains to ponder his own state:

Sky--mountains--river--winds--lake--lightnings! ye, With night, and clouds, and thunder, and a soul to make these felt and feeling, well may be Things that have made me watchful; the far roll Of your departing voices, is the knoll Of what in me is sleepless--if I rest. But where of ye, oh tempests! is the goal? Are ye like those within the human breast? Or do ye find at length, like eagles, some high nest? (III.96.1-9)

Could I embody and unbosom now That which is most within me--could I wreak My thoughts upon expression, and thus throw Soul, heart, mind, passions, feelings, strong or weak, All that I would have sought, and all I seek, Bear, know, feel--and yet breathe--into one word, And that one word were lightning, I would speak; But as it is, I live and die unheard, With a most voiceless thought, sheathing it as a sword.

Stanza 96 is full of figures of thought--anacoenosis or apostrophe in the address to the various manifestations of nature and erotesis in the questions--but the incidence of figures of words is limited to polysyndeton (1.2) and anaphora (11.5-6). However, in stanza 97 the figures of words increase. "Could I" is repeated in the first two lines in near epanaleptic form, simulating the speech of one gathering his thoughts. Asyndeton in line 4 is carried over into line 6 as the poet's feelings are named in quick succession. When he says "All that I would have sought, and all I seek" (1.5), the continuance of the seeking process is underscored by verb tense changes created by polyptoton. This pattern of elaborate repetition continues in the following stanzas. For example,
in the very next two lines ploce and isocolon and epanalepsis appear again: "The morn is up again, the dewy morn, /With breath all incense and with cheek all bloom" (III.98.1-2).

Antimetabole is also utilized as Byron, continuing with his emotional assault, asserts in the first lines of stanzas 113 and 114, "I have not loved the world, nor the world me." The most exaggerated repetition in this section is found in stanza 115 when he thinks of his young child in England:

My daughter! with thy name this song begun--
My daughter! with thy name thus much shall end!--
I see thee not—I hear thee not—but none
Can be so wrapped in thee; thou art the friend
To whom the shadows of far years extend.

(III.115.1-5)

Stanza 116 continues with the repetition of "to" (with ploce and isocolon) as he speculates on the infant's development:

To aid thy mind's development--to watch
Thy dawn of little joys--to sit and see
Almost thy very growth--to view thee catch
Knowledge of objects--wonders yet to thee!
To hold thee lightly on a gentle knee.

(III.116.1-5)

Then, before the last stanza, in which the poet blesses the child--much as Coleridge blessed the sleeping infant in "Frost at Midnight"--one last rhetorical flourish is created by the carefully spaced repetitions of "though" (often with isocolon):

Yet, though dull Hate as duty should be taught,
I know that thou wilt love me; though my name
Should be shut from thee, as a spell still fraught
With desolation, and a broken claim;
Though the grave closed between us—'twere the same;
I know that thou wilt love me; though to drain
My blood from out thy being were an aim
And an attainment— all would be in vain—
Still thou wouldst love me, still that more than life retain.

(Byron, 117.1-9)

Byron's tendency to rely on relatively intricate verbal arrangements in personally revealing passages may also be seen in some of his shorter poems, especially those addressed to women. In "When We Two Parted," in which Byron describes his disappointment in an old flame of his, Lady Frances Webster, the style is mannered. Note especially that the first four lines are echoed in the last four.

When we two parted
In silence and tears,
Half broken-hearted
To sever for years,

(11. 1-4)

In secret we met—
In silence I grieve,
That thy heart could forget,
Thy spirit deceive.
If I should meet thee
After long years,
How should I greet thee?—
With silence and tears.

(11. 25-31)

Anaphora and isocolon are prominent in these lines, as they are throughout the poem. A similar technique is employed in "Remind Me Not, Remind Me Not," but the dreamily romantic picture of the languishing lovers seems less sincere than the more sparsely embellished "When We Two Parted":

Remind me not, remind me not,
Of those beloved, those vanished hours,

(11. 1-2)
Can I forget—canst thou forget,
(1. 7)

Then tell me not, remind me not,
Of hours which, though for ever gone,
Can still a pleasing dream restore.
(11. 31-33)

Sometimes the emotion Byron expresses is not love, but hatred, as in his stinging lines to Lady Caroline Lamb. Here, after initial epizeuxis—"Remember thee! Remember thee!"—he concludes with paronomasia:

Remember thee! Aye, doubt it not.
Thy husband too shall think of thee:
By neither shalt thou be forgot,
Thou false to him, thou fiend to me!
(11. 5-8)

One of the most melodious examples of Byron's use of figures in personal verses is found in "Stanzas for Music," addressed to his half-sister Augusta Leigh. Here ploce and isocolon contribute to the rhythm of the poem as well as to its emotional impact:

I speak not, I trace not, I breathe not thy name,
There is grief in the sound, there is guilt in the fame:
(11. 1-2)

Too brief for our passion, too long for our peace,
Were those hours . . .
We repent, we abjure, we will break from our chain,—
We will part, we will fly to—unite it again!
(11. 5-8)

And stern to the haughty, but humble to thee,
This soul, in its bitterest blackness, shall be:
And our days seem as swift, and our moments more sweet,
With thee by my side, than with worlds at our feet.

One sigh of thy sorrow, one look of thy love
Shall turn me or fix, shall reward or reprove;
And the heartless may wonder at all I resign—
Thy lip shall reply, not to them, but to mine.
(11. 13-20)
"Fare Thee Well," composed after his separation from Lady Byron, which begins with epanalepsis-"Fare thee well! and if for ever, / Still for ever, fare thee well:" (ll. 1-2)--is another one of Byron's carefully ordered sentimental effusions. The number of figures found in these lyrics suggests two conclusions. One is that Byron's passions, while perhaps the original inspiration for the verses, must have cooled considerably before he penned the appropriate figurative constructions. The second is that Byron evidently lavished particular care in the writing of poetry which had an intensely personal application for him.

A context of strong personal emotion is not a necessary prerequisite for Byron's use of the figures in words. At times they are employed with a theatrical flair to dramatize a situation or reveal a personality. In the following passage from *Childe Harold's Pilgrimage* anaphora and isocolon order the lines as images of horror are presented with a certain cool formality:

```
Last noon beheld them full of lusty life,
Last eve in Beauty's circle proudly gay,
The midnight brought the signal-sound of strife,
The morn the marshaling in arms--the day
Battle's magnificently-stern array!
The thunderclouds close o'er it, which when rent
The earth is covered thick with other clay,
Which her own clay shall cover, heaped and pent,
Rider and horse--friend, foe--in one red burial blent!
```

(III.28.1-9)

Antanaclasis creates the macabre pun built upon the "clay" which covers the human "clay." Another grim poem, *The
Prisoner of Chillon, relies heavily on rhetorical devices, most notably anaphora and isocolon, to recount the suffering of the narrator and his family. Many times the surviving brother's words are framed with anaphora: for example, when he describes what he can see or hear as he is chained in the prison wondering whether his brother has died:

I listened, but I could not hear;
I called, for I was wild with fear;
I knew 'twas hopeless, but my dread
Would not be thus admonished:
I called and thought I heard a sound--
I burst my chain with one strong bound,
And rushed to him:--I found him not,
I only stirr'd in this black spot,
I only lived--I only drew
The accursed breath of dungeon-dew;
(11. 205-14)

The frequent repetitions in the story reveal the simple nature of the speaker, a man crazed by grief and isolation who repeats phrases and words in somewhat the same way that Coleridge's Ancient Mariner did.

Comic effects are also created in Byron's poetry by the careful placing of figures. In "Churchill's Grave," a minor poem, but an amusing parody of Wordsworth's style, the grave-digger uses antanaclasis and zeugma to ask for a tip as he piously notes that Churchill's plot is visited by travellers who

. . . step from out their way
To pay him honour,--and myself whate'er
Your honour pleases: . . .
(11. 30-32)
In "Farewell to Malta" anaphora assists the poet in bidding goodbye to the city in a spirit of light-hearted exaggeration:

Adieu, ye joys of La Valette!
Adieu, Sirocco, sun, and sweat!
Adieu, thou palace rarely entered!
Adieu, ye mansions where--I've ventured!
Adieu, ye cursed streets of stairs!
(How surely he who mounts you swears!)

(11. 1-6)

The "Adieu's" continue for another thirteen lines as Byron jibes at himself and others. Some of the humor in Byron's satires, often bitter, relies on figures. In English Bards and Scotch Reviewers antimetabole shapes an attack on Wordsworth who, so the author claims, "shows / That prose is verse, and verse is merely prose" (11. 241-42). Zeugma is used in the same satire when Bowles is said to sing "with equal ease, and grief, / The fall of empires, or a yellow leaf" (11. 333-34). Figures (anaphora and isocolon) also lend form to Byron's description of England's charms in Beppo. After two stanzas in which almost every line begins with "I like" and concludes with an allusion to a British institution which is an object of that liking, Byron concludes his ironically laudatory stanzas with repetitions of "our" and "and":

Our standing army, and disbanded seamen,
Poor's rate, Reform, my own, the nation's debt,
Our little riots just to show we're free men,
Our trifling bankruptcies in the Gazette,
Our cloudy climate, and our chilly women,
All these I can forgive, and those forget,
And greatly venerate our recent glories,
And wish they were not owing to the Tories.

(11. 385-92)
Don Juan and The Vision of Judgment also include many examples of Byron's employment of rhetorical figures for comic effect, as the next section of this study will demonstrate.

II. The Role of Figures in Selected Works

While figures may be lifted out of context easily in many of Byron's prolix, rambling pieces, such as Childe Harold's Pilgrimage, it is valuable to see how they work together in individual poems to create unity, wit, and sometimes emotion. In The Vision of Judgment rhetorical devices are used to emphasize ludicrous situations, to unify stanzas, and to dramatize egocentricity. Byron's jests about the headless condition of Louis XVI (stanzas 18-22), which may be considered as an example of "black comedy" (or of bad taste), depend on ploce with the frequent repetitions of the word "head". The joke mercifully ends when an angel assures St. Peter that at least George IV has "head and all entire" (l. 170). The repetition of "he" and "his" parodies the speech of Byron's Southey, making the poet-laureate sound like an egotistical, self-seeking bore:

He said--(I only give the heads)--he said,  
He meant no harm in scribbling; 'twas his way  
Upon all topics; 'twas, besides, his bread,  
Of which he buttered both sides; 'twould delay  
Too long the assembly (he was pleased to dread),  
And take up rather more time than a day,  
To name his works--he would but cite a few--  
"Wat Tyler"--"Rhymes on Blenheim"--"Waterloo."  
(11. 761-68)
He had written praises of a Regicide;
He had written praises of all kings what ever;
He had written for republics far and wide,
And then against them bitterer than ever;
For pantisocracy he once had cried
Aloud, a scheme less moral than 'twas clever;
Then grew a hearty anti-jacobin--
Had turned his coat--and would have turned his skin.

(11. 769-76)

This vein continues for two more stanzas before Southey offers to write the biographies of Satan and St. Michael. Polyptoton and antanaclasis provide the narrator with ammunition for another satiric remark when he comments that Southey "... had written much blank verse, and blanker prose, / And more of both than any body knows" (11. 783-84).

Despite the colloquial tone of the satire, rhetorical devices, usually involving a relatively simple vocabulary, establish patterns which demonstrate an underlying basis of formal structure. Many stanzas are united by the repetition of either the initial phrase or of key words:

As things were in this posture, the gate flew Asunder, . . .
(Stanza 27, l. 209)

And from the gate thrown open issued beaming A beautiful and mighty Thing of Light,
(Stanza 28, l. 217)

'Twas the Archangel Michael: . . .
(Stanza 29, l. 225)

Michael flew forth in glory and in good;
A goodly work of him from whom all Glory
And Good arise; . . .
(Stanza 30, 11. 233-35)
Note also that the lines from stanza 30 involve an exaggerated, mocking emphasis of "good" and "glory" (paronomasia and antimetabole).

Sometimes the juxtaposition of ideas created by isocolon is used for a joke, as in these lines describing the relationship between Satan and Michael: "Yet still between his Darkness and his Brightness / There passed a mutual glance of great politeness" (ll. 279-80). Later, when discussing Junius, the poet says that he sees no reason why letters might not be "Written without hands, since we daily view / Them written without heads" (ll. 641-42). In the concluding stanzas isocolon and ploce are combined to finish off Southey:

He first sank to the bottom--like his works,  
But soon rose to the surface--like himself;  
For all corrupted things are buoyed like corks,  
By their own rottenness, . . .  
(11. 833-36)

Ellipsis, a figure that seems especially compatible with satiric verse, also creates amusing turns of thought. At the funeral of George III the poet quips "Who cared about the corpse? The funeral / Made the attraction, and the black the woe" (ll. 75-76). Less humorous, and certainly more pessimistic, is the devil's observation that men are made evil by "their own internal curse, / Heaven cannot make them better, nor I worse" (ll. 327-28).

The brief dramatic exchanges in The Vision of Judgment often involve epizeuxis. When Michael asks Junius if perchance
he was "Too bitter--is it not so?--in thy gloom / Of passion?"

. . ." (11. 662-63), Junius stops him immediately with ". . .

'Passion!' . . . / 'I loved my country, and I hated him!'

(11. 663-64). He then continues, still employing epizeuxis,

"'What I have written, I have written: let / the rest be on

his head or mine!' . . ." (11. 665-66). Poor old George III

uses this device as he cries out in confusion, ". . . What!

What! / Pye come again? No more--no more of that!"

(11. 735-36).

The Vision of Judgment, while perhaps too topical in its

satire to be easily understandable to later generations,

remains amusing even today partly because of the wit and comedy

created by Byron's use of rhetorical figures.

Don Juan, based on the eternal problems of man, society,

love, and sin, suffers little in being carried across several

centuries. Here Byron's talent for apt rhetorical expression

may be seen in its best light. In this epic satire a

veritable battery of classical devices are relied upon for

comic effects. An idea of the rhetorical style of the whole

poem, beyond the scope of this study, may be gained by a

close reading of the prominent features of Canto I. In this

canto we are introduced to the young Juan and, not unimpor-

tantly, our narrator, whose pose is one of the most interesting

stylistic devices in Don Juan. 4 The character of the speaker

is conveyed by the figure aposiopesis (that is, by what he

does not say) and a related figure, apophasis (what he says

he will not say). Actually the speaker uses aposiopesis
and/or apophasis for three purposes: to hint at later parts of the story, to create innuendo, and to call attention to what he is about to say. In truth our speaker, while claiming in all three cases that he is suppressing something, never really neglects to say anything.

In the first of the purposes just mentioned, to suggest what is to come in the story, aposiopesis routinely serves to unite the narrative, to move it along, and to pique the interest of the audience. In the ninth stanza, for example, Byron begins listing the pedigree of Don Juan, but breaks off when he gets to our hero's possible future paternities, thus promising that at least one chapter of Juan's sexual history is yet to come:

His father's name was José--Don, of course,--
A true Hidalgo, free from every stain
Of Moor or Hebrew blood, he traced his source
Through the most Gothic gentlemen of Spain;
A better cavalier ne'er mounted horse,
Or, being mounted, e'er got down again,
Than José, who begot our hero, who
Begot--but that's to come--Well, to renew.

(9, 1-8)

In fact, Juan does become a father in Canto IV, although Haidee and the unborn baby die. This teasing tone, suggesting that Byron will soon say something shocking, appears again when he concludes his description of the lovesick young Juan with a conjecture about what the youth really yearned for:

Thus would he while his lonely hours away
Dissatisfied, nor knowing what he wanted;
Nor glowing reverie, nor poet's lay,
Could yield his spirit that for which it panted,
A bosom whereon he his head might lay,
And hear the heart beat with the love it granted, 
With--several other things, which I forget, 
Or which, at least, I need not mention yet. 

(96, 1-8)

Incidentally, Byron also uses a technique similar to aposiopesis to leave and then return to the main story line. For example, he briskly stops his narrative in the middle of a discussion of June sixth, the fatal day of the first love tryst between Juan and Donna Julia, when he begins a description of natural scenic pleasures: 

'T was in November, but I'm not so sure 
About the day--the era's more obscure. 

(121, 7-8)

We'll talk of that anon.--'T is sweet to hear 
At midnight on the blue and moonlit deep 
The song and oar of Adria's gondolier. 

(122, 1-3)

He does not return to the main narrative until twelve stanzas later, when he turns to aposiopesis, this time breaking off the digression with, "What then?--I do not know, no more do you-- / And so good night.--Return we to our story:" (134, 1-2).

A second figure of thought, apophasis, also functions mechanically to allow the author to continue the story and at the same time to help avoid the monotony of unrelieved narrative. The author pretends that he will suppress some detail, but then he continues to give it, often commenting self-consciously on that the fact that he is telling what he has just said he would not. When the education of young Juan is being discussed, for example the narrator gossips about Juan's parents and then says that he never gossips:
I had my doubts, perhaps I have them still,  
But what I say is neither here nor there:  
I knew his father well, and have some skill  
In character—but it would not be fair  
From sire to son to augur good or ill:  
He and his wife were an ill-sorted pair—  
But scandal’s my aversion—’tis I protest  
Against all evil speaking, even in jest.  

For my part I say nothing—nothing—But  
This I will say—my reasons are my own—  
That if I had an only son to put  
To school (as God be praised that I have none),  
’Tis not with Donna Inez I would shut  
Him up to learn his catechism alone,  
No—no—I’d send him out betimes to college,  
For there it was I picked up my own knowledge.  

Obviously brimming over with good advice for Donna Inez, the  
speaker can not restrain himself from trying to share it with  
hers. The device is seen again when, while explaining Juan’s  
education, the author speculates on Inez’s reasons for  
allowing Julia to tutor the boy, suggesting motives while  
denying that he will even speculate on them:  

But Inez was so anxious, and so clear  
Of sight, that I must think, on this occasion,  
She had some other motive much more near  
For leaving Juan to this new temptation  
But what that motive was, I sha’n’t say here;  
Perhaps to finish Juan’s education,  
Perhaps to open Don Alfonso’s eyes,  
In case he thought his wife too great a prize.  

A few stanzas later, when the young couple first admit their  
attraction, our speaker denies that he even knows what  
happened and asserts that even if he did, he would never tell.  
He then tells all:
She sate, but not alone; I know not well
How this same interview had taken place,
And even if I knew, I should not tell--
People should hold their tongues in any case;
No matter how or why the thing befell,
But there were she and Juan, face to face--
When two such faces are so, 't would be wise,
But very difficult, to shut their eyes.
(105, 1-8)

This coy pose is assumed throughout the passages describing
the lovers' meeting as we are told "I cannot know what Juan
thought of this, / But what he did, is much what you would do"
(112, 1-2). At the end of three stanzas the speaker once
more protests that he can not continue, and then he does, but
not until he has first invoked Plato, the philosopher whose
theories were often used to justify courtly love:

And Julia sate with Juan, half embraced,
Yet still she must have thought there was no harm,
Or else 't were easy to withdraw her waist;
But then the situation had its charm,
And then--God knows what next--I can't go on;
I'm almost sorry that I e'er begun.
(115, 1-8)

Oh Plato! Plato! you have paved the way,
With your confounded fantasies, to more
Immoral conduct. . .
(116, 1-3)

And Julia's voice was lost, except in sighs
Until too late for useful conversation;
The tears were gushing from her gentle eyes,
I wish, indeed, they had not had occasion;
But who, alas! can love, and then be wise?
Not that Remorse did not oppose Temptation;
A little still she strove, and much repented,
And whispering "I will ne'er consent"--consented.
(117, 1-8)
Another utilization of aposiopesis by the speaker is a logical extension of the uses of this device combined with apophasis. Like the first use, it leads the reader on; like the second, it tells more than it admits it is telling; but, in addition, it relies on innuendo, usually sexual, for its comic effect. Evidently Byron believed in the effectiveness of the rhetorical trick of purposely giving a vague description, then leaving the rest up to the audience's imagination. When speaking of his own college days, the story-teller brags—hinting more than telling—about his scholastic and personal education:

For there one learns—'t is not for me to boast,
    Though I acquired— but I pass over that,
As well as all the Greek I since have lost:
    I say that there's the place— but "Verbum sat,"
I think I picked up too, as well as most,
    Knowledge of matters— but no matter what—
I never married— but, I think, I know
That sons should not be educated so.
(53, 1-8)

When Julia dares to speculate on the pleasure she might have if Don Alfonso died, the poet breaks in, commenting on his own grammar as he does so:

And if in the meantime her husband died,
    But Heaven forbid that such a thought should cross
Her brain, though in a dream! (and then she sighed)
    Never could she survive that common loss;
But just suppose that moment should betide,
    I only say suppose it—inter nos:
(This should be entre nous, for Julia thought
In French, but then the rhyme would go for nought).
(84, 1-8)
One of the best examples of comic suggestiveness occurs when the bedroom of Donna Julia is being searched for a hidden lover: "Under the bed they searched and there they found--/No matter what--it was not that they sought" (144, 1-2). In the same scene, the author, while modestly appearing to refrain from telling exactly where the lad hid while nestled under the bedcovers, makes the site fairly obvious:

He had been hid--I don't pretend to say
How, nor can I indeed describe the where--
Young, slender, and packed easily, he lay,
No doubt, in little compass, round or square;
But pity him I neither must nor may
His suffocation by that pretty pair;
'T were better, sure, to die so, than be shut
With maudlin Clarence in his Malmsey butt.
(166, 1-8)

A similar method of casting innuendo is observed when the narrator expostulates on the joys of making up lovers' quarrels: "A tear or two, and then we make it up;/And then--and then--and then--sit down and sup" (179, 7-8).

The comic possibilities inherent in other figures of thought are not neglected in Don Juan. With ecphonesis Byron laments many natural and man-made disasters, such as the unmourned death of Don José: "But, ah! he died; and buried with him lay/The public feeling and the lawyer's fees" (34, 1-2); the deceitful conduct of Julia, "... Oh Shame!/
Oh Sin! Oh Sorrow! and Oh Womankind!" (165, 1-2); mortality, "... 'Alas!/All things that have been born were born to die" (220, 2-3), and the narrator's wasted youth, 'No more--
no more--Oh! never more, my heart, / Canst thou be my sole world, my universe!" (215, 1-2).

Apostrophes are made to a variety of entities such as Plato (106, 1), the "lords of ladies intellectual" (22, 8), love, and pleasure:

    Oh Love! how perfect is thy mystic art,
    Strengthening the weak, and trampling on the strong! (106, 3-4)

    Oh Pleasure! you're indeed a pleasant thing,
    Although one must be damned for you, no doubt, (119, 1-2)

One indication that Byron has modified the self-righteous moral indignation seen in earlier satires such as "The Curse of Minerva," English Bards and Scotch Reviewers, and "Hints from Horace" is the relatively restrained use of erotesis in Don Juan. It is true that the old spirit flares out in the preface when Byron asks whether Milton would "adore a sultan? he obey / The intellectual eunuch Castelreagh?" (11. 7-8); but, on the whole, erotesis is gentle in this canto. The bard queries, "But who, alas! can love, and then be wise?" (117, 5); the goal of life "is gained, we die, you know--and then-- / What then? . . ." (133, 8; 134, 1); "What is the end of Fame? 't is but to fill / A certain portion of uncertain paper:" (218, 1-2), and "What are the hopes of man?. . ." (219, 1). If, as suggested earlier in this chapter, Byron's use of erotesis represents a fundamental aspect of his attitude toward life, then the nature of the poet's questionings seems
to have changed. It is as if he has turned his attention from reforming the world by directing the behavior of others to "changing" the world by changing his own view of it. The genesis of evil is no longer external, but internal.

Ploce is used in a variety of ways in Don Juan, as it was in The Vision of Judgment. Repetition of one word or phrase may occur throughout several successive stanzas, thus serving to continue an important idea, or to unify the bard's digressions. For example, ploce ties together the four stanzas which set the stage for Juan and Julia's mutual seduction with the continuance of key words from Stanza to stanza:

It was upon a day, a summer's day;
(102, 1)

'T was on a summer's day--the sixth of June:
(103, 1)

'T was on the sixth of June, about the hour
Of half-past six--perhaps still nearer seven--
When Julia sate within as pretty a bower
As e'er held houri . . .
(104, 1-4)

She sate, but not alone; . . .
(105, 1)

Even more extensive repetitions occur, often with anaphora, when some variation of "'T is Sweet" appears in stanzas 72 to 76. These lines, reminiscent with their emphasis of "sweet" on Spenser's Amoretti (26) or Eve's praise of Adam in Paradise Lost (IV, 641-56), move deflatingly from things idealists consider lovely,
'T is sweet to listen as the night-winds creep
From leaf to leaf; 't is sweet to view on high
The rainbow, based on ocean, span the sky.

(122, 6-8)

to things materialists consider lovely,

Sweet is a legacy, and passing sweet
The unexpected death of some old lady
Or gentleman of seventy years complete,
Who've made "us youth" wait too--too long already,
For an estate, or cash, or country seat.

(125, 1-5)

An effect of comic exaggeration is created in some verses
with the word-play involved in the repetition of a single
term. Donna Inez is described as

a learned lady, famed
For every branch of every science known--
In every Christian language ever named.

(10, 1-3)

The repetitions of "every" hint at the exaggerated nature of
her claims to learning and at the irritation others must have
felt at her smug air of erudition. The same trick of repeti-
tion (this time with anaphora as well) is used a few stanzas
later as Byron continues his description of Donna Inez:

Her favorite science was the mathematical,
Her noblest virtue was her magnanimity,
Her wit (she sometimes tried at wit) was Attic all,
Her serious sayings darkened to sublimity;
In short, in all things she was fairly what I call
A prodigy--her morning dress was dimity,
Her evening silk, or, in the summer, muslin,
And other stuffs, with which I won't stay puzzling.

(12, 1-8)

Isocolon contributes to the deflation of Donna Inez's image
when the same pattern, consisting of "her" plus an attribute,
that has been used to describe her intellect is also used to
describe her clothes, as if her mind and dress were of equal importance. The list of her accomplishments continues for several more stanzas until finally the author breaks out in ecphonesis and alliteration, exclaiming, "Oh! she was perfect past all parallel--" (17, 1). Donna Julia's description follows a similar pattern, but the portrait is much more favorable (60-61).

Another characterization, this time of Don Alfonso, also relies on repetition of the same word for comic purposes. In this case, the important word is "fifty." Donna Inez contemplates fidelity to her husband, but weakens when she considers his fifty years. The poet remarks "that number rarely much endears" (107, 6):

When people say, "I've told you fifty times,"
They mean to scold, and very often do;
When poets say, "I've written fifty rhymes,"
They make you dread that they'll recite them too;
In gangs of fifty, thieves commit their crimes;
At fifty love for love is rare, 't is true,
But then, no doubt, it equally as true is,
A good deal may be bought for fifty Louis.

(108, 1-8)

Polysyndeton and asyndeton lend a distinctive note of wit to the narrator's gossipy revelations. When Juan begins to muse about life's philosophical mysteries like Wordsworth or Coleridge, ploce, polysyndeton, and anaphora combine in a mocking description of his youthful speculations:
He thought about himself, and the whole earth,
   Of man the wonderful, and of the stars,
And how the deuce they ever could have birth;
And then he thought of earthquakes, and of wars,
How many miles the moon might have in girth,
   Of air-balloons, and of the many bars
To perfect knowledge of the boundless skies;--
And then he thought of Donna Julia's eyes.

(92, 1-8)

The reference to Donna Julia's eyes in the last line brings Juan's ideas back down to earth. Byron continues his witty analysis of Juan's thoughts in the next stanza and concludes, "If you think 't was Philosophy that this did, / I can't help thinking puberty assisted" (93, 7-8). The following stanza begins the listing of meditative objects all over again, concluding this time with yet another mundane concern: "He found how much old Time had been a winner-- / He also found that he had lost his dinner" (94, 7-8). Byron usually lists idealistic values with asyndeton. The resulting quick parade of noble ideals tends to de-emphasize their importance by suggesting that they are only words, words to be mentioned for the sake of the proprieties, then dropped as items of little real importance in life to the characters that cite them. Donna Julia does not resist Juan despite her "noblest efforts for herself and mate, / For Honour's, Pride's, Religion's, Virtue's sake" (75, 3-4). Byron observes that in order to achieve fame and get "A name, a wretched picture, and worse bust" (218, 8), men will "write, speak, preach, and heroes kill" (218, 5).
Polyptoton's unique effect is responsible for several comic touches in Canto I. Julia's capitulation is wittily compressed into one line: "... whispering 'I will ne'er consent--[she] consented" (117, 8). We are sarcastically assured that "Man's a phenomenon" who is "wonderful beyond all wondrous measure" (133, 1-2). Zeugma adds a light touch too. Byron employs it when he wishes to take his hero quickly from the sublime to the ridiculous, or when he wishes to stress the relationship between two things which seem, at first, to be quite different. He assures us that the world enjoys seeing "a kingdom, or a house o'erturn'd" (19, 6). Juan's education taught him how to "scale a fortress—or a nunnery" (38, 8). At least one of the "morals" of Don Juan is found in antimetabole, a form rarely used in Canto I, when Byron jibes, "'T is pity though, in this sublime world, that/Pleasure's a sin, and sometime's Sin's a pleasure" (133, 3-4).

Of all the rhetorical devices and figures in Canto I, however, the most outstanding are those that issue from Donna Julia's mouth (in the bedroom scene) and from her pen (in the parting love letter). Donna Julia's indignation when she is surprised in her chambers by her jealous husband and his retainers pours forth in a dramatic speech, a speech rendered all the more humorous because the audience knows that she is
lying. In a lengthy oration, delivered in a grandiloquent style, Donna Julia sets forth her innocence in a series of balanced phrases (isocolon, often accompanied by anaphora), in which she frequently repeats rhetorical questions (erotesis) beginning with "Was it for this?" Her outburst continues for thirteen stanzas. It begins with hysterical attention-getting repetition:

... "Yes, search and search," she cried, "Insult on insult heap, and wrong on wrong! It was for this that I became a bride! For this in silence I have suffered long A husband like Alfonso at my side; But now I'll bear no more, nor here remain, If there be law or lawyers in all Spain. (145, 2-8)

She then moves from an attack on Don Alfonso, in which she cuttingly reminds him of his age--"Is't worthy of your years?--you have threescore--/Fifty, or sixty, it is all the same--" (146, 3-4) to an assertion of her chastity and concludes with an attempt to make him feel guilty--"How sorry you will be when I've miscarried!" (147, 8). Her pregnancy seems a spur-of-the-moment invention, since it has never been hinted at before. Without catching a breath she then rushes into a list of all the chances for infidelity she has rejected:

"Was it for this that no Cortejo e'er I yet have chosen from out the youth of Seville? Is it for this I scarce went anywhere, Except to bull-fights, mass, play, rout, and revel? Is it for this, whate'er my suitors were, I favoured none--nay, was almost uncivil? Is it for this that General Count O'Reilly, Who took Algiers, declares I used him vilely? (148, 1-8)
She continues the list of lost opportunities for two more stanzas, most lines beginning with some variation of "Did not" or "Have I not" before she returns to continue the attack on her husband and his lawyer with the now familiar "Was it for this?". Byron uses epistrophe both for the rhyme and for the humor when he has her scream, "'But, as my maid's undressed, pray turn your spies out'/ 'Oh!' sobbed Antonia, 'I could tear their eyes out'" (152, 7-8). Finally, after indignantly bidding them to search her room

"There is the closet, there the toilet, there
The antechamber--search them under, over;
There is the sofa, there is the great arm-chair,
The chimney--which would really hold a lover."

(153, 1-4)

and demanding to know whom they suspect--"'Perhaps 't is of Antonia you are jealous'" (156, 1)--she concludes by asserting that "The little I have said may serve to show" (157, 2) her innocence. This scene displays Julia's audacity and eloquence, but it also indicates that she can lie very effectively when it is to her advantage.

With the knowledge of this scene behind us, it is a little harder to believe in her as Byron's spokeswoman for his view of feminine psychology when we read her letter to Juan. Julia's letter, another masterpiece of rhetorical style, begins with repetitions of "'T is" in stanza 192 and continues with polyptoton, ploce, zeugma, paronomasia and isocolon in the next:
"I loved, I love you, for this love have lost
State, station, Heaven, Mankind's, my own esteem,
And yet can not regret what it hath cost,
So dear is still the memory of that dream;
Yet, if I name my guilt, 't is not to boast,
None can deem harshlier of me than I deem:
I trace this scrawl because I cannot rest--
I've nothing to reproach, or to request.  
(193, 1-8)

The famous lines about the place of love in the lives of men
and women appear to have been written by Byron with tongue-in-
cheek, just as were the earlier bedroom effusions of Donna
Julia:

"Man's love is of man's life a thing apart,
'Tis Woman's whole existence; Man may range
The Court, Camp, Church, the Vessel, and the Mart;
Sword, Gown, Gain, Glory, offer in exchange
Pride, Fame, Ambition, to fill up his heart,
And few there are whom these cannot estrange;
Men have all these resources, We but one,
To love again, and be again undone.  
(194, 1-8)

Knowing that Donna Julia lied in the bedroom scene should make
the reader suspect her testimony in any situation in which her
self-interest is a possible factor; when she is writing Juan
it is to her advantage to seem noble, yet pitiful.

As Julia's letter continues, stanza 195 concludes with
epanorthosis when she corrects her use of the word "love":
"And so farewell--forgive me, love me--No, / That word is idle
now--but let it go (195, 7-8).  She then employs isocolon
and anaphora, concluding with a conceit:

My breast has been all weakness, is so yet;
But still I think I can collect my mind;
My blood still rushes where my spirit's set,
As roll the waves before the settled wind;
My heart is feminine, nor can forget--
To all, except one image, madly blind;
So shakes the needle, and so stands the pole,
As vibrates my fond heart to my fixed soul.
(196, 1-8)
Tender sentiments such as these continue unabated until the last of the letter, lines still perfectly balanced: "And I must even survive this last adieu,/And bear with life, to love and pray for you!" (197, 7-8). Donna Julia is as competent a rhetorician as she was a mistress.


For a brief account of the personal relationships thought to have inspired many of Byron's lyrics, see Leslie Marchand, Byron's Poetry: A Critical Introduction (Boston: Houghton Mifflin, 1965), pp. 117-35.

Critics who see the narrator as a separate entity from Byron's own personality include Joseph, who says that Byron "achieves complete dissociation from his hero in Don Juan by the device of the narrator" (p. 197); Ridenour, who characterizes the speaker as "the rattle-brained chatterbox" of the poem (p. 128); and Marshall, who insists that the narrator could "not have been Byron in his own person" (p. 174).

Ridenour, among others, notes this device; see p. 143.
Elizabeth French Boyd, whose *Byron's Don Juan: A Critical Study* (New York: The Humanities Press, 1958) has set the tone of the standard critical reaction to this letter, feels that Donna Julia's sentiments are Byron's own (see pp. 62-65 of her study). The inconsistency she then sees between Byron's complex portraits of woman in the rest of the poem and in women as this letter portrays them is easily resolved if it is kept in mind that the letter bidding Juan farewell is written by the rhetorically adept Donna Julia, a woman whose ability to manipulate the truth has already been seen.
CHAPTER VIII

RHETORICAL FIGURES IN THE POETRY OF SHELLEY

I. Role of Figures Throughout the Poetry

Shelley, characterized by a leading critic as "one of the most didactic of all our poets,"\(^1\) relied on a limited number of figures to exhort, persuade, and convince his audience. His quest for a unique, personal poetic voice seems to have led him to eschew elaborate rhetorical constructions. Expelled from Oxford during his first year,\(^2\) Shelley was, for the most part, self-educated, drawing knowledge from "poetry of ancient Greece and Rome, and modern Italy" and England as well as from nature and "living men of genius."\(^3\) He sought clarity in his work by clothing his thought in "the most obvious and appropriate language" and by trying to "avoid the imitation of any style of language or versification peculiar to the original minds of which is the character."\(^4\) Although these goals seem to have inhibited his employment of traditional rhetorical figures, certain characteristic devices do appear in Shelley's verses.\(^5\)

The figures of thought most often used by Shelley--anacoenosis, erotesis, and ecphonesis--seem to indicate the poet's constant awareness of the specific kind of audience.
he hoped his works might influence. Sometimes anacoenosis
would be used in an appeal to the common man;

Men of England, wherefore plough
For the lords who lay ye low?
Wherefore weave with toil and care
The rich robes your tyrants wear?
("Song to the Men of England," ll. 1-4)

More often, however, Shelley employs anacoenosis to address an
abstract entity, truth or beauty, or a natural phenomenon,
a mountain or a bird, which symbolizes an abstract concept.
By these appeals the poet sought to catch the sympathies of
an educated, cultured audience who might be expected to value
virtues like truth, beauty, liberty, and wisdom. In "Hymn to
Intellectual Beauty," he speaks directly to a philosophical
ideal:

Spirit of BEAUTY, that dost consecrate
With thine own hues all thou dost shine upon
Of human thought or form... .
(ll. 13-15)

In another poem Shelley labels Time an ocean:

Unfathomable Sea! whose waves are years,
Ocean of Time, whose waters of deep woe
Are brackish with the salt of human tears!
("Time," ll. 1-3)

In "Mont Blanc," a river and the channel it cuts through the
mountains are compared to "The everlasting universe of things"
that "flows through the mind!": "Thus thou, Ravine of Arve--
dark, deep Ravine--/Thou many-coloured, many voiced vale"
(ll. 12-13). By addressing these entities as living, energetic
forces, Shelley seems to personalize them and add to their
reality in the minds of his hearers.
One of Shelley's more elaborately rhetorical works, "Lines Written on Hearing the News of the Death of Napoleon," begins with two stanzas which sarcastically ask Earth about her reaction to the Corsican's demise:

What! alive and so bold, O Earth?  
Art thou not overbold?  

What! leapest thou forth as of old  
In the light of thy morning mirth,  
The last of the flock of the starry fold?  
Ha! leapest thou forth as of old?  
Are not the limbs still when the ghost is fled,  
And canst thou move, Napoleon being dead?

How! is not thy quick heart cold?  
What spark is alive on thy hearth?  
How! is not his death knell knolled?  
And livest thou still, Mother Earth?  

In addition to anacoenosis, erotesis shapes the whole form of this poem, consisting of the poet's questions and Earth's responses to them. Figures of words, created by the repetitions of key words and phrases, such as "alive" and "bold" also link stanza to stanza (see lines 1, 25-26, and 33).

Anacoenosis is also used to address individuals known to Shelley; but, as is the case with Shelley's addresses to other creations of nature, as in "Mont Blanc," the persons are often imaginatively changed. In Epipsychidion Emilia Vivani is transformed into a multiplicity of idealized beings:

Sweet Spirit! Sister of that orphan one,  
Whose empire is the name thou weepest on,  
In my heart's temple I suspend to thee  
These votive wreaths of withered memory.  

(11. 1-4)
Poor captive bird! . . . (1. 5)

High, spirit-wingèd Heart! . . . (1. 13)

Seraph of Heaven . . . (1. 21)

Sweet Benediction in the eternal Curse!
Veiled Glory of this lampless Universe!
Thou Moon beyond the clouds! Thou living Form
Among the Dead! Thou Star above the Storm!
Thou Wonder, and thou Beauty, and thou Terror!
Thou Harmony of Nature's art! Thou Mirror
In whom, as in the splendour of the Sun,
All shapes look glorious which thou gazest on!
(11. 25-32)

On other occasions, the audience that Shelley is appealing to is generalized, as in the following poem directed to all people:

Ye hasten to the grave! What seek ye there,
Ye restless thoughts and busy purposes
Of the idle brain, which the world's livery wear?
O thou quick heart, which pantest to possess
All that pale Expectation feigneth fair!
Thou vainly curious mind which wouldest guess
Whence thou didst come, and whither thou must go,
And all that never yet was known would know--
Oh, whither hasten ye, that thus ye press,
With such swift feet life's green and pleasant path,
Seeking, alike from happiness and woe,
A refuge in the cavern of gray death?
O heart, and mind, and thoughts! what thing do you
Hope to inherit in the grave below?
("Sonnet," 11. 1-14)

Here erotesis is used to point up the idea that man should not rush frenziedly into a death he knows nothing about. The repetitions of "ye" and "thou" suggest the attention-getting techniques of a street preacher exhorting the busy noontime crowd. "Ode to the West Wind" and "To a Skylark," two of
Shelley's most famous works which begin with anacoenosis, will be considered later in this study as whole works.

Erotesis, like anacoenosis, furnishes Shelley with another rhetorical mode of approach. In "An Ode, Written October, 1819, Before the Spaniards Had Recovered Their Liberty," erotesis urges the people of Spain to fight for their freedom:

\[
\begin{align*}
\text{Arise, arise, arise!} \\
\text{There is blood on the earth that denies ye bread;} \\
\text{Be your wounds like eyes} \\
\text{To weep for the dead, the dead, the dead.} \\
\text{What other grief were it just to pay?} \\
\text{Your sons, your wives, your brethren, were they;} \\
\text{Who said they were slain on the battle day?}
\end{align*}
\]

(11, 1-7)

This ode also provides a good example of epizeuxis as two units are repeated without intervening material ("arise," "the dead"). This pattern of repetition is carried throughout the poem--"Awaken, awaken, awaken!" (1. 8); "... repose, repose:" (1. 11); "Wave, wave high the banner! (1. 15); "Glory, glory, glory" (1. 22); and "Bind, bind every brow" (1. 29)--suggesting an echo created by the cries of a multitude ready for vengeance. The repeated terms also stress the ideas Shelley seems to think most important. Erotesis is often less conspicuous than it is in the verses to the Spanish. "Ode to Liberty" prods the conscience of the British: "England yet sleeps: was she not called of old? / Spain calls her now ..." (11. 181-82). In Epipsychidion it is used to state the qualities of the idealized lady. Shelley begins a long series of questions
designed to describe Emilia by asking her,

> ... Art thou not void of guile,
> A lovely soul formed to be blessed and bless?
> A well of sealed and secret happiness,
> Whose waters like blithe light and music are,
> Vanquishing dissonance and gloom?... 

(11. 56-60)

On one occasion erotesis is involved in a relatively rare attempt on Shelley's part to be playful. Mary Shelley had objected to what she called the "abstract and dreamy spirit of the Witch of Atlas" because she wanted Shelley to write to please the popular taste. Shelley rejected her idea in the stanzas preceding the poem:

> How, my dear Mary, --are you critic-bitten
> (For vipers kill, though dead) by some review,
> That you condemn these verses I have written,
> Because they tell no story, false or true?
> What, though no mice are caught by a young kitten,
> May it not leap and play as grown cats do,
> Till its claws come? Prithee, for this one time,
> Content thee with a visionary rhyme. 

(11. 1-8)

Ecphonesis seems to have been very congenial to the tone of Shelley's verses, whether they were personal, to the extent that they described sufferings undergone by the poet, or political, in the sense that they were intended to influence people's reaction to the governments that controlled them. In Epipsychidion, one of his last works and one which contains frequent references to his private life, ecphonesis may be seen throughout:
Ah me!
I am not thine; I am a part of thee.
(11, 51-52)

. . . I measure
The world of fancies, seeking one like thee,
And find-- alas! mine own infirmity.
(11, 69-71)

ah, woe is me!
(1. 124)

Others were wise--but honeyed words betray;
And One was true--oh! why not true to me?
(11, 270-71)

. . . Woe is me!
(1. 587)

In "With a Guitar, To Jane," the poet complains "And now, alas! the poor sprite is/Imprisoned . . ." (11. 37-38). This same tone of complaint appears whenever Shelley writes about his life, a life which had many sorrows:

Alas! this is not what I thought life was.
I knew that there were crimes and evil men,
Misery and hate; nor did I hope to pass
Untouched by suffering . . .
("Fragment: 'Alas! This is not What I thought Life was,'" 11. 1-4)

Alas! I have nor hope nor health,
Nor peace within nor calm around,
Nor that content surpassing wealth
The sage in meditation found,
("Stanzas: Written in Dejection, Near Naples," 11. 19-22)

When, however, ecphrasis is used in verses directed to specific persons the poet feels are unjust, the tone is one of defiance, and the exclamations are wrathful or indignant.
In "To the Lord Chancellor," for example, Shelley rants at the authority who has decided that the young man is not suited to raise his two oldest children:

Oh, let a father's curse be on thy soul,
    And let a daughter's hope be on thy tomb;
(11. 13-14)

I curse thee-though I hate thee not. --0 slave!
If thou couldst quench the earth-consuming Hell
Of which thou art a daemon, on thy grave
This curse should be a blessing. Fare thee well!
(11. 61-64)

In overtly political verses, the appearance of ecphonesis is less frequent. Sometimes, as in "Ode to Liberty," Shelley will use this device to show feeling, but more often emotion is indicated by the frequent use of "thou" or "ye" or exclamation marks:

... O Italy,
Gather thy blood into thy heart; ...
(11. 208-09)

Oh, that the free would stamp the impious name
Of KING into the dust! ...
(11. 211-12)

Two other figures of thought should be mentioned because they may be seen in almost any of Shelley's major works. They are hypotyposis and prosopographia. "Mont Blanc" and "The Triumph of Life" show the poet's skill in the presentation of visions of terror and splendor through the medium of lively description. The power of the mountain is drawn in these lines from "Mont Blanc":

... The glaciers creep
Like snakes that watch their prey, from their far fountains,
Slow rolling on; there, many a precipice,
Frost and the Sun in scorn of mortal power
Have piled: dome, pyramid, and pinnacle,
A city of death, distinct with many a tower
And wall impregnable of beaming ice.

(11, 100-06)

While the entire dream-vision of people hurrying past the poet
in "The Triumph of Life" is engrossing, it is the spectacle of
Rousseau as a semi-vegetable that is most vivid:

That what I thought was an old root which grew
To strange distortion out of the hill side,
Was indeed one of those deluded crew,

And that the grass, which methought hung so wide
And white, was but his thin discoloured hair,
And that the holes he vainly sought to hide,

Were or had been eyes:--

(11, 182-88)

It seems indicative of Shelley's character that certain
figures do not play a significant role in his verses. Aporia,
or doubt, epanorthosis, or correction, and apophasis, or
suppression, are given little part in the assertive, often
aggressive, poetic face that Shelley turns to the world. Those
figures he uses most often, erotesis, anaexpense, and
epiphonesis, are devices favored by the persuasive speaker, one
very much aware of the importance of his cause and very much
concerned that his audience respond to it.

Just as Shelley composed with the aid of a limited number
of figures of thought, so he employed only a few figures of
words with any frequency. In a sense he seems to have followed
Keats's advice to "load every rift . . . with ore" because his verses rely more on the choice of the perfect descriptive word than on the cleverness or aptness of the rhetorical placement of words or phrases. The only structural devices appearing with any regularity are anaphora, isocolon, and ploce, usually in combination. One use that he makes of these devices is in the presentation of lists of items or qualities:

The everlasting universe of things
Flows through the mind, and rolls its rapid waves,
Now dark--now glittering--now reflecting gloom--
Now lending splendour . . .
("Mont Blanc," 11. 1-4)

Thou art pervaded with that ceaseless motion,
Thou art the path of that unresting sound--
("Mont Blanc," 11. 32-33)

In the calm darkness of the moonless nights,
In the lone glare of day, the snows descend
("Mont Blanc," 11. 130-31)

And dreaming, some of Autumn past,
And some of Spring approaching fast,
And some of April buds and showers,
And some of songs in July bowers,
And all of love . . .
("With a Guitar, To Jane," 11. 49-53)

It kissed the forehead of the Earth,
And smiled upon the silent sea,
And bade the frozen streams be free,
And waked to music all their fountains,
And breathed upon the frozen mountains,
And like a prophetess of May
Strewed flowers upon the barren way,
("To Jane: The Invitation," 11. 12-18)

And, like unfolded flowers beneath the sea,
Like the man's thought dark in the infants' brain
Like aught that is which wraps what is to be,
Art's deathless dreams lay veiled . . .
("Ode to Liberty," 11. 54-57)
Swifter far than summer's flight—
Swifter far than youth's delight—
Swifter far than happy night,
Art thou come and gone—
As the earth when leaves are dead,
As the night when sleep is sped,
As the heart when joy is fled,
I am left lone, alone.
("Remembrance," 11. 1-8)

As the preceding passages show, and similar lines occur often in Shelley's works, this method of listing must have come readily to the author's mind when he wished to present numerous examples. A related use of anaphora, isocolon, and ploce may be seen uniting extended passages in "The Cloud," "Time Long Past," "The Fugitives," and "Song: 'Rarely, Rarely, comest thou!'") A notable example is seen in this passage from "Lines: 'When the Lamp is Shattered."")

When the lamp is shattered
The light in the dust lies dead—
When the cloud is scattered
The rainbow's glory is shed.
When the lute is broken,
Sweet tones are remembered not;
When the lips have spoken,
Loved accents are soon forgot.
(11. 1-8)

One special combination of ploce and isocolon and anaphora is presented with almost exactly the same pattern in three of Shelley's poems:

I pant, I sink, I tremble, I expire!
("Epipsychidion," 1. 591)

I die! I faint! I fail!
("The Indian Serenade," 1. 18)

I fall upon the thorns of life! I bleed!
("Ode to the West Wind," 1. 54)
The resemblance between the first two excerpts, which in the context of their respective poems seem to describe emotional bliss, and the last one which reveals suffering, suggests that pleasure and pain may have been closely related sensations in Shelley's mind.  

One of Shelley's most impressive and moving uses of anaphora, isocolon, and ploce may be seen in the concluding lines of *Prometheus Unbound* when Demogorgon proclaims man's challenge:

> To suffer woes which Hope thinks infinite;  
> To forgive wrongs darker than death or night;  
> To defy Power, which seems omnipotent;  
> To love, and bear; to hope till Hope creates  
> From its own wreck the thing it contemplates;  
> Neither to change, nor falter, nor repent;  
> This, like thy glory, Titan, is to be  
> Good, great and joyous, beautiful and free;  
> This is alone Life, Joy, Empire, and Victory.  
> (Act IV, 11. 570-78)

Here the repetition of form and vocabulary creates a litany setting forth first the sacrifices demanded by life and then the rewards which such sacrifices will bring.

Shelley employs ploce in three distinctive patterns. One, like the practice already noted in Wordsworth, is to repeat a word with only a single word, usually a preposition, intervening:

> As summer winds that creep from flower to flower.  
> ("Hymn to Intellectual Beauty," 1. 4)
Driven like a homeless cloud from steep to steep
("Mont Blanc," 1. 58)

The bosom of their violated nurse
Groaned, for beasts warred on beasts, and worms on worms,
And men on men; each heart was as a hell of storms.
("Ode to Liberty," 11. 28-30)

While the touch of Nature's art,
Harmonizes heart to heart
("To Jane: The Invitation," 11. 27-28)

A second type of place involves the repetition of a word given
the same position in a line as it held when it first occurred.

Emphasis, rhythm, and unity are achieved by this device:

Where Power in likeness of the Arve comes down
From the ice-gulfs that gird his secret throne,
Bursting through these dark mountains like the flame
Of lightning through the tempest . . .
("Mont Blanc," 11. 16-19, Italics added)

. . . and one majestic River,
The breath and blood of distant lands, for ever
Rolls its loud waters to the ocean-waves,
Breathes its swift vapours to the circling air
("Mont Blanc," 11. 123-26, Italics added)

Music, when soft voices die,
Vibrates in the memory--
Odours, when sweet violets sicken,
Live within the sense they quicken.
Rose leaves, when the rose is dead,
Are heaped for the beloved's bed;
And so thy thoughts, when thou art gone,
Love itself shall slumber on.
("To ______: Music When Soft Voices Die," 11. 1-8,
Italics added)

A third use of place serves in the same way that polysyndeton
does, to slow the pace of the reader through the sentence,
thus adding emphasis to each important word. Shelley does
this by placing "the" before several items in a list:
The fields, the lakes, the forest, and the streams,
Ocean, and all the living things that dwell
Within the daedal earth...
("Mont Blanc," 11. 84-86, Italics added)

The sun is warm, the sky is clear,
The waves are dancing fast and bright,
Blue isles and snowy mountains wear
The purple noon's transparent might,
The breath of the moist earth is light,
Around its unexpanded buds;
Like many a voice of one delight,
The winds, the birds, the ocean floods,
The City's voice itself, is soft like Solitude's.
("Stanzas: Written in Dejection Near Naples," 11. 1-9, Italics added)

Of course, Shelley's adaptation of ploce is not limited
to the three special ways just discussed. Generally, it is
used, as it is by the poets previously studied, to keep
important ideas before the reader and to emphasize certain
descriptive elements. The noise made by the river Arve is "A
loud, lone sound no other sound can tame" ("Mont Blanc," 1. 31).
In "The Boat on the Serchio" Shelley plays on several meanings
of "rose" as he begins with an account of people waking to
their daily tasks and moves to speculations about Christ who
"rose" and those who must believe in that rising:

All rose to do the task He set to each,
Who shaped us to His ends and not our own;
The million rose to learn, and one to teach
What none yet ever knew or can be known.
And many rose
Whose woe was such that fear became desire;
("The Boat on the Serchio," 11. 30-35)

Often, however, instead of the simple repetition of a
single word produced by ploce, Shelley slightly modifies the
repeated word to create polyptoton. The first lines of the
following lyric show how effective this variation could be:

One word is too often profaned
For me to profane it,
One feeling too falsely disdained
For thee to disdain it;
("To ___: 'One Word is too Often Profaned',"
11, 1-4)

Part of the mysterious air of "Ginevra" is supported by the power of polyptoton to produce melodious repetition:

And so she moved under the bridal veil,
Which made the paleness of her cheek more pale,
(11. 13-14)

The bride-maidens who round her thronging came,
Some with a sense of self-rebuke and shame,
Envying the unenviable . . .
(11. 28-30)

Absorbed like one within a dream who dreams
That he is dreaming . . .
(11. 44-45)

. . . The strong fantasy
Had made her accents weaker and more weak,
(11. 83-84)

The beautiful looked lovelier in the light
Of love . . .
(11. 108-09)

They found Ginevra dead! if it be death
To lie without motion, or pulse, or breath.
(11. 145-46)

The might of intellectual beauty is said to be "Dear, and yet dearer for its mystery" ("Hymn to Intellectual Beauty," 1. 12); the sons of George III are "... mud from a muddy spring," ("Sonnet: England in 1819," 1. 3); and a young lady is described as "... fair, and few are fairer" ("To Sophia," 1. 1).
More noticeable than the subtle polyptoton, polysyndeton and its opposite figure, asyndeton, are staples in Shelley's usual mode of presentation. Evidently, when Shelley began presenting a list of attributes in a poem, if he did not use the anaphora-isocolon-ploce pattern mentioned earlier, he would turn to a pattern based on repetitions of "and." The following lines are typical of this habit of expression:

Thou Wonder, and thou Beauty, and thou Terror!
(Epipsychidion, 1. 29)

Wounded and weak and panting . . .
(Epipsychidion, 1. 274)

And Day, and Storm, and Calm, pursue their flight,
(Epipsychidion, 1. 419)

'Of leaves, and winds, and waves, and birds, and bees,
And falling drops . . .
("The Triumph of Life," 11. 376-77)

The works and ways of man, their death and birth,
And that of him and all that his may be;
All things that move and breathe with toil and sound
Are born and die . . .
("Mont Blanc," 11. 92-95)


An effective use of an antimetabolic structure is seen in Prometheus Unbound when one of the furies, sent to taunt the suffering hero, describes the paradoxical nature of human behavior and existence:
They dare not devise good for man's estate,
And yet they know not that they do not dare.
The good want power, but to weep barren tears.
The powerful goodness want; worse need for them.
The wise want love; and those who love want wisdom;
And all best things are thus confused to ill.
Many are strong and rich, and would be just,
But live among their suffering fellow-men
As if none felt: they know not what they do.
(Act I, 11. 623-31)

Lines 623-24 begin the pattern of interwoven phrases seen in this passage when "they have not" is reversed to "they do not dare." Next "good" and "power" from line 625 are transposed and transformed (by polyptoton) in line 626, thus emphasizing the misery which results when good people have no influence and strong people have no virtue. In a similar manner, "wise" and "love" are presented and reversed in line 626. The repetition of "they know not" and "they do" from line 624 in the concluding line (631) serves to strengthen the fury's charge that men are worthless creatures.

Despite Shelley's skill in the handling of stylistic variations and the fact that in addition to the patterns already noted occasional examples of epizeuxis, paronomasia, and other rhetorical devices may be found in Shelley's poetry, the comparative lack of significant emphasis put on rhetorical figures supports the contention that his genius was not one that took delight in the creation of abundant patterns of rhetorical expression.
II. The Role of Figures in Selected Works

While rhetorical figures are used sparingly in some of Shelley's poems, for example, "Ozymandias," or "Evening: Ponte al Mare, Pisa," they do assume significant roles in some of his best known works. A close reading, from a rhetorical perspective of Adonais, "Ode to the West Wind," and "To a Skylark," adds to an understanding of Shelley's poetic technique.

An awareness of the function of rhetorical devices in Adonais helps to confirm Shelley's comment that this poem was a "highly wrought piece of art, perhaps better in point of composing than anything I have written." Shelley's use of repetition is perhaps the most striking stylistic feature in this poem; certainly it is one that has been analyzed before. What has not been noted frequently, however, is that the patterns of verbal repetition continue throughout the poem even after the intense patterns of the first nine stanzas abate. The first nine stanzas, with their repetitions of "weep," "dead," and other funereal terms plunge the listener into the melancholy mood of the piece. The naming and renaming of the cause of grief also serves to tie the opening sections of the work together:

I weep for Adonais--he is dead!
0, weep for Adonais! though our tears
Thaw not the frost which binds so dear a head!
(11. 1-3)
Where wert thou, mighty Mother, when he lay,
When thy Son lay, pierced by the shaft which flies
In darkness? where was torn Urania
When Adonais died? . . .

(11. 10-13)

Oh, weep for Adonais--he is dead!
Wake, melancholy Mother, wake and weep!

(11. 19-20)

Most musical of mourners, weep again!
Lament anew, Urania!--He died,

(11. 28-29)

Most musical of mourners, weep anew!

(1. 37)

But now, thy youngest, dearest one, has perished--

(1. 46)

Most musical of mourners, weep anew!
Thy extreme hope, the loveliest and the last,
The bloom, whose petals nipped before they blew
Died on the promise of the fruit, is waste;
The broken lily lies--the storm is overpast.

(11. 50-54)

Awake him not! surely he takes his fill
Of deep and liquid rest, forgetful of all ill.  

(11. 62-63)

He will awake no more, oh, never more!

(1. 64)

Oh, weep for Adonais!--

(1. 73)

Stanzas 10 and 11 are tied together with the repetition of
"one" in the initial line of each stanza (1. 82, 1. 91).
Stanza 12 picks up "another" which appeared twice in initial
positions in stanza 11 (11. 93, 96): "Another Splendour on
his mouth alit," (1. 100). Anaphora and isocolon and ploce,
the basis for all of the repetitions discussed in Adonais
until now, continue to appear as the tribute to Keats progresses. The following lines are united through the agency of these devices: 113-114, 128-129, 130-131, 160-161, 194-195, 204-205, 222 and 224, 244 and 246, 280-281, 287-288, 290-291, 307 and 309, 325-326, 376-377, 435-436, 442 and 444, 478 and 480.

It is interesting to note that the pattern shown throughout most of the work created by initial anaphoric constructions almost disappears between stanzas 37 and 49. These stanzas, like the first ones of the poem, rely on frequent repetitions of certain words within the lines to unite them and to provide a smooth transition from one stanza to another. Forms of "wake" and "sleep" appear within the stanzas. "He" is repeated both initially and within lines:

Nor let us weep that our delight is fled
Far from these carrion kites that scream below;
He wakes or sleeps with the enduring dead;
(38, 334-36)

Peace, peace! he is not dead, he doth not sleep--
He hath awakened from the dream of life--
(39, 333-34)

He has outsoared the shadow of our night;
(40, 352)

He is secure, and now can never mourn
A heart grown cold, a head grown gray in vain;
(40, 357-58)

He lives, he wakes--'tis Death is dead, not he;
(41, 361)
He is made one with Nature: there is heard
His voice in all her music...
(42, 370-71)

He is a presence to be felt and known
(42, 373)

He is a portion of the loveliness
Which once he made more lovely; he doth bear
His part, while the one Spirit's plastic stress
Sweeps through the dull dense world...
(43, 379-82)

Stanzas 44 and 45, describing the eternal aspects of the soul's existence, both begin with "The." Stanza 45 is given a musical cadence by the repetitions of "Rose" and "as he":

The inheritors of unfulfilled renown
Rose from their thrones, built beyond mortal thought,
Far in the Unapparent. Chatterton
Rose pale,—his solemn agony had not
Yet faded from him; Sidney, as he fought
And as he fell and as he lived and loved
Sublimely mild, a Spirit without spot,
Arose; and Lucan, by his death approved:
Oblivion as they rose shrank like a thing reproved.
(11. 397-405)

Stanza 46 refers again to others who "Rose, robed in dazzling immortality" (1. 409).

With stanza 47 the poet begins to ask all who mourn to come forth. This idea is carried over to stanzas 48 and 49 with variations on the directive to travel to the grave site at Rome--"Or go to Rome..." (1. 424), "Go thou to Rome..." (1. 433). Stanza 51 repeats "Here" (11. 451, 454) and "thou" (11. 455-56) in a manner similar to that seen in stanza 45 cited above. Stanza 52, containing Shelley's
beautiful and famous lines on the "dome of many-coloured glass" (l. 462), is free of explicitly verbal repetitive pattern, although the definition of eternity given in the first line is restated in the second: "The One remains, the many change and pass;/Heaven's light forever shines, Earth's Shadows fly" (ll. 460-61).

The echo returns, however, in stanza 53 when the poet asks "Why linger, why turn back, why shrink, my Heart?" (l. 469). Polyptoton adds a subtle repetition ("They have departed; thou shouldst now depart!" (l.471) before the stanza concludes with polysyndeton (l. 473), isocolon and ploce (ll. 473-74):

A light is passed from the revolving year,
And man, and woman; and what still is dear
Attracts to crush, repels to make thee wither.
The soft sky smiles,—the low wind whispers near;
'Tis Adonais calls! Oh, hasten thither,
No more let Life divide what Death can join together.
(ll. 472-77)

The light, beauty, benediction, and love that beam on the speaker in stanza 54 are listed in anaphoric pattern, thus adding by formal position to the impression of dignity that such terms would impart to the listener. The repetition of "far" (once as "afar") in the last stanza evokes the picture of the now inspired speaker in stanza 55 as he is carried far away from his fellow men on a journey he both desires and fears:
The breath whose might I have invoked in song
Descends on me; my spirit's bark is driven,
Far from the shore, far from the trembling throng
Whose sails were never to the tempest given;
The massy earth and sphered skies are riven!
I am borne darkly, fearfully, afar;
Whilst, burning through the inmost veil of Heaven,
The soul of Adonais, like a star,
Beacons from the abode where the Eternal are.
(11. 487-95)

Thus, it may be seen that Shelley, sensitive to the
formality and stately progress of ideas afforded by isocolon
and ploce and anaphora, wove these rhetorical figures into
almost every section of Adonais in order to make it as
artistically pleasing as possible. By alternating one type
of repetition—the intensified presentation of a few repeated
words in stanzas 1-9 and stanzas 37-49—with another—the
relatively loosely knit, relaxed arrangement created by the
repetition of many groups of words in the other stanzas—
Shelley achieves poetic continuity without sacrificing
variety.

Shelley's use of other rhetorical figures is consistent
with his usual practice as described in the first part of this
chapter. Polysyndeton links lists of items; for example,
the personified forms of Adonais's creations, "All he had
loved, and moulded into thought" (1. 118):

And others came . . . Desires and Adorations,
Winged Persuasions and veiled Destinies,
Splendours, and Glooms, and glimmering Incarnations
Of hopes and fears, and twilight Phantasies;
And Sorrow, with her family of Sighs,
And Pleasure, blind with tears, led by the gleam
Of her own dying smile instead of eyes,
Came in slow pomp . . .
(11. 109-16)
Other examples of this figure may be seen in lines 119, 163, 353-54, 387, 402, 473, and 483. Asyndeton, used less often than its opposite, perhaps because the haste and force it is capable of conveying was judged unsuitable for a stately lament, describes the actions of one "gentlest of the wise," (1. 312) who "Taught, soothed, loved, honoured the departed one" (1. 313). The attractions of Rome are also listed with asyndeton: "Rome's azure sky, / Flowers, ruins, statues, music, words" (ll. 466-67).

Place appears in the repetition of adjectives or definite articles ("Our love, our hope, our sorrow, is not dead" [1. 84]; "the ants, the bees, the swallows reappear" [1.157]) and in the repetition of words separated by a preposition ("from kindling brain to brain" [1. 78]). This figure is also used to emphasize certain words and ideas, for example, the power of a kiss:

'Stay yet awhile! speak to me once again;  
Kiss me, so long but as a kiss may live;  
And in my heartless breast and burning brain  
That word, that kiss, shall all thoughts else survive,  
(ll. 226-29)

Polyptoton (see ll. 39, 247, 361, 379-80), anadiplosis (ll. 188, 225); epizeuxis (l. 343); paronomasia (l. 432) and antanclasis (l. 338), also found scattered throughout Adonais, are responsible for quiet touches which serve unobtrusively to contribute to the artistic whole of Shelley's elegy.
The figures of thought in the elegy, like those of words, are devices previously seen in the whole context of the poet's work. Anacoenosis, beginning with the address to Urania in the second stanza, continues as the poem progresses. The speaker moves from Urania to a more general audience and, by the end of the work, seems to move finally to soliloquy in which he speaks to his own heart (stanzas 53-55), describing how he is carried away while "The soul of Adonais, like a star,/Beacons from the abode where the Eternal are" (11. 494-95). Ecphonesis, a highly appropriate figure for an elegy, is found in lines 2, 19, 73, 154, 181, 183, 190, 306, 316, and 476. Erotesis is also present, for example, when the mourner asks "... where was lorn Urania/When Adonais died? ..." (11. 12-13). He answers his own query when he says she had been listening to the dead poet's songs (11. 13-18). The bard asks "for whom should [spring] ... have waked the sullen year?" (1. 139) since Adonais is dead. The answer, understood, is "for no one." Finally, in lines already cited, erotesis is called upon as the speaker chides his heart for lingering on earth (1. 469), even though Adonais calls to him: "'Tis Adonais calls! Oh, hasten thither,/No more let Life divide what Death can join together" (11. 476-77). Shelley's use of these figures of thought, figures often found in persuasive speeches, supports the belief that Adonais is more than an expression of grief for the dead Keats. In this
tribute to Keats, Shelley is also urging others to see and understand the role of the bard as one who brings beauty and truth into an often harsh world.

Tempestuous elements in Shelley's own spirit must have responded to the scene the wind created in a wood near Florence that inspired "Ode to the West Wind." Yet, despite the passion and the longing that is evident in this work, its presentation is logical and orderly, enabling the reader to respond with recognition of the poet's vision and sympathy for his wishes. How is this order imposed upon the poem if, as has been noted, the movement is carried over from tercet to tercet by run-on lines? Shelley is able to use the run-on lines, suggesting the natural movement of leaves, wind, sea, and sky because the poem is ordered both logically and rhetorically. The rhetorical order is created by the use of the same stylistic pattern in each of the five stanzas. Shelley's pattern is not rigid, but consists of a recurring thread of pleco, anaphora, and isocolon, which binds one stanza to another. The first three stanzas follow an identical pattern. "Thou" figures prominently in each beginning line:

O wild West Wind, thou breath of Autumn's being,  
Thou, from whose unseen presence the leaves dead  
Are driven, like ghosts from an enchanter fleeing,  
(11. 1-3)
Thou on whose stream, mid the steep sky's commotion,  
Loose clouds like earth's decaying Leaves are shed,  
Shook from the tangled boughs of Heaven and Ocean,  
(11. 15-17)

Thou who didst waken from his summer dreams  
The blue Mediterranean, where he lay,  
Lulled by the coil of his crystalline streams  
(11. 29-31)

It is not only the repetition of "thou" that unites these  
stanzas, of course, because it is anacoenosis that controls  
the thought of the lines involving "Thou." Each of these  
first three stanzas also repeats "thou" about mid-point in  
its fourteen lines, thus keeping the idea of the poet's  
address ever before his audience:

. . . : O thou,  
Who chariotest to their dark wintry bed  
The winged seeds . . .  
(11. 5-7)

. . . Thou dirge  
Of the dying year . . .  
(11. 23-24)

. . . Thou  
For whose path the Atlantic's level powers  
Cleave themselves into chasms,  
(11. 36-38)

A final unity between the first three stanzas is seen in the  
epistrophic pattern of the repetition of "oh, hear!" at the  
conclusion of each group.

In stanza 4, although the "thou" is retained, sometimes  
varied with polyptoton into "thee," anaphora and isocolon
provide the strongest structural tie. Note that by using ellipsis in the third line Shelley avoids excessive use of "If I were":

If I were a dead leaf thou mightest bear;
If I were a swift cloud to fly with thee;
A wave to pant beneath thy power . . .

(11. 43-45)

The next three lines return to "thy" and "thou" and conclude with a repetition of the "I were" seen in the first two lines of the stanza:

The impulse of thy strength, only less free
Than thou, O uncontrollable! If even
I were as in my boyhood . . .

(11. 46-48)

Note also that the first person has been introduced into the poem with stanza 4. The "I" and "my" continues to the conclusion of the ode, alternating with the references to the wind, thus echoing in form the synthesis of prophetic vision with the wind's world-wide movements that the poet is requesting.

Line 53 unites the forces first joined at the beginning of stanza 4: "Oh, lift me as a wave, a leaf, a cloud!" Ecphonesis and the repetition of "a" is, as we have seen, typical of Shelley.

The form of the last stanza completes the fusion of the poet with the wind already mentioned. Here the "thou's" of the first part of the ode are dropped after the first six lines of stanza 5. "My" expresses the dominant interest--the poet himself now identifying with the wind:
Drive my dead thoughts over the universe
Like withered leaves to quicken a new birth!
And, by the incantation of this verse,

Scatter, as from an unextinguished hearth
Ashes and sparks, my words among mankind!
Be through my lips to unawakened earth
The trumpet of a prophecy! O, Wind,
If Winter comes, can Spring be far behind.

(ll. 63-70)

The last two lines, shaped as a question, read more like the
moral of the poet's observation, or epiphonema, than erotesis. Shelley seems to imply that one should have good reason to
hope for a change for the better in a world where it is
natural for spring to follow winter. In conclusion, Shelley's
skillful handling of simple organizational patterns in "Ode
to the West Wind" allows him to present clearly rather technical
and meticulous descriptions of natural phenomena accurately
observed. The reader, undistracted by confusing or complex
verse forms, is free to concentrate on the sense of the ode.

"To a Skylark" combines the methods used in Adonais and
"Ode to the West Wind" when Shelley first seeks to describe the
bird and then asks the creature to teach him the secret of its
song. As in "Ode to the West Wind," anacoeiosis is emphasized
by frequent use of "thou" and "thy" and "thee":

Hail to thee, blithe spirit!
Bird, thou never wert,
That from Heaven, or near it,
Pourrest thy full heart
In profuse strains of unpremeditated art.

(ll. 1-5)

The next thirty lines continue in similar arrangement as the
speaker pictures the skylark flying and singing. Shelley
creates a rhetorically elaborate picture in stanza 2 as he uses epanalepsis (1. 6) and a combination of polyptoton and antimetabolic order (1. 10):

Higher still and higher
   From the earth thou springest
Like a cloud of fire,
The blue deep thou wingest,
And singing still dost soar, and soaring ever singest.

With the series of similes that begin with line 36, Shelley picks up the word "Like," which he had used in lines 8, 15, 18, and 32, and uses it anaphorically to introduce stanzas 8 through 11 as he did in Adonais: "Like a poet hidden" (1. 36); "Like a high-born maiden" (1. 41); "Like a glow-worm golden" (1. 46); and "Like a rose embowered" (1. 51). Then, just as he dropped the repetition of the explicit "If I were" in "Ode to the West Wind" in favor of an understood repetition, Shelley drops the "like" in lines 56-60, in effect converting similes into metaphors: "Sound of vernal showers / On the twinkling grass," (11. 56-57).

He returns to address the bird directly (with variations on "thou") in the last eight stanzas in the same manner he had used for the first seven. Anaphora introduces a series of questions, questions which are not queries about whether or not the objects exist, but as to where such fountains, natural scenes, and loves could be located:

What objects are the fountains
   Of thy happy strain?
What fields, or waves, or mountains?
   What shapes of sky or plain?
What love of thine own kind? what ignorance
   of pain?

(11. 71-75)
The next stanza, returning to the characterizations of the skylark, concludes with polyptoton: "Thou lovest--but ne'er knew love's sad satiety" (l. 80). Shelley also employs anaphora in two of the last four stanzas:

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Our sincerest laughter
With some pain is fraught;
Our sweetest songs are those that tell
of saddest thought.
(11. 88-90)

Better than all measures
Of delightful sound,
Better than all treasures
That in books are found,
Thy skill to poet were, thou scowler of the ground!
(11. 96-100)
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These lines share more than form alone, because in them Shelley begins to generalize on the human condition. In the previous stanzas all he has done is to describe the skylark and to try to find analogies to its beauty and flight. Now he tells his listener what the problem with life is, that people simply do not know how to respond with joy, and only joy, to whatever life gives. If, he argues, the lark could teach him how to communicate "half the gladness / That thy brain must know" (11. 101-02), then he, the poet, could speak to the world, and the world would listen. The patterns created by figures of rhetoric in "To A Skylark" assist Shelley in his ambition to make his own "song" pleasing by adding to the poem an agreeable unity and repetitiveness, a repetitiveness, incidentally, similar to the repeated trills heard in a bird's song.
NOTES


2 Jack, p. 77.

3 Percy Bysshe Shelley, preface to The Revolt of Islam in Poetical Works, ed. Thomas Hutchinson, corrected by G. M. Matthews (Oxford: Oxford Univ. Press, 1970), p. 34. Subsequent quotations from Shelley's poetry will refer to this edition and be incorporated in the body of the text with stanza and line indication unless otherwise indicated.

4 Ibid.


8 Other poems which reveal this tendency are "Music" (Poetical Works, p. 657) and "Fragment: I faint, I Perish with My Love" (Poetical Works, p. 660).

9 In addition to the book-length works cited earlier, interesting studies of these poems may also be found in B. Silverman's monograph Poetic Synthesis in Shelley's Adonais (Mounton: The Hague, 1972); Patrick J. Mahoney, "An Analysis of Shelley's Craftsmanship in Adonais," SEL, 4 (1964), 555-68; Stuart C. Wilcox, "Imagery Ideas and Design in Shelley's 'Ode to the West Wind,'" Studies in Philology 47 (1950), 634-49, and "The Sources, Symbolism, and Unity of Shelley's Skylark," Studies in Philology, 46 (1949), 560-76.

10 Letter to John and Maria Gisborne, 5 June 1821, Letters of Percy Bysshe Shelley, ed. Frederick L. Jones (Oxford: Oxford Univ. Press, 1964) II, 294. Shelley also wrote 11 June 1821 to Charles Ollier that Adonais was "perhaps the least imperfect" of his compositions (Ibid., p. 299).

11 For example, see Silverman, pp. 52-64.

12 Shelley describes the scene in a footnote to the poem, Poetical Works, p. 577.

13 Reiter, p. 225.

14 Rogers reports that these lines were originally cast in statement form: "When Winter comes Spring lags not far behind," p. 228.
CHAPTER IX

RHETORICAL FIGURES IN THE POETRY OF KEATS

I. Role of Figures Throughout the Poetry

The musical, enchanting quality of Keats's greatest verse is produced in part by the poet's habitual use of certain relatively uncomplicated rhetorical devices. As a student at John Clarke's school, Keats doubtless received some formal instruction in the classical rhetorical arts, although the emphasis at the Enfield Academy was on the development of individual interests rather than on the memorization of a rigid curriculum.\(^1\) As Claude Finney notes, Keats's education also included an introduction to the works of great poets: "Keats was born, reared, and educated in an atmosphere of veneration for Spenser, Shakespeare, and Milton. He had been inspired to be a poet by reading Spenser with Charles Cowden Clarke [the school-master's son]; and he had learned the art of poetic composition from the eighteenth century imitators of Spenser and Milton."\(^2\) Keats's use of rhetorical devices may have been the result of a deliberate attempt to follow pedagogical instructions or, as is more likely, the product of unconscious imitation of the figures employed by other poets.

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As Walter Jackson Bate has pointed out, when Keats matured as an artist he turned more and more to eighteenth-century (and earlier) figures of words. Such patterns, as we shall see, not only enabled the poet to order his verse and to smooth transition from section to section, but they also created particular sound effects. A relatively small group of figures of thought were also important devices in Keats's poetic schemes.

One of the most pervasive rhetorical maneuvers in Keats's work consists of the repetition of lines, phrases, or words, usually involving isocolon, anaphora, and ploce. In one form of repetition, one or more of the elements from the first lines of a poem reappear at its close. When Keats is at his best, this device rounds the piece off and creates a satisfying ending. In The Eve of St. Agnes, for example, the old Beadsman who says his prayers as he tells his rosary in the first stanza is the last figure mentioned in the poem: "The Beadsman, after thousand aves told, / For aye unsought for slept among his ashes cold" (42, 8-9). In "La Belle Dame Sans Merci" a slight variation of the opening lines creates the closing ones as the knight answers the bard's question:

O, what can ail thee, knight-at-arms,  
Alone and palely loitering?  
The sedge has wither'd from the lake,  
And no birds sing.  
(1, 1-4)
And this is why I sojourn here
Alone and palely loitering,
Though the sedge has wither'd from the lake,
And no birds sing.

(12, 1-4)

In "Fancy" either a direct repetition of the first line or a restatement of the thought runs through the poem. The concluding lines echo the first two lines exactly, creating a circular scheme, a scheme which in turn suggests that fancy feeds upon itself, ever-changing, ever-growing in the mind of one who indulges in it:

Ever let the fancy roam,
Pleasure never is at home:
At a touch sweet Pleasure melteth,
Like to bubbles when rain pelteth;
Then let winged Fancy wander

(11. 1-5)

Oh sweet Fancy! let her loose;

(1. 9)

Fancy, high-commissioned:--send her!

(1. 27)

At a touch sweet Pleasure melteth
Like to bubbles when rain pelteth

(11. 77-78)

... Break the mesh
Of the Fancy's silken leash;
Quickly break her prison-string
And such joys as these she'll bring.--
Let the winged Fancy roam,
Pleasure never is at home.

(11. 89-94)

At other times the final repetition seems forced, as if Keats were groping for a method of ending the poem gracefully. In
such cases, the effect appears distractingly mechanical:

Souls of Poets dead and gone,
What Elysium have ye known,
Happy field or mossy cavern,
Choicer than the Mermaid Tavern?
("Lines on the Mermaid Tavern," 1. 1-4;
lines 23-26 are exactly the same)

When by my solitary hearth I sit,
And hateful thoughts enwrap my soul in gloom;
When no fair dreams before my 'mind's eye' flit,
And the bare heath of life presents no bloom;
Sweet Hope, ethereal balm upon me shed,
And wave thy silver pinions o'er my head.
("To Hope," 11. 1-6)

So, when dark thoughts my boding spirit shroud,
Sweet Hope, celestial influence round me shed,
Waving thy silver pinions o'er my head.
("To Hope," 11. 46-48)

Bards of Passion and of Mirth,
Ye have left your souls on earth!
Have ye souls in heaven too,
Double lived in regions new?
("Ode," 11. 1-4, repeated with transposition
of "Have ye" and without question marks
in 11. 36-40)

Simple epistrophic patterns were also used by Keats. In
"Stanzas," for example, the last line of every stanza is "O
love me truly!"

It would be misleading to imply that Keats always relied
upon repetition to conclude his works, but his use of similar
beginnings and endings seems indicative of his ambivalent and
non-didactic way of looking at the world. Although the figures
of thought in Keats's work will be discussed more fully later, it
should be noted here that he sometimes uses aporia to produce a non-
assertive conclusion. By leaving the reality or the meaning of the poem's argument in doubt, the reader is given the opportunity to interpret the poem in his own way:

Was it a vision, or a waking dream?
Fled is that music:--Do I wake or sleep?
("Ode to a Nightingale," 8, 9-10)

Was there a poet born?--but now no more,
My wand'ring spirit must no further soar.--
("I Stood Tip-Toe," 11. 241-42)

When, who--who did dare
To tie, like a madman, thy plant round his brow,
And grin and look proudly
And blaspheme so loudly
And live for that honour, to stoop to thee now?--
O Delphic Apollo!
("Hymn to Apollo," 11. 31-36)

By using such devices, Keats mitigates the idea that he is moving in a logical fashion from point A to point B and from thence to a specific conclusion. Instead, he draws a picture or presents a scene and then stands back and says, now you may respond to it." Therefore, since Keats's poetic purpose is satisfied in the presentation of the work of art itself, moralistic or epiphanemantic statements do not frequently appear. Even the famous closing statement of "Ode on a Grecian Urn"--"'Beauty is truth, truth beauty,'--that is all / Ye know on earth, and all ye need to know" (5, 9-10)--is so gently, yet ambiguously put that critics have been divided about what exactly the poet did mean.6
Another pattern common in Keats's poems is created by repetition of a series of lines or words in adjacent passages. In *Isabella*, for example, the conclusion is shaped by epistrophe:

... 'For cruel 'tis,' said she,  
'To steal my Basil-pot away from me.'  
(62, 7-8)

Still is the burthen sung--'O cruelty,  
'To steal my Basil-pot away from me!'  
(63, 7-8)

*Isabella* itself is built upon almost constant repetition, in the form of anaphora, isocolon, and ploce. In the first stanza, for example, only line 2 does not involve some type of repetition:

*Fair Isabel, poor simple Isabel!  
Lorenzo, a young palmer in Love's eye!  
They could not in the self-same mansion dwell  
Without some stir of heart, some malady;  
They could not sit at meals but feel how well  
It soothed each to be the other by;  
They could not, sure, beneath the same roof sleep  
But to each other dream, and nightly weep.  
(1, 1-8, Italics added)*

Sometimes these same figures were used to make lists of related items:

Too many tears for lovers have been shed,  
Too many sighs give we to them in fee,  
Too much of pity after they are dead,  
Too many doleful stories do we see,  
(12, 2-5)

And she forgot the stars, the moon, and sun,  
And she forgot the blue above the trees,  
And she forgot the dells where waters run,  
And she forgot the chilly autumn breeze;  
(53, 1-4)
Keats's use of anaphora and ploce in *Isabella* gains a satiric, ironic tone, similar to Byron's in *Don Juan,* when Keats describes the lady's brothers:

With her two brothers this fair lady dwelt,
   Enriched from ancestral merchandize,
And for them many a weary hand did swelt
   In torched mines and noisy factories,
And many once proud-quiver'd loins did melt
   In blood from stinging whip;--with hollow eyes
Many all day in dazzling river stood,
   To take the rich-ored driftings of the flood.
(14, 1-8)

For them the Ceylon diver held his breath,
   And went all naked to the hungry shark;
For them his ears gush'd blood; for them in death
   The seal on the cold ice with piteous bark
Lay full of darts; for them alone did seethe
   A thousand men in troubles wide and dark:
Half-ignorant, they turn'd an easy wheel,
   That set sharp racks at work, to pinch and peel.
(15, 1-8)

Why were they proud? Because their marble founts
   Gush'd with more pride than do a wretch's tears?--
Why were they proud? Because fair orange-mounts
   Were of more soft ascent than lazar stairs?--
Why were they proud? Because red-lin'd accounts
   Were richer than the songs of Grecian years?--
Why were they proud? again we ask aloud,
   Why in the name of Glory were they proud?
(16, 1-8)

The oratorical tone produced by the repetition of "for them" in the first two stanzas builds to an ironic climax as the answers to the speaker's questions proclaim the intellectual poverty of two men who valued such things as "red-lined accounts" more than "songs of Grecian years." The heavy-handed result of Keats's overuse of erotesis in stanza 16 demonstrates that the warnings against such excesses by eighteenth-century
philosophers were certainly correct. Employed excessively, a figure often becomes ineffectual.

Place, in Isabella and in other poems of Keats, is sometimes used alone to link adjoining sections. The lovelorn lady's behavior is observed by her brothers in stanzas linked by repeated words:

... She withers, like a palm
Cut by an Indian for its juicy balm.
(56, 7-8, Italics added)

O leave the palm to wither by itself;
(57, 1, Italics added)

... and many a curious elf,
Among her kindred, wonder'd that such dower
Of youth and beauty should be thrown aside
By one mark'd out to be a Noble's bride.
(57, 5-8, Italics added)

And, furthermore, her brethren wonder'd much
Why she sat drooping by the Basil green,
And why it flourish'd as by magic touch;
Greatly they wonder'd what the thing might mean:
(58, 1-4, Italics added)

Sections of "Ode to a Nightingale" are fused by this device, although Keats also relies on thoughts carried from stanza to stanza to unify the work. Stanzas one and two, for example, are related by the reference to the drinking of hemlock (1. 1) in the first stanza and to a "draught of vintage" (1. 1) in the second. Stanzas two and three, however, are joined by

That I might drink, and leave the world unseen,
And with thee fade away into the forest dim:
(2, 9-10)

Fade far away, dissolve, and quite forget
What thou among the leaves hast never known,
(3, 1-2)
The last two stanzas are united in a similar manner by anadiplosis:

The same that oft-times hath
Charm'd magic casements, opening on the foam
Of perilous seas, in faery lands forlorn. 
(7, 8-10)

Forlorn! the very word is like a bell
To toll me back from thee to my sole self!
(8, 1-2)

In "Ode to Psyche" ploce and isocolon are used first to describe Psyche's plight as a new, as yet unworshipped goddess, and then to present the poet's response to her imagined need of worshippers:

O latest born and loveliest vision far
Of all Olympus' faded hierarchy! 
(11. 24-25)

Fairer than these, though temple thou hast none, 
Nor altar heap'd with flowers; 
Nor virgin-choir to make delicious moan 
Upon the midnight hours; 
No voice, no lute, no pipe, no incense sweet 
From chain-swung censer teeming; 
No shrine, no grove, no oracle, no heat 
Of pale-mouth'd prophet dreaming. 
(11. 28-35)

So let me be thy choir, and make a moan 
Upon the midnight hours; 
Thy voice, thy lute, thy pipe, thy incense sweet 
From swung censer teeming; 
Thy shrine, thy grove, thy oracle, thy heat 
Of pale-mouth'd prophet dreaming. 
(11. 44-49)

Keats, like Byron, sometimes used ploce to add a humorous touch. In "Song: 'O Blush not so! O blush not so!'" the bawdiness of the verse is kept light and comic by repetitions
such as the following:

There's a blush for won't, and a blush for shan't,
And a blush for having done it;
There's a blush for thought and a blush for naught,
And a blush for just begun it.

(2, 1-4)

Polyptoton, a slightly more complex repetition than that created by ploce, is adroitly handled by Keats. In Lamia, for example, it appears relatively frequently, sometimes in conjunction with ploce:

And for her eyes: what could such eyes do there
But weep and weep, that they were born so fair?
As Proserpine still weeps for her Sicilian air.

(Pt. I, 11. 61-63)

It was no dream; or say a dream it was,
Real are the dreams of Gods, and smoothly pass
Their pleasures in a long immortal dream.

(Pt. I, 11. 126-28)

. . .--while he, afraid
Lest she should vanish ere his lip had paid
Due adoration, thus began to adore:

(Pt. I, 11. 253-55)

They pass'd the city gates, he knew not how,
So noiseless, and he never thought to know.

(Pt. I, 11. 348-49)

'Lamia!' he shrieked; and nothing but the shriek
With its sad echo did the silence break.

(Pt. II, 11. 269)

Then Lamia breath'd death breath; the sophist's eye,
Like a sharp spear, went through her utterly,

(Pt. II, 11. 299-300)

Keats's use of polyptoton in Lamia assists the easy flow of the verse as the story of enchantment and passion is told. More specifically, in the first two groups of lines important images (weeping of Lamia) and concepts (the reality of dreams for some) are reiterated by this figure. In the other lines
the relationship between an action and its result is exploited: to adore creates adoration; to know creates knowledge; to shriek produces an echoing cry; and to breathe makes a breath. Spelled out, the relationships seem elementary and simple-minded, but within the context of the poem they subtly support the thought of the poem and create an impression of a logical sequence of events. Polyptoton may be found in many of Keats's poems, fulfilling functions similar to those already noted in *Lamia*:

'Tis not through envy of thy happy lot,
But being too happy in thine happiness,--
("Ode to a Nightingale," 1, 5-6)

The voice I hear this passing night was heard
In ancient days by emperor and clown:
("Ode to a Nightingale," 7, 3-4)

And there she lulled me asleep
And there I dream'd--Ah! woe betide!
The latest dream I ever dream'd
On the cold hill side.
("La Belle Dame Sans Merci," 9, 1-4)

I know it--and to know it is despair
To one who loves you as I love, sweet Fanny!
("Ode to Fanny," 6, 1-2)

Love, love alone, has pains severe and many:
Then, loveliest! keep me free
From torturing jealousy.
("Ode to Fanny," 6, 6-8)

Although not a figure found often in Keats's works, antimetabole does appear on occasion, thus showing that Keats could handle the more complex figures when he chose to do so. In *Hyperion* the effect that beauty and sorrow have upon each
other is expressed in antimetabolic design: "How beautiful, if sorrow had not made / Sorrow more beautiful than Beauty's self" (Bk. I, 11. 35-36). In "Faery Song" the figure is used decoratively:

Ah! woe is me! poor silver-wing!
That I must chant thy lady's dirge,
And death to this fair haunt of spring,
Of melody, and streams of flowery verge,—
Poor silver-wing! ah! woe is me!
(11. 1-5)

The most famous use of antimetabole by Keats is, of course, found in the concluding lines of "Ode on a Grecian Urn" which express the interrelated nature of truth and beauty.

Polysyndeton enables Keats to list attributes, characteristics, emotions, and ideas in an expansive manner, often forcing the reader or listener to pause and consider each word so linked as an important entity in itself. In "Ode to a Nightingale" he describes a drink which tastes of "Flora and the country green, / Dance, and Provençal song, and sunburnt mirth!" (2, 3-4). Polysyndeton, along with anaphora is used in "Ode to Psyche" to portray the bower and shrine the poet wishes to build for the goddess:

And there by zephyrs, streams, and birds, and bees,
The moss-lain Dryads shall be lull'd to sleep;
And in the midst of this wide quietness
A rosy sanctuary will I dress
With the wreath'd trellis of a working brain,
With buds, and bells, and stars without a name,
With all the gardener Fancy e'er could feign,
Who breeding flowers, will never breed the same:
And there shall be for thee all soft delight
That shadowy thought can win,
A bright torch, and a casement ope at night,
To let warm Love in!
("Ode to Psyche," 11. 56-67)
In Hyperion, the movement of Saturn's eyes as he looks at his lost kingdom and the reaction of the old god as he begins to speak are given a stately quality through polysyndeton's deliberate progress:

. . . old Saturn lifted up
His faded eyes and saw his kingdom gone,
And all the gloom and sorrow of the place,
And that fair kneeling Goddess; and then spake,
As with a palsied tongue, and while his beard
Shook horrid with such aspen-malady:
(Bk. I, 11, 89-94)

When an effect opposite that of polysyndeton is required, Keats often turns to asyndeton. In Hyperion, for example, a feeling of the powerlessness of the sleeping Saturn is compressed into one line: "His old right hand lay nerveless, listless, dead" (Bk. I, 1. 18). The force of Hermes's oath is "Warm, tremulous, devout, psalterian" (Lamia. Pt. I, 1, 114). A similar heaping up of nouns or adjectives, serving to bring as many images into a short compass as possible, may be seen in Lamia where "Love in a hut, with water and a crust, / Is--Love, forgive us!--cinders, ashes, dust;" (Pt. II, 11. 1-2) and the philosopher's eye "Like a sharp spear, went through her utterly, / Keen, cruel, perceant, stinging . . ." (Pt. II, 11. 300-01). One of Keats's most extensive uses of this figure has been already cited as an example of line repetition in "Ode to Psyche" (11. 32, 34, 46, 48). Another occurs in Hyperion:
Knowledge enormous makes a God of me.
Names, deeds, grey legends, dire events, rebellions,
Majesties, sovran voices, agonies,
Creations and destroyings, all at once
Pour into the wide hollows of my brain,
(Bk. III, 11. 113-17)

Keats expresses intense, passionate feelings with epizeuxis. In the "Ode to Fanny," for example, epizeuxis is found in a majority of the stanzas. The speaker's outcries and repetitions sound like the impassioned outpourings of a man in love: "A theme! a theme! great nature! give a theme! (1, 5); "Lost in soft amaze, / I gaze, I gaze!" (2, 7-8); "Ah! keep that hand unravish'd at the least; / Let, let, the amorous burn--" (3, 3-4); and "Love, love alone, has pains severe and many:" (6, 6). In Lamia, a tale of passion, epizeuxis is used when the lovers quarrel:

"Why do you sigh, fair creature?" whisper'd he:
"Why do you think?" return'd she tenderly:
"You have deserted me;--where am I now?
"Not in your heart while care weighs on your brow:
"No, no, you have dismiss'd me; and I go"
(Pt. II, 11. 40-44)

When Lamia, disturbed by the cold gaze of old Apollonius, does not see her lover, repetition emphasizes Lycur's panic-stricken reaction: "More, more he gaz'd: his human senses reel: / Some hungry spell that loveliness absorbs;" (Pt. II, 11. 258-59). Apollonius berates Lycur in a fit of anger, saying, "Fool! Fool! . . ." (Pt. II, 1. 295). In other poems this figure may be used to represent action ("Away! away! for I will fly to thee," "Ode to a Nightingale," [4, 1]), echo a farewell ("Adieu!"
adieu! thy plaintive anthem fades," "Ode to a Nightingale," [8,5]) stress a modifier ("But who wast thou, O happy, happy dove?," "Ode to Psyche" [1.22]) or create a striking address to the reader ("No, no, go not to Lethe, . . ." "Ode on Melancholy," [1,1]).

Keats uses figures of words other than those discussed here; however, their appearance is more indicative of Keats's flexibility as a poet than of any characteristic practice of his. One possibly significant point about Keats's use of the figures of words remains to be mentioned—the relationship between these rhetorical devices and poetic sound-pattern.

One point made by Walter J. Bate in his excellent study The Stylistic Development of Keats is that the poet had an affinity for complex assonantal arrangement. "It should be emphasized," wrote Bate, "that Keats's employment of assonance is not only consistently more distinctive in arrangement but is perhaps even more extensive in amount than is usually found in English verse. Although there have, of course, been other poets in English who have often used assonance—notably Shakespeare, Milton, Coleridge, Shelley, and, after Keats, Poe, Tennyson, Lanier, and Swinburne—those poets, as a rule, have employed it less and in a relatively simpler form." 7 Some of the lines cited by Bate as examples of Keats's assonantal patterns, also involve rhetorical devices:
Why do I know ye? why have I seen ye?

(Hyperion. Bk. I, 1. 231)

Yet let me tell my sorrow, let me tell

(Hyperion. Bk. I, 11. 259)

And still she slept an azure-lidded sleep,

(The Eve of St. Agnes. 30, 1)

Nor let the beetle, nor the death-moth be

("Ode on Melancholy." 1, 6)

While many of the examples that Bate gives of Keats's vowel grouping do not involve rhetorical figures,\textsuperscript{8} enough do to suggest that the poet turned to the figures of words not only because they enabled him to order his verse, express emotion, and emphasize ideas, but also because their repetitive nature allowed him additional opportunity to create melodious schemes.

Three figures of thought—ecphorisis, anacoenosis, and erotesis—hold a prominent place in the poetry of Keats. These devices, subtly used, indicate the author's desire to elicit an emotional response from his audience. Ecphorisis creates what is perhaps the most obvious bid for empathy because it imitates the outcries of emotion. In some of his odes and sonnets, the exclamations seem to be those of Keats himself. "Ode to Fanny," for one, is replete with such appeals:

\begin{quote}
Physician Nature! let my spirit blood!
0 ease my heart of verse and let me rest;
\end{quote}

\begin{quote}
(1, 1-2)
\end{quote}

\begin{quote}
Ah! dearest love, sweet home of all my fears,
\end{quote}

\begin{quote}
(2, 1)
\end{quote}
Ah! keep that hand unravish'd at the least;
(3, 3)

O! save, in charity,
The quickest pulse for me.
(3, 7-8)

Ah! if you prize my subdued soul above
The poor, the fading, brief, pride of an hour;
(7, 1-2)

Ecphonesis in the bitter question of "Why Did I laugh To-Night?"
shows pain: "I say, why did I laugh! O mortal pain! / O Dark-
ness! Darkness! . . . ." (11. 6-7). In "Sleep and Poetry" this
figure dramatizes the poet's fondest wishes:

O for ten years, that I may overwhelm
Myself in po'oesy . . .
(11. 96-97)

. . . Therefore should I
Be but the essence of deformity,
A coward, did my very eye-lids wink
At speaking out what I have dared to think.
Ah! rather let me like a madman run
Over some precipice; . . .
(11. 297-302)

. . . How much toil!
How many days! what desperate turmoil!
Ere I can have explored its widenesses.
Ah! what a task! upon my bended knees,
I could unsay those--no, impossible!
Impossible!
(11, 307-11)

In other poems echponesis expresses the passions of the
characters. In Lamia the serpent-woman cries out "Ah, miserable
me!" (Pt. I, 1. 41) and ''I love a youth of Corinth--O the
bliss!'' (Pt. I, 1. 119); Lycius sighs, "'Ah,'. . . / 'Why do
you shudder, love, so ruefully?'" (Pt. I, 11. 368-69) and the
narrator exclaims, "Ah, what a world of love was at her feet!" (Pt. I, 1. 21) and comments "Ah, happy Lycius!--for she was a maid / More beautiful than ever twisted braid," (Pt. I, 11. 185-86). In Isabella this figure appears so often that it becomes tiresome:

Alas! when passion is both meek and wild! (5, 8)

Ah! what if I should lose thee, ... (26, 3)

I am a shadow now, alas! alas! (39, 1)

Ah! this is holiday to what was felt When Isabella by Lorenzo knelt. (45, 7-8)

O leave the palm to wither by itself; (57, 1)

O Melancholy, turn thine eyes away! O Music, Music, breathe despondingly! O Echo, Echo, on some other day, From isles Lethean, sigh to us--O sigh! (61, 1-4)

... 'O cruelty, To steal my Basil-pot away from me! (63, 7-8)

Other examples of this figure may be seen in 4, 7-8, 8, 1-2; 11, 7; 14, 1; 28, 3; 30, 78; 49, 8; 55, 1-4. With the partial exception of Isabella, which may have been intentionally maudlin, the mature works of Keats generally succeed in conveying passion by reproducing its external verbal manifestations through ecphrasis.
As some of the examples cited demonstrate, such as the stanzas appealing to Melancholy, Music, and Echo, Keats usually combines ecphonesis with anacoenosis. Keats's use of this figure indicates that it was characteristic of him to write a poem "to" something, be it something real, such as a person or a bird, or something unreal, such as Psyche or Apollo:

Why, this—you'll say, my Fanny! is not true:
("Ode to Fanny," 5, 1)

'Tis not through envy of thy happy lot,
   But being too happy in thine happiness,—
   That thou, light-winged Dryad of the trees,
       In some melodious plot
   Of beechen green, and shadows numberless,
   Singest of summer in full-throated ease.
("Ode to a Nightingale," 1, 5-10)

O Goddess! hear these tuneless numbers . . .
("Ode to Psyche," 1. 1)

In thy western halls of gold
   When thou sittest in thy state,
   Bards, that erst sublimely told
       Heroic deeds, and sang of fate,
   With fervour seize their adamantine lyres,
   Whose chords are solid rays, and twinkle radiant fires.
("Ode to Apollo," 11. 1-6)

On occasion even the reader himself is directly spoken to as when Keats breaks off the story to remark, "Fair reader, at the old tale take a glance," (Isabella. 49, 5).

A third figure of thought often seen in Keats's poetry is another form of address to an audience, in this case by the means of questions and answers (erotesis). On the simplest level, erotesis is used to move the story along:
Whither fled Lamia, now a lady bright,
A full-born beauty new and exquisite?
She fled into that valley they pass o'er
Who go to Corinth from Cenchreas' shore.

(Lamia. Pt. I, 11. 171-74)

A related narrative technique may be seen in "I Stood Tip-Toe" when the poet asks "What first inspired a bard of old to sing/
Narcissus pining o'er the untainted spring?" (11. 163-64).
This same device is relied upon, perhaps too heavily, in
"Sleep and Poetry," where Keats has extended passages consisting of questions whose answers are implied:

What is more gentle than a wind in summer?
What is more soothing than the pretty hummer
That stays one moment in an open flower,
And buzzes cheerily from bower to bower?
What is more tranquil than a musk-rose blowing
In a green island, far from all men's knowing?
More healthful than the leafiness of dales?
More secret than a nest of nightingales?
More serene than Cordelia's countenance?
More full of visions than a high romance?
What, but thee Sleep? Soft closer of our eyes!

(11. 1-11)

Erotesis also occurs in lines 19-23, 122, 162-177, 181, 193, 211-219, and 270-75 of this early effort of Keats. The versatility of erotesis is seen in the poet's use of it for comic effect in "Ode to Fanny." In the fifth stanza Keats combines erotesis and procatalepsis (anticipating the argument of an opponent) to tease Fanny about the inconstancy of woman:

Why, this--you'll say, my Fanny! is not true:
Put your soft hand upon your snowy side,
Where the heart beats: confess--'tis nothing new--
Must not a woman be
A feather on the sea,
Sway'd to and fro by every wind and tide?
Of as uncertain speed
As blow-ball from the mead?
(5, 1-8)

In conclusion, it may be seen that Keats used rhetorical figures of words and thought to unify verse structure, add emphasis to sounds and ideas, and shape discourse.

II. The Role of Figures in Selected Works

The Eve of St. Agnes and "Ode on a Grecian Urn" have been acclaimed as two of Keats's greatest works. A study of the function of rhetorical devices in these poems provides further insight into the craft of verse as practiced by the young poet. As Ian Jack, among others, has noted, much of the charm of The Eve of St. Agnes is based upon certain oppositional patterns: "Few poems are built so surely on a contrasting pattern of cold and warmth, colour and colourlessness, tumultuous sound and silence. This patterning echoes the contrast between the hostile world outside and the warmth and beauty within." Other devices of style also serve to add to the beauty and order of this poem.

Anadiplosis, as seen earlier in "Ode to a Nightingale," furnishes Keats with one form of a pattern of repetition that smoothes the transition from stanza to stanza of The Eve of St. Agnes. Sometimes the repetition is of a thought, as in the passage describing how Madeline learned the magic spell of St. Agnes's Eve:
These let us wish away,
And turn, sole-thoughted, to one Lady there,
Whose heart had brooded, all that wintry day,
On love, and wing'd St. Agnes' saintly care,
As she had heard old dames full many times declare.

They told her how, upon St. Agnes' Eve,
Young virgins might have visions of delight,

Here the declaration of the old women mentioned in the last line of stanza 5 is immediately referred to in the beginning of the next stanza. At other times, however, anadiplosis is employed to carry a line or word from the end of the stanza to the beginning of the next:

Numb were the Beadsman's fingers, while he told His rosary, and while his frosted breath, Like pious incense from a censer old, Seem'd taking flight for heaven, without a death, Past the sweet Virgin's picture, while his prayer he saith.

His prayer he saith, this patient, holy man;

Place is employed in a similar manner to tie other passages together:

'O tell me Angela, by the holy loom 'Which none but secret sisterhood may see, 'When they St. Agnes' wool are weaving piously.'

'St. Agnes! Ah! it is St. Agnes Eve--

Her blue affrayed eyes wide open shone:
Upon his knees he sank, pale as smooth-sculptured stone.
Her eyes were open, but she still beheld,  
Now wide awake, the vision of her sleep:  
(34, 7-2)

Keats, wisely, does not use repetition to link every stanza,  
but when he does use this device the dreamlike quality of the  
story is enhanced by the suggestion of free-association  
created by anadiplosis and ploce.

Another structural pattern which occurs in this love  
story may be seen in the description of luxuriously beautiful,  
sensual scenes. Polysyndeton's capacity for presenting a  
series of images or objects in a leisurely manner is exploited  
fully by Keats as he describes the lovely young Madeline going  
to bed. First her room is described:

A casement high and triple-arch'd there was,  
All garlanded with carven imag'ries  
Of fruits, and flowers, and bunches of knot-grass,  
And diamonded with panes of quaint device,  
Innumerable of stains and splendid dyes,  
As are the tiger-moth's deep-damask'd wings;  
And in the midst, 'mong thousand heraldries,  
And twilight saints, and dim emblazonings,  
A shielded scutcheon blush'd with blood of queens and  
kings.  
(24, 1-9)

The repetition of "and" in stanza 25 continues to link the  
vivid picture of the young lady at the window:

Full on this casement shone the wintry moon,  
And threw warm gules on Madeline's fair breast,  
As down she knelt for heaven's grace and boon;  
Rose-bloom fell on her hands, together prest,  
And on her silver cross soft amethyst,  
And on her hair a glory, like a saint:  
(25, 1-6)

Similarly, the love-feast offered by Porphyro is carefully  
detailed with the words denoting each gift linked by "and":
Of candied apple, quince, and plum, and gourd;  
With jellies soother than the creamy curd,  
And lucent syrops, tinct with cinnamon;  
Manna and dates, in argosy transferr'd  
From Fez; and spiced dainties, every one,  
(39, 4-8)

Perhaps with intentional irony, Keats also lists with polysyndeton the nightmare "gifts" the drunken wedding guests receive as a result of their rioting and evil characters:

That night the Baron dreamt of many a woe,  
And all his warrior-guests, with shade and form  
Of witch, and demon, and large coffin-worm,  
Were long be-nightmar'd. . . .  
(42, 3-6)

It is interesting to note that asyndeton, although used sparingly in this work, is usually employed to describe ugly, or pitiful scenes, the very opposite of what its opposite figure (polysyndeton) portrays (with the exception of the last passage quoted above). For example, the Beadsman "returneth, meagre, barefoot, wan" (2, 3) and the old woman describes herself as "'A poor, weak, palsy-stricken, church-yard thing'" (18, 2).

Opposition in the form of antimetabole also plays a part as ideas or words are set in this pattern. The meeting of Angela and Porphyro is quickly effected as Keats alternates references in a loosely antimetabolic arrangement of "her" and "his": "He startled her; but soon she knew his face,/And grasp'd his fingers in her palsied hand!" (11, 6-7). The repetition of "glide" and "phantom" as the lovers make their escape emphasizes the dreamlike quality of the ease of their
movement through a castle of hostile forces; "They glide, like phantoms, into the wide hall; / Like Phantoms, to the iron porch, they glide" (41, 1-2).

Other rhetorical figures of words serve, more routinely, to relate stanzas to each other by a balanced presentation of ideas with ploce, isocolon or anaphora,

Flown, like a thought, until the morrow-day;
Blissfully haven'd both from joy and pain;
Clasp'd like a missal where swart Paynims pray;
Blinded alike from sunshine and from rain,
(27, 5-8)

'Tis dark: quick pattereth the flaw-blown sleet:
This is no dream, my bride, my Madeline!
'Tis dark: the iced gusts still rave and beat:
No dream, alas! alas! and woe is mine!
(37, 1-4)

or by an emphasis on an important idea or character with ploce,

Out went the taper as she hurried in;
Its little smoke, in pallid moonshine, died!
She clos'd the door, she panted, all akin
To spirits of the air, and visions wide:
(23, 1-4)

But to her heart, her heart was voluble
Paining with eloquence her balmy side;
As though a tongueless nightingale should swell
Her throat in vain, and die, heart-stifled, in her dell.
(23, 6-9)

The only figure of thought used to a significant degree in The Eve of St. Agnes is ecphonesis. The first line of the poem, spoken with the air of one who is reminded of a story—perhaps a story he has often been requested to relate—contains this figure: "St. Agnes' Eve—Ah, bitter chill it was!" (1, 1). As the speaker continues with his story, he will at times
exclaim, as in "Ah, happy chance! the aged creature came" (11, 1) or "O for some drowsy Morphean amulet!" (29, 5). However, compared to Byron's ebullient narrator in Don Juan, he is the exemplar of reticence.

Of all the scenes in Keats's tale of adventure, it is not the exchange between the passionate lovers but that between the old crone and the young adventurer which is the most dramatic and also the most rhetorical. Although epizeuxis, first in Angela's speech and finally in Prophyro's, is the most outstanding figure in this scene, other figures are also employed to advantage. In stanza 12 epizeuxis (11. 1-8) anadiplosis (11. 5-6), anaphora (11. 2-3) and ecphonesis (11. 5-6) create an atmosphere of evil as Angela urges the youth to flee:

Get hence! get hence! there's dwarfish Hildebrand;
He had a fever late, and in the fit
He cursed thee and thine, both house and land;
Then there's that old Lord Maurice, not a whit
More tame for his gray hairs--alas me! flit!
Flit like a ghost away.' -- 'Ah, Gossip dear,
We're safe enough; here in this armchair sit,
And tell me how' -- 'Good Saints! not here, not here;
Follow me, child, or else these stones will be thy bier.'
(12, 1-9)

The following stanza, joined by polyptoton to the preceding one--with "follow" (12, 9) and "follow'd" (13, 1) -- continues with the repetitious murmurings of Angela, "'Well-a--well-a-day!'" (13, 3) and with similar redundancies of the young swain (now she has him doing it)--"'Now tell me where is Madeline,' said he, / 'O tell me, Angela'..." (13, 6-7). Asyndeton
describes the unpleasant room that they enter: "Pale, lattic'd, chill, and silent as a tomb" (13, 5).

Again stanzas are joined by repetition, this time by place with the double mention of "St. Agnes" (13, 9; 14, 1) and by polyptoton with the repetition of "laugh" and "laugheth" (14, 9 and 15, 1). In stanza 16 polysyndeton reveals the sequence of Madeline's customary actions as she retires for the night: "... let her pray, and sleep, and dream" (16, 6). The aged dame once more speaks with epizeuxis as she tells Porphyro, "Go, go!" (16, 8).

When Porphyro takes his oath that he will not hurt Madeline, in response to Angela's charge that "'Thou canst not surely be the same that thou didst seem!'" (16, 9), the repetition of "I" seems intended to show that he really means it when he swears he has only the young lady's best interests at heart.11 Evidently Angela believes him, for after exclaiming rather formally, with ecphonesis, asyndeton, and anaphora, she leads him to the lady's bedchamber:

Ah! why wilt thou affright a feeble soul?
A poor, weak, palsy-stricken, churchyard thing,
Whose passing-bell may ere the mid night toll;
Whose prayers for thee, each morn and evening,
Were never miss'd ... ...
(18, 1-5)

The exchange between the two is not complete, however, until the old woman, after assuring him that all "cates and dainties" (20, 2) will be provided, exclaims one more time:"'Ah! thou must needs the lady wed, / 'Or may I never leave my grave
among the dead." (20, 8-9). Despite the brevity of the scene, Keats has managed, partly through the aid of the figures of rhetoric, to impart excitement to the theatrical exchange between the go-between and the young lover. The rhetoric of this poem is not the rhetoric of the persuasive speaker marshalling arguments for a cause, but instead that of one who uses hypotyposis and prosopographia to amuse his audience and bring them pleasure.

The "lyric debate" of "Ode on a Grecian Urn" has intrigued scholars for decades. It has also inspired an inordinate amount of publication. Doubtless Bate is correct when he observes that the multiple interpretations of all of Keats's odes, including this one, are an indication of their success: "No single interpretation of any of the odes—still less of the odes as a group—satisfies anyone except the interpreter. Too many different elements converge. This, of course, is one explanation of their success, as it is for the success of any great work of art." He adds that the "existence of previous commentary further specializes our attitude if we feel called upon to contribute our mite." The "mite" that this study offers is an appreciation of the role of figurative devices in "Ode on a Grecian Urn."

Figures of thought, most notably anacoenosis and aporia, shape the exchange of the ode's "lyric debate." The first
stanza is a series of questions inspired by the poet's contemplation of the silent urn:

Thou still unravish'd bride of quietness,
Thou foster-child of silence and slow time,
Sylvan historian, who canst thus express
A flowery tale more sweetly than our rhyme:
What leaf-fring'd legend haunts about thy shape
Of deities or mortals, or of both,
In Tempe or the dales of Arcady?
What men or gods are these? What maidens loth?
What mad pursuit? What struggle to escape?
What pipes and timbrels? What wild ecstasy?

(1, 1-10)

Anaphora stresses the directness of poet's appeal (anacoenosis) to the object he questions. When the description of the urn begins (11. 5-10), the questions—questions of one unsure of the nature of what he observes—are also emphasized by anaphora (with the repetition of "what"). Note also the expansive use of "or" (polysyndeton) in lines 6-7 which enables the poet to dwell on each detail of the vase.

The second stanza picks up the word "pipes" from the last line of the preceding stanza, reiterating it directly with ploce and polyptoton (2, 2 and 4) and indirectly with the thought of the music the instrument makes. Polyptoton also creates an epanaleptic pattern in the first line with "heard" and "unheard." Other repetitions in this stanza include "sweet" and "sweeter" (2, 1-2); "trees" (2, 5-6); and "never, never," (2, 7). One effect that this frequent repetition has is to keep the attention focused upon a small compass, much as it would be if one were truly examining an object:
Heard melodies are sweet, but those unheard 
Are sweeter; therefore, ye soft pipes, play on; 
Not to the sensual ear, but, more endear'd, 
Pipe to the spirit ditties of no tone: 
Fair youth, beneath the trees, thou canst not leave 
Thy song, nor ever can those trees be bare; 
Bold Lover, never, never canst thou kiss, 
Though winning near the goal--yet, do not grieve; 
She cannot fade, though thou hast not thy bliss, 
For ever wilt thou love, and she be fair!

(2, 1-10)

A salute to the trees (ecphorosis) begins the third stanza: 
"Ah, happy, happy boughs! that cannot shed/Your leaves, nor ever bid the Spring adieu;" (3, 1-2). The epizeuxis in the first line with "happy, happy," is repeated in line 5, with an additional repetition of "happy" and "love." "For ever" is repeated five times (three in the form of anaphora). By dwelling on these words, Keats emphasizes the immortality of bliss in the scene he is describing:

And, happy melodist, unwearied, 
For ever piping songs for ever new; 
More happy love! more happy, happy love! 
For ever warm and still to be enjoy'd, 
For ever panting, and for ever young; 
All breathing human passion far above, 
That leaves a heart high-sorrowful and cloy'd, 
A burning forehead, and a parching tongue. 
(3, 3-10)

The idea of the "little town" that is emptied by her people who have gone to the sacrifice is amplified by place (4, 5-8). The questions raised in stanza one and in stanza four are never, unlike those of erotesis, answered by the urn (or the poet). Instead, in the fifth stanza, they are dismissed as irrelevant thoughts which the urn "dost tease us out of . . ./As doth eternity . . ." (5, 4-5).
Anacoenosis and ecphonesis in the first lines of the final stanza reveal the poet's respectful, formal attitude toward the ancient work of art. The listing of its attributes using "with" structured by ploce and anaphora and the appellation of "Thou" three times bestowed also contribute to the impression that the urn is being honored by the poet.

O Attic shape! Fair attitude! with brede  
Of marble men and maidens overwrought;  
With forest branches and the trodden weed;  
Thou, silent form, dost tease us out of thought  
As doth eternity: Cold Pastoral!  
When old age shall this generation waste,  
Thou shalt remain, in midst of other woe  
Than ours, a friend to man, to whom thou say'st,  
'Beauty is truth, truth beauty,'--that is all  
Ye know on earth, and all ye need to know.  
(5, 1-10)

The urn's message is partly expressed in antimetabole with the opposition of beauty and truth. By using this figure Keats not only compresses the urn's epiphonomaic statement, he also enables the form of the phrase to reflect the sense of the maxim; that is, beauty and truth are closely related if not identical. The last line also shows the involuted nature of the urn's message by beginning and ending with "Ye know" and "know." Ploce further tightens the structure of the conclusion as Keats repeats "all ye know" with slight variations (5, 9-10). The circular nature of the motto is completely suitable as a message to be inscribed around the circumference of an urn.

Keats's rhetorical figures, while subordinate to the poet's thought, do contribute to the style, voice, and mood of "Ode on a Grecian Urn."
NOTES


4 Zillman has an interesting analysis of repetition in the sonnets, pp. 106-08.

5 John Keats, Poetical Works, ed. H. W. Garrod (London: Oxford Univ. Press, 1956). Subsequent quotations from Keats's poetry will be taken from this edition and incorporated into the text with stanza and line indication unless otherwise indicated.


7 Bate, The Stylistic Development of Keats, pp. 57-58.

8 Ibid., pp. 50-65.

9 Outstanding critical interpretations of the style of these works may be seen in the texts cited at the beginning of this chapter as well as in the following: Edmund Blunden, "Keats's Odes and Further Notes," Keats-Shelley Journal, 3 (1954), 39-46; David Perkins, "Keats's Odes and Letters: Recurrent Diction and Imagery," Keats-Shelley Journal, 2 (1953), 51-60; and Joseph Sendry and Richard Giannone, A

10 Jack, p. 114.

11 This may not be true if we can believe Jack Stillinger's essay "The Hoodwinking of Madeline: Skepticism in The Eve of St. Agnes," in The Hoodwinking of Madeline and Other Essays on Keats's Poems (Urbana: Univ. of Illinois Press, 1971), pp. 67-93.


13 Ibid., p. 486.

14 Ibid.
CHAPTER X

CONCLUSION

It is a mistake to envision the poetry of the Romantic movement as a spontaneous outgrowth of an abrupt shift in poetic taste, a shift which demanded the abandonment of classical poetic devices. In fact, the Romantic poets were extremely conservative in their employment of rhetorical figures. They were, if anything, even more nearly in accord with the strictures of rhetoricians such as Blackwall or Ward than many of the Augustan poets had been. For example, the cardinal rule given in the textbooks examined for this study was to let the thought of a piece dominate any figures used to convey it. It was the violation of this precept which Wordsworth protested when he objected to the "adulterated phraseology" popular in his day which obscured the beauties of a plain style. Over-refinement, he wrote, brought a diction which grew "more and more corrupt, thrusting out of sight the plain humanities of nature by a motley masquerade of tricks, quaintness, hieroglyphics, and enigmas" (Works, p. 742). Here Wordsworth sounds very much like the eighteenth-century instructor Hugh Blair when he protested those who "Composing coolly in their closets," endeavored to "imitate passion, rather than express it" by using "artificial garments
which . . . give Composition a splendid appearance" (Blair, II, 323). The ideal of the Romantic poets was to communicate emotions, visions, or ideals, not to show off the poet's skill with words—a characteristic the Augustan theorists would surely have approved of.

Certain figures do seem to predominate in the works of the poets considered in this study and, to a certain extent, might be considered characteristic of Romantic expression. These devices fall into two categories: those directed to an audience and hence associated with persuasion and emotional revelation, and those designed to achieve stylistic effects.

In the first group anacoenosis, erotesis, and ecphonesis provide patterns of expression which appear repeatedly in the works of Wordsworth, Coleridge, Byron, Shelley, and Keats. The objects appealed to with anacoenosis are not often the gods and goddesses invoked in Augustan poetry—although sometimes they are, as in Keats's "Ode to Psyche" or Shelley's Prometheus Unbound—but are, instead, real objects, as in Coleridge's "The Nightingale" or Shelley's "Monte Blanc." Despite the shift in interest from mythological creatures to naturalistic entities that this change suggests, anacoenosis is still used, as a figure, in the approved eighteenth-century manner. By addressing a being outside himself, the poet is speaking to his readers in an indirect, disguised manner, thereby allowing them to "overhear" his thoughts.
Erotesis is put to a variety of uses which show the flexibility of the form as well as the imaginative skills of the poets who use it. Coleridge uses the device to create Gothic terror in "Christabel." Shelley questions the powers that control the world and indignantly asks why the world must be full of pain and sorrow. Byron, on the other hand, turns erotesis to the purposes of satire, modifying his indignation with a wry smile.

Ecphonesis, the popular eighteenth-century device whose sign was "O!" or "Alas!" is called upon by all five nineteenth-century authors considered in this study. Wordsworth's use of this figure is limited, as was his use of all the figures. For the most part he employs it to portray the speech of emotion-filled rustics in highly dramatic situations. Coleridge, who shows even more restraint than Wordsworth in the use of ecphonesis, also employs it in dramatic situations. The younger Romantics Shelley, Keats, and Byron, perhaps less worried about sounding like their eighteenth-century predecessors than were Wordsworth and Coleridge, seem to take a great delight in employing this figure.

Several stylistic patterns created by the figures also predominate in the works of these authors. To achieve structural, and often thematic, unity, anaphora, isocolon, and ploce are often used. Much of the structure, and hence some of the effect, of the great Romantic masterpieces, such as
Wordsworth's "Ode: Intimations of Immortality," Coleridge's "The Ancient Mariner," Byron's Don Juan, Shelley's Adonais, and Keats's "Ode on a Grecian Urn" depend upon combinations of anaphora, isocolon, and ploce. Other devices common to the Romantics are the use of ploce to emphasize significant ideas and the use of polysyndeton to present a series of entities or ideas.

Considered on an individual basis, some poets turned consistently to certain figures to express particular types of feeling—a practice which seems to indicate habits of thought peculiar to the individual authors. For example, Coleridge's delight in antimetabole suggests that he took a keen intellectual joy in the task of reconciling opposites. Byron's tendency to distance himself when he wrote his more personal lyrics by employing formal, balanced patterns of structure and repetition also seems to have been an individual response. Keats, in a like manner, favored epizeuxis when he described scenes that he felt were intensely attractive as in the repetition of "happy" in the "Ode on a Grecian Urn."

Of all the poets considered here, Coleridge and Byron seem to be the ones most interested in figures as figures. It is probably no accident that they—of all the Romantics the most tolerant, often even approving, of the previous century—show
the most flexibility and versatility in the use of rhetorical
devices. Wordsworth and Shelley, anxious, at least as young
men, to free themselves and others from the burdens of a
poetic tradition they felt oppressive, made the least original
and least frequent use of the figures. Keats, just learning
his craft in the years before his death, used a limited
number of figures with increasing skill. His interest in
sound, rather than form, may be seen in the adaptations he
made of rhetorical arrangement to unify sense and amplify
sound patterns. Therefore, if we judge the Romantics'
acceptance of eighteenth-century rhetorical figures mainly by
their works, rather than by their critical pronouncements, it
is obvious that these devices were not abandoned by all good
poets after 1800, as some critics seem to feel.

Several reasons for the early nineteenth-century poet's
reliance on traditional figures suggest themselves. First,
such figures were a part of the author's educational milieu.
An awareness of rhetorical devices and an ability to manipulate
such figures was encouraged by the educational establishment.
It may be true that knowledge of achievement of past authors
may be oppressive to a young poet, but it is also true that
good poets can assimilate this past, absorb it, build upon it,
and ultimately gain from the riches of their past heritage.
Another reason that rhetorical figures of thought or words persevere in the poetic usage is that they are, as the Augustans were so fond of noting, patterns of expression natural to human beings. If the Romantics wished to present people as they really were and avoid artificialities, then some use of figurative expression was unavoidable. A third source of the continuing importance of the figures to the Romantics lies in the ability of these devices to facilitate communication. Wordsworth and Coleridge wrote of the beauties of a simple, plain style—they wished to be understood, they claimed, more than they wished to be admired. Wordsworth wished to reveal the dignity of the common, natural man. Coleridge had a vision of a moral world. Byron wanted to point out man's foibles. Shelley sought to inspire mankind to a better life. Even Keats, the least didactic and politically-minded of all the Romantics, had a vision of beauty he wished to share. Admittedly these simplified generalizations about the ideas of such complex poets do not do them justice and are far from the complete truth about any of them; however, it does seem fair to assume that at least some of the time the Romantics were vitally interested in influencing the minds of their readers. Rhetorical devices, products of the classical art of persuasion, helped them to do this by providing channels of expression which could be shaped and adapted to
express individual concepts. By making the figures their own, the Romantic poets seem to have shown the truth of the Abbe Gabriel Girard's observation in 1762 that language is "the pencil of the mind, the image of its operations, and the interpreter of the heart."\(^1\)
NOTES

APPENDIX A

RHETORICAL FIGURES: A BRIEF GLOSSARY

<table>
<thead>
<tr>
<th>Figures of Words</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>anadiplosis</td>
<td>final word(s) of one phrase, sentence, or clause becomes the first of the next</td>
</tr>
<tr>
<td>anaphora</td>
<td>repetition of same word at first of successive lines or clauses</td>
</tr>
<tr>
<td>antanaclasis</td>
<td>repetition of same word in sound, but not in sense</td>
</tr>
<tr>
<td>antimetabole</td>
<td>two or more words (sometimes ideas) repeated in inverse order</td>
</tr>
<tr>
<td>asyndeton</td>
<td>omission of conjunctive particles</td>
</tr>
<tr>
<td>climax</td>
<td>words ending first part of a period, begin the second, and so on to end</td>
</tr>
<tr>
<td>epanalepsis</td>
<td>begins and ends with same word</td>
</tr>
<tr>
<td>epistrophe</td>
<td>several lines, clauses, phrases end with same word(s)</td>
</tr>
<tr>
<td>epizeuxis</td>
<td>immediate repetition of a word</td>
</tr>
<tr>
<td>isocolon</td>
<td>equality of parts</td>
</tr>
<tr>
<td>paronomasia</td>
<td>words similar (not exactly same) in sound, different in meaning</td>
</tr>
<tr>
<td>ploce</td>
<td>repetition of a word</td>
</tr>
<tr>
<td>polyptoton</td>
<td>repetition of a word from the same root but with different ending</td>
</tr>
<tr>
<td>polysyndeton</td>
<td>opposite of asyndeton, uses many conjunctive particles</td>
</tr>
<tr>
<td>zeugma</td>
<td>one verb for two or more objects</td>
</tr>
</tbody>
</table>
Figures of Thought:

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>anacoenosis</td>
<td>an appeal</td>
</tr>
<tr>
<td>anastrophe</td>
<td>suspension of sense</td>
</tr>
<tr>
<td>aporia</td>
<td>doubt or hesitation</td>
</tr>
<tr>
<td>aposiopesis</td>
<td>abrupt breaking off of discourse</td>
</tr>
<tr>
<td>ecphonosis</td>
<td>exclamation</td>
</tr>
<tr>
<td>epanorthosis</td>
<td>correction, recall</td>
</tr>
<tr>
<td>epiphonema</td>
<td>instructive, moralizing remark</td>
</tr>
<tr>
<td>erotesis</td>
<td>asking what is already known</td>
</tr>
<tr>
<td>hypotyposis</td>
<td>lively description</td>
</tr>
<tr>
<td>prosopographia</td>
<td>vision, image to raise terror or wonder</td>
</tr>
</tbody>
</table>
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