

High Style. An ostentatious rhetoric and deliberate *aestheticism*:

- long, lavish, and high-toned formal descriptions; slow and majestic pace (esp. funeral)
- long, periodic sentences (with main clause or predicate at the end, delaying the heart of the sentence until the conclusion) full of modifiers and strings of dependent clauses (an example is the introduction of Emily in 1033-42, with its nine lines of comparisons and qualifications).
- arsenal of rhetorical devices:
 - o Occupatio (saying you won't mention something, while mentioning it): e.g., funeral arrangements (2919ff)
 - o Ecphrasis (description of art or architecture): e.g., temple of Mars (1995ff), and characters themselves appear like statuary (Emily framed from the window)
 - o Effictio (head-to-toe description, a.k.a 'blazon'): e.g., Lycurgus (2129), Emetrius (2155)
 - o Hyperbole, superlatives: e.g., Emily is most beautiful, sings like an angel
 - o Personification: e.g., May (1510ff)
 - o Apostrophe and prayer: e.g., Palamon's lament in prison "O cruel goddess" (1303ff), or Arcite's address to absent Emily (1273); or Arcite's address to May (1510ff)
 - o Anaphora (repetition of word or phrase at start of subsequent lines or clauses: e.g., Saturn's remorseless power (2456ff); Theseus's repetition (3030); etc
 - o Antimetabole (same words repeated in reverse order): e.g., 1013-14
 - o Dubitatio (rhetorical expression of doubt): e.g., passage at 1039
- also note the *demande d'amour*, or love questions thrown up by the text at the end of the first part, constructing the audience as "Yow loveres" expert in such matters (1347ff)!