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Recovering the Classical in the Common:

Figures of Speech in “A Scandal in Bohemia”

by Karen Murdock

“Use it or lose it.” This adage succinctly sums up a lot of education. Classical rhetoric, the 3000-year old art of speaking and writing persuasively, has been almost lost by teachers and students of English. Pathos, ethos and logos get their brief moment in the sun, but some of the basic building blocks of style and the means of forming a coherent argument have been gradually neglected and now, like severely endangered flora and fauna, they teeter on the brink of extinction. Once the queen of the liberal arts, rhetoric has faded away from lack of use over the past several centuries.

The loss of the teaching of rhetoric has led to a loss in the appreciation and comprehension of literature. In her comprehensive *Shakespeare’s Use of the Arts of Language*, Sister Miriam Joseph painstakingly identified some 204 classical figures of speech used by the Bard. She concluded that

One may read Shakespeare’s plays, or see them produced, with attention to any or all these facets of his art. They give pleasure at many levels, as great music does. One who recognizes in the intricate web of harmonic and melodic progressions the chord structures and rhythmic design, and notes the fine gradation and coloring, experiences a deeper and keener delight in music than one who does not perceive these things; he enjoys not only what the untrained listener enjoys but also a detailed intellectual perception of the relation of parts to parts and to the whole. Similarly, to cultivate the alert attentiveness to patterns of sound and movement and the expert analysis of thought-relations habitual to educated Elizabethans quickens the responsiveness requisite to a full appreciation of Shakespeare’s plays. (Rauh, 289)

Figures of speech are ubiquitous in Shakespeare. G. T. Wright cites 66 instances of hendiadys just in “Hamlet” and 313 instances in all of Shakespeare’s plays. An awareness of this figure of speech, he wrote, “can help us appraise more clearly the meanings of many phrases cast in this pattern that elude our exact understanding.” (Wright)

English courses present good opportunities to introduce students to one of the basic rhetorical elements of writing or public speaking: figures of speech. Commonly defined as any deviation from ordinary conversational language, figures of speech number in the hundreds—more than 900 according to Heinrich Lausberg’s count—but very few of these will be familiar to students or even to teachers (the only figures of speech college students are likely to know are metaphors, similes, the rhetorical question, and alliteration). But in recovering some of the classical elements to be found in more modern literature, one must start somewhere. I propose that English teachers learn three classical figures of speech—easy ones—and pass them along to their students.

The ability to recognize just three types of clouds—cirrus, cumulus, and stratus—adds immeasurably to how much one sees in the daytime skies. Three constellations—Orion and the Big and Little Dippers—make one stop when walking outdoors, look up, and notice the stars. Recognition of just three common annual flowers—petunias, geraniums, and marigolds—enables one to carry on a conversation with a lifelong dirt-under-her-fingernails gardener. To begin to recover classical figures of speech, let the teacher learn and teach just three of them: **anaphora**, **epistrophe**, and **polyptoton**. Becoming aware of a few verbal patterns gives students a handle on the way writers think, how they construct their works, and why they write the way they do. Learning three easy and common figures of speech can be valuable to students beginning to learn about literature.

ANAPHORA

Anaphora (stress on “NAFF”) is a rhetorical figure of repetition, very commonly used although not often recognized by name. Anaphora is the repetition of one or more words at the beginning of successive clauses, sentences, or—in poetry—lines of verse. Anaphora enhances the importance of the repeated element. Anaphora elevates those passages in which it appears above the commonplace. It can sound silly if repeated too often, as it has been in this paragraph, but this figure is found commonly in many literary forms.

Repetition of initial words is especially common in the Bible and in sermons and speeches:

The voice of the Lord is powerful; **the voice of the Lord** is full of majesty. **The voice of the Lord** breaks the cedars; the Lord breaks the cedars of Lebanon. (Psalm 29)

Blessed are the poor in spirit, for theirs is the kingdom of heaven.

Blessed are those who mourn, for they will be comforted.

Blessed are the meek, for they will inherit the earth.

Blessed are those who hunger and thirst after righteousness: for they shall be filled.

Blessed are the merciful: for they shall obtain mercy.

Blessed are the pure in heart: for they shall see God.
Blessed are the peacemakers: for they shall be called the children of God.
(Matthew, Chapter 5)

We have petitioned; **we have** remonstrated; **we have** supplicated; **we have** prostrated
ourselves before the throne
(Patrick Henry, speech before the Virginia Convention of Delegates, March 28,
1775)

First in war, first in peace, first in the hearts of his countrymen.
(Henry “Light-Horse Harry” Lee, in a eulogy for George Washington, in
the U.S. House of Representatives, December 26, 1799)

While there is a lower class I am in it, **while there is a** criminal element I am of it, and
while there is a soul in prison I am not free.
(Eugene Debs, during his trial on charges of violating the Espionage Act
of 1917, June 16, 1918)

We shall not flag or fail. **We shall** go on to the end. **We shall fight** in France, **we shall**
fight on the seas and oceans, **we shall fight** with growing confidence and growing
strength in the air, **we shall** defend our island, whatever the cost may be. **We shall fight**
on the beaches, **we shall fight** on the landing-grounds, **we shall fight** in the fields and in
the streets, **we shall fight** in the hills. **We shall** never surrender.
(Winston Churchill, speech in the House of Commons, June 4, 1940)

Because of its repetitive nature, anaphora can have a simplifying effect. A very simple form of
anaphora is often used in books for children just learning how to read (“Look up, Baby. Look up
and see Dick.”). Anaphora is especially common in verse:

Rich in the treasure of deserved renown,
Rich in the riches of a royal heart,
Rich in those gifts which give the eternal crown.
(Sir Philip Sidney, “Astrophil and Stella”)

For your voices I have fought;
Watch’d for your voices; **for your voices** bear
Of wounds two dozen odd . . .
For your voices have
Done many things
(William Shakespeare, *Coriolanus*, 2, 3, 126-130)

Dead the warrior, **dead** his glory, **dead** the cause in which he died.
(Alfred, Lord Tennyson, “Locksley Hall Sixty Years After”)

Over the tree-tops I float thee a song,
Over the rising and sinking waves, **over the** myriad fields and the prairies wide,

Over the dense-pack'd cities all and the teeming wharves and waves
(Walt Whitman, "When Lilacs Last in the Dooryard Bloom'd")

After the torchlight red on sweaty faces
After the frosty silence in the gardens
After the agony in stony places
(T. S. Eliot, "The Waste Land," V)

Although perhaps more common in poetry and in high-flown speeches, anaphora does occur in novels and short stories:

Let us be moral. **Let us** contemplate existence.
(Charles Dickens, *Martin Chuzzlewit*, Chapter 9)

It is a far, far better thing that I do, than I have ever done; **it is a far, far better** rest that I go to, than I have ever known. (Dickens, *A Tale of Two Cities*, II, xv, closing lines)

EPISTROPHE

The opposite of anaphora is **epistrophe** (stress on "PIS") a figure of speech in which the repetition of a word or words occurs not at the beginnings but at the ends of successive clauses, poetic lines, or sentences. Like anaphora, epistrophe calls attention to the repeated word. It occurs in poetry:

I'll have **my bond!** Speak not against **my bond!**
I have sworn an oath that I will have **my bond!**
(William Shakespeare, "The Merchant of Venice," III, iii)

What though the field be **lost?**
All is not **lost**—th'unconquerable will
(John Milton, *Paradise Lost*, Book 1, ll. 105-6)

Up from the east, the silvery round **moon,**
Beautiful over the house-tops, ghastly, phantom **moon,**
Immense and silent **moon.**
(Walt Whitman, "Dirge for Two Veterans," 1865)

and in prose:

Reading maketh a full **man,** conference a ready **man,** and writing an exact **man.**
(Francis Bacon, "Of Studies," *Essays*, 1597)

"I can repeat poetry as well as other folk if it **comes to that**—"
"Oh, it needn't **come to that!**" Alice hastily said.
(Lewis Carroll, *Through the Looking-Glass*, 1872)

POLYPTOTON

A third common classical rhetorical device is **polyptoton** (stress on “LIP”). This is akin to the word repetition found in anaphora and epistrophe. But in polyptoton the repetition is of not quite the same word. It is the repetition of a word similar to the first word but in a different form. This may be a different tense of a verb or the noun form of an adjective, for example (Latin, with its numerous cases, provides many opportunities for the practice of polyptoton). The repeated words are derived from the same root.

Stand not upon the order of your **going**,
But **go** at once.

(William Shakespeare, *Macbeth*, 3, 5, 118-9, 1607)

He had written much **blank** verse, and **blanker** prose.

(Lord Byron, of Robert Southey, in *The Vision of Judgement*, 1822)

Man is **unjust**, but God is **just**; and finally **justice** triumphs.

(Henry Wadsworth Longfellow, *Evangeline*, 1847)

I never found the **companion** that was so **companionable** as solitude.

(Henry David Thoreau, *Walden*, 1854)

We are born **believing**. A man bears **beliefs** as a tree bears apples.

(Ralph Waldo Emerson, “Worship,” *The Conduct of Life*, 1860)

I’d **horsewhip** you if I had a **horse**.

(Groucho Marx, in *Horse Feathers*, 1932)

It is very pleasant to be **written** up, even by a **writer**.

(Joyce Cary, *The Horse’s Mouth*, 1944)

If it is true that we have **sprung** from the ape, there are occasions when my own **spring** appears not to have been very far.

(Cornelia Otis Skinner, *The Ape in Me*, 1959)

I disagree with the Administration over why the crime rate is coming down in Washington, D.C. People are locking themselves up at night. There’s not as many **muggees** to be **mugged**. (Stephen M. Young, United States Senator, D-Ohio, interview August 13, 1970)

There is no cure for Vermont weather. It is **consistent** only in its **inconsistency**.

(Noel Perrin, *Third Person Rural*, 1983)

These three classical schemes are not limited in use to former centuries but have survived into modern times as effective elements of graceful prose. Malcolm X used anaphora when he

appeared on the television program “Open Mind” on October 15, 1961 and, of black Americans, declared, “**We’re lynched** politically, **we’re lynched** economically, **we’re lynched** socially, **we’re lynched** in every way that you can imagine.” He used epistrophe and polyptoton in his 1963 speech *Message to the Grassroots*.

I said you’re afraid to **bleed**. [As] long as the white man sent you to Korea, **you bled**. He sent you to Germany, **you bled**. He sent you to the South Pacific to fight the Japanese, **you bled**. You **bleed** for white people. But when it comes time to seeing your own churches being bombed and little black girls be[ing] murdered, you haven’t got no **blood**.

After signing the Accounting Industry Reform Act on July 30, 2002, U. S. President George W. Bush gave a speech on the hoped-for effects of the new law. He used polyptoton in declaring that “the **auditors** will be **audited**, the **accountants** held to **account**.” When the Iraqi dictator Saddam Hussein was executed, the headline in *The New York Times* of December 31, 2006 used polyptoton in summing up the event:

**Feared and Pitiless;
Fearful and Pitiabie**

When the Minnesota Twins acquired Matt Capps, a relief pitcher, in 2010, the headline in the *Minneapolis Star Tribune* of July 30 read “Twins **close** deal for a **closer**.” The ability to recognize the figure of polyptoton enables students to appreciate the literary craft of headline writers and the public speeches of political figures.

A HANDY LITERARY SOURCE

English teachers will often encounter anaphora, epistrophe and polyptoton in the literature they teach, especially in pre-20th century literature (the use of figures of speech in literature has been in decline for centuries, and precipitously for the past century). One handy place for teachers of English to find figures of speech is in the Sherlock Holmes stories of Sir Arthur Conan Doyle, written between 1887 and 1927.

Doyle (1859-1930), although born into the Victorian age, received a classical education. His first two years of education (ages seven to nine) were in a local school in his native Edinburgh, Scotland. After this, he was sent away to study for seven years under the Jesuits at Hodder and Stonyhurst schools in Lancashire in northern England. Here his education was based upon the classics. One of Doyle’s biographers wrote, “Stonyhurst was strictly orientated towards the classics, with Virgil, Cicero, Livy, Tacitus, Horace and Homer drummed into its pupils, and with geography and mathematics for light relief.” (Pearsall) Students learned Greek history and Greek grammar from an early age, and by the time they graduated they had read Thucydides, Herodotus, Xenophon, Sophocles, Demosthenes, Euripides, Aeschylus, Plato, and Homer in the original Greek. (Gruggen and Keating; Muir) Of his education at Stonyhurst, Doyle wrote in his autobiography, *Memories and Adventures*:

The general curriculum, like the building, was mediaeval but sound. [. . .] There were seven classes—elements, figures, rudiments, grammar, syntax, poetry and rhetoric—and you were allotted a year for each, or seven in all.

It is likely that the course in rhetoric—which took place in what would be in the United States the senior year of high school—included a study of Aristotle’s *Rhetorica* and/or Cicero’s *De Oratore* and/or Quintilian’s *Institutio Oratoria*, or possibly such later treatises as Henry Peacham’s *Garden of Eloquence* (London, 1577) or George Puttenham’s *Arte of English Poesie* (1589).

Whatever the specific syllabus, it is likely that young Doyle received from the Jesuits a thorough grounding in classical tropes and schemes and other tools of classical rhetoric. He probably had to practice using them over and over again until they became part of his natural style. Doyle’s later medical studies at the University of Edinburgh, too, would have emphasized rhetoric and writing before allowing a student to pursue a specialty such as medicine (Horner).

Having had classical rhetoric drummed into him as a student, Doyle made use of dozens of classical figures when he became a professional writer. Anaphora, epistrophe and polyptoton are among the most common of classical figures and can be found in every Sherlock Holmes story. However, one does not need to have had—or currently be providing—a classical education in order to recognize figures of speech or be able to use them effectively. Anyone can do it, with a little instruction and a little practice.

One of the most popular of the Sherlock Holmes short stories is the first one ever published, “A Scandal in Bohemia,” which first appeared in *The Strand* magazine of London in July 1891. It was once voted the third best of all the 56 Holmes short stories by the prestigious Sherlockian honor society The Baker Street Irregulars (Austin).

It is also a popular story for English teachers to teach. It is out of copyright, in print, and available at several sites online. “Scandal” is especially popular with female readers, since it is the only Sherlock Holmes story in which Holmes is clearly outwitted by a woman—specifically “the woman,” Irene Adler. The Adler character (played by Rachel McAdams) appeared in the blockbuster 2009 movie “Sherlock Holmes” (with Robert Downey Jr. as the great detective) and shows up again—albeit very briefly—in the sequel, “Sherlock Holmes: A Game of Shadows,” which was released on December 16, 2011. Today’s students, therefore, are likely to know Irene Adler in one of her modern manifestations and might be interested in encountering her *fons et origo*, “A Scandal in Bohemia” (the only Sherlock Holmes story in which Irene appears).

If taught the three figures of anaphora, epistrophe and polyptoton before reading “Scandal,” students can, in “treasure hunt” fashion, pick out examples of these figures as they encounter them in the story. Or the teacher, after using this story, could assign students to find 10 or so examples of these figures in other stories. These could include other Sherlock Holmes stories, which hold many examples of polyptoton, epistrophe and anaphora (lists available on request from the author). There are 60 Holmes stories in all, including four novels, so students could be assigned different stories to forestall sharing of lists. All the stories can be found online at www.sherlockian.net. Or students could be assigned to find examples of these figures in other

stories or in current political speeches or sermons. Or one or more class exercises could be given to give students practice in identifying these three figures (and also, possibly, alliteration, which students should already know). Examples in class exercises could be taken from other short stories in the course or other Sherlock Holmes stories. (Examples of these exercises available on request from the author.)

In learning to recognize figures, students will be opening the gate to the “Garden of Eloquence” of rhetoric and beginning to see the patterning which characterizes great works of literature. The orderliness and coherence of the writer’s mind, evident in Doyle’s detective stories, is especially appropriate to a genre of literature devoted to the orderly working out of mysteries. Becoming aware of, and learning to name, a few patterns in literature alert the reader to notice others, even without having names for them.

Some less common patterns could be introduced for more advanced classes. Doyle uses some 35 different figures of speech in the Sherlock Holmes stories. Some of these—hendiadys, anthimeria, symploce, and zeugma for instance—are very rare indeed and probably need only be learned by students who are cramming for the AP English test. Others—litotes, alliteration, assonance, homoioteleuton, antithesis, parison, onomatopoeia—are fairly common and could be introduced in honors courses.

All of the Sherlock Holmes stories are concerned with the importance of noticing everything. In “The Boscombe Valley Mystery,” Holmes says to Watson, “You know my method. It is founded upon the observance of trifles.” The actor Benedict Cumberbatch, who plays Sherlock Holmes in the current BBC production “Sherlock” (which places the famous detective in modern-day London), says that playing Holmes has changed how he sees the world:

“Our daily lives are so mundane, we get taken over by what is immediately in front of us and we don’t see beyond that. As Holmes keeps on saying, we don’t ‘observe,’ we ‘see’ things. I think if you look at the example of Holmes, or at least what I have learnt from playing him, you find extraordinary depth in the smallest detail. So I sit on trains and I think: ‘Is that mud on the bottom of a boot? I wonder where he has been. That collar looks a little bit frayed—I wonder whether he has been travelling for a while or has he forgotten his washing?’ You do try to piece together personal stories from bits of information.” (Dunkerley)

In learning to notice figures of speech students are following the advice given by The Master. In a famous passage in “A Scandal in Bohemia,” Holmes chides Watson on his inability to remember how many steps lead up to Holmes’s apartment, even though Watson once shared the suite of rooms with Holmes (“Quite so! You have not observed. And yet you have seen. That is just my point.”).

If your school has more than one level, ask your students how many steps lead from the first floor to the second. They see but, in all probability, they do not observe such details.

Patterned prose invites the reader to notice the patterns and, like Holmes, to both see and observe them.

“A Scandal in Bohemia” is available in several anthologies and is a popular pick for inclusion in English Department courses on the short story and the mystery story. An anthology (aimed at college-level courses in the mystery story) currently in print which includes “Scandal” is *Sherlock Holmes: The Major Stories with Contemporary Critical Essays*, John A. Hodgson, ed., Boston: Bedford Books of St. Martin’s Press, 1994. This includes 14 Sherlock Holmes short stories and several helpful essays. Aside from being one of the best of the Sherlock Holmes tales, “Scandal” repeats a device Poe used in “The Purloined Letter,” another short story often taught in mystery courses. It also offers opportunities for the teacher to go beyond the surface meaning and dive into deeper interpretations. Jan Armon of the Department of English & Philosophy at Drexel University in Philadelphia teaches a course on the mystery story and says

I have used “A Scandal in Bohemia” in many intro lit courses, and not just in teaching detective or mystery fiction. I use it to demonstrate the rotation of the three roles (client/victim, criminal, detective) among the King, Irene & Holmes, and because the story allows me to teach Girard’s theory of triangular desire. As for its advantage in teaching detective fiction, it rewrites Poe’s plot device of hiding in plain sight, while revealing to the perceptive reader that the story isn’t about blackmail at all, but about the near commission of a murder. That leads to murder in which the detective is complicit. That leads to Hitchcock’s “Vertigo,” and from there all the way back to “Oedipus.”

In short, “Scandal” is chock-a-block with teaching opportunities. If you teach only one Sherlock Holmes story, let it be this one. If you teach only three figures of speech in this story, let them be anaphora, epistrophe, and polyptoton. And may you and your students swing open the gate and stroll happily through the Garden of Eloquence with Aristotle, Cicero, Quintilian, Henry Peacham, William Shakespeare, and Sherlock Holmes. Once through the garden gate, be sure to stop and admire the marigolds, anaphora, geraniums, epistrophe, petunias, and polyptoton.

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Baker Street Dozen includes 13 stories: ACD's own choices of his top twelve plus "Silver Blaze."

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THREE FIGURES OF SPEECH IN "A SCANDAL IN BOHEMIA"

Although figures of speech elevate the passages in which they appear, in many cases the elevation is rather slight. Below are listed all examples of anaphora, epistrophe and

polyptoton in “A Scandal in Bohemia,” even if they are not particularly memorable examples of those particular figures. Page numbers refer to the pages in

1. **Sherlock Holmes: The Major Stories with Contemporary Critical Essays, John A. Hodgson, ed. Bedford Books of St. Martin’s Press, 1994.**

2. **Sir Arthur Conan Doyle, The Complete Sherlock Holmes, Garden City, New York: Doubleday and Co, n.d.]** This book (which has recently been reprinted, with the same pagination, by Barnes and Noble Books) is the standard one-volume edition of all of the Sherlock Holmes stories for American Sherlockians. “The Doubleday Canon” is ubiquitously available and can often be found in used bookstores for as little as five or six dollars. “Doubleday” can be distinguished from the numerous other anthologies of the Sherlock Holmes stories by its long length (the last story ends on page 1122) and by its introduction, which was written by the famous Sherlockian and man of letters Christopher Morley (1890-1957).

ANAPHORA—repetition of a word (or words) at the beginning of several successive verses, clauses, sentences or paragraphs

of his summons to Odessa in the case of the Trepoff murder, **of his** clearing up of the singular tragedy of the Atkinson brothers at Trincomalee (page 33 Hodgson, 161 Doubleday)

He was at work again. **He** had risen out of his drug-created dreams (33, 161)

“**since you are** interested in these little problems, and **since you are** good enough to chronicle one or two of my trifling experiences” (35, 163)

“**I was** only Crown Prince then. **I was** young. **I am** but thirty now.” (39, 166)

“**I can’t** imagine. **I** suppose that you have been watching the habits, and perhaps the house, of Miss Irene Adler.” (41, 167)

I will tell you, however. **I** left the house a little after eight o’clock (41, 167)

He is dark, handsome, and dashing, never calls less than once a day, and often twice. **He is** a Mr. Godfrey Norton, of the Inner Temple. (42, 168)

What was the relation between them, and **what** the object of his repeated visits? (42, 168)

If the former, she had probably transferred the photograph to his keeping. **If the** latter, it was less likely. (42, 168)

It was a delicate point, and **it** widened the field of my inquiry. (42, 168)

It was all done in an instant [. . .] **It was** the most preposterous position in which I ever found myself in my life, and **it was** the thought of it that started me laughing (44, 169)

“**I** have been too busy to think of food, and **I** am likely to be busier still this evening” (44, 169)
[also polyptoton]

“**You** must not interfere, come what may. **You** understand?” (45, 170)

“**It is** nothing very formidable,” he said [. . .]. “**It is** an ordinary plumber’s smoke-rocket” (45, 170)

“**I am to** remain neutral, **to** get near the window, **to** watch you” (45, 170)

His broad black hat, **his** baggy trousers, **his** white tie, **his** sympathetic smile (45, 170)

His expression, **his** manner, **his** very soul seemed to vary (46, 170)

HOLMES: “Now the question is, **Where** are we to find the photograph?”

WATSON: “**Where**, indeed?” (46, 171)

“**It is** most unlikely that she carries it about with her. **It is** cabinet size.” (46, 171)

“**It must be** where she can lay her hands upon it. **It must be** in her own house.” (46, 171)

You really did it very well. **You** took me in completely. (51, 174)
I had been warned against you months ago. **I had been** told (51, 174)
HOLMES: “**I am** glad to hear your Majesty say so.”
KING: “**I am** immensely indebted to you.” (52, 175)

EPISTROPHE—repetition of the same word or words at the ends of successive clauses, phrases, or sentences. The opposite of anaphora.

“And **she will do it**. I know that **she will do it**.” (40 Hodgson, 166 Doubleday)
“I have one or two matters of importance to look into just at **present**. Your Majesty will, of course, stay in London for the **present**?” (40, 166)
HOLMES: “Pshaw! They did not know how to **look**.”
WATSON: “But how will you **look**?”
HOLMES: “I will not **look**.” (47, 171)
“They carried me **in**. She was bound to have me **in**.” (48, 173)
KING: “But you have **hopes**?”
HOLMES: “I have **hopes**.” (50, 173)
HOLMES: “This **photograph!**” [. . .]
KING: “Irene’s **photograph!**” (52, 175)

POLYPTOTON—repetition of a word, within successive clauses or sentences, in a different form but from the same root. (I have not included plurals as forms of polyptoton.)

my way led **me** through Baker Street (33 Hodgson, 161 Doubleday)
How do I know that **you** have been getting **yourself** very wet lately (34, 162)
He chuckled to **himself** and rubbed **his** long, nervous hands together. (34, 162)
my eyes tell **me** (34, 162)
I am baffled until **you** explain **your** process (34, 162)
I carefully examined the **writing**, and the paper upon which it was **written**. (35, 163)
WATSON: “It is **peculiarly** strong and stiff.”
HOLMES: “**Peculiar**—that is the very word.” (35, 163)
His eyes sparkled, and **he** sent up a great blue triumphant cloud (36, 163)
His dress was **rich** with a **richness** which would, in England, be looked upon as akin to bad taste. (36, 164)
lined with **flame-coloured** silk and secured [. . .] with a brooch which consisted of a single **flaming** beryl (36-7, 164)
good enough to help **me** in **my** cases (37, 164)
settling **himself** down in **his** armchair (38, 165)
KING: “for the purpose of **consulting** you.”
HOLMES: “Then, pray **consult**.” (38, 165)
“**You** have compromised **yourself** seriously.” (39, 166)
“My cabby drove **fast**. I don’t think I ever drove **faster**” (43, 169)
It was the most preposterous position in which I ever found **myself** in **my** life (44, 169)

“I have been too **busy** to think of food, and I am likely to be **busier** still this evening” (44, 169)
[also anaphora]

“**You** are to station **yourself** close to that open window.” (45, 170)

“When **you** raise **your** cry of fire” (45, 170)

“Women are naturally **secretive**, and they like to do their own **secreting**.” (46, 171)

I never felt more heartily ashamed of **myself** in **my** life (48, 172)

“they were compelled to open the window, and **you** had **your** chance.” (49, 173)

He was searching **his** pockets for the key (49, 173)

It was dated at **midnight** of the preceding **night** (51, 174)

it would certainly be **you**. And **your** address had been given me. (51, 174)

I followed **you** to **your** door (51, 175)

I **love** and am **loved** by a better man than he. (51, 175)

without observing the hand which the King had stretched out to **him**, **he** set off (52, 175)

FOR FURTHER READING:

Several valuable—and not too technical—reference works deal with classical rhetorical devices. The best source for the beginner is Arthur Quinn, *Figures of Speech: 60 Ways to Turn a Phrase*. Salt Lake City: Gibbs M. Smith, Inc., 1982 (out of print but readily available online at Amazon.com and abebooks.com). The second reference book one should acquire is Richard Lanham, *A Handlist of Rhetorical Terms*, 2nd ed. Berkeley: University of California Press, 1991 (available from Lanham’s “Rhetorica, Inc.” website at <http://www.rhetoricainc.com/>). A specialized, but fascinating and thorough, book is E. W. Bullinger, *Figures of Speech Used in the Bible Explained and Illustrated*. Originally published 1898 by Eyre & Spottiswoode, London. Reprinted 1968, Baker Book House Company, Grand Rapids, Michigan. For those who become hooked on the subject there is Edward P.J. Corbett, *Classical Rhetoric for the Modern Student*, 2nd ed. New York: Oxford University Press, 1971. The 4th edition of this book (OUP, 1999) has Robert J. Connors as co-author. Two mammoth encyclopedias in the field are Alex Preminger and T.V. F. Brogan, co-editors, *The New Princeton Encyclopedia of Poetry and Poetics*. Princeton, New Jersey: Princeton University Press, 1993 (which every English teacher should have upon her shelves as a matter of course) and Thomas O. Sloane, editor in chief, *Encyclopedia of Rhetoric*. Oxford University Press, 2001 (which is only for those who are or will become hopelessly addicted to classical and modern rhetoric).

Studies of the history of rhetoric include James J. Murphy, *Rhetoric in the Middle Ages: A History of Rhetorical Theory from Saint Augustine to the Renaissance*. Berkeley: University of California Press, 1974, the “General Introduction” to Patricia Bizzell and Bruce Herzberg eds, *The Rhetorical Tradition: Readings from Classical Times to the Present*. Boston: Bedford Books of St. Martin’s Press, 1990, and Brian Vickers, *Classical Rhetoric in English Poetry*. London: Macmillan & Co., Ltd., St. Martin’s Press, 1970. There are also several modern translations of the grand old men of classical rhetorical theory (Aristotle, Cicero, and Quintilian) and reprints of textbooks of rhetorical style from the Renaissance through the 18th century, e.g. George

Puttenham, *The Arte of English Poesie*, edited by Gladys Doidge Willcock and Alice Walker. Cambridge University Press, 1936, reprinted 1970.

A wonderful website about figures of speech is “Silva Rhetoricae: The Forest of Rhetoric” put together by Gideon O. Burton of Brigham Young University (<http://humanities.byu.edu/rhetoric/Silva.htm>). Richard Nordquist (who recently retired from teaching English at Armstrong Atlantic State University in Savannah, Georgia) maintains a collection of articles about grammar, composition and rhetoric at <http://grammar.about.com>. Nordquist’s “Tool Kit for Rhetorical Analysis” on this site lists 130 figures of speech. Clicking on a term will take you to examples of the figure. Nordquist also issues an entertaining weekly e-letter on language.

One recent attempt to reverse the extinction of the rhetorical tradition is a lively and entertaining book by Jay Heinrichs, *Thank You for Arguing: What Aristotle, Lincoln, and Homer Simpson Can Teach Us About the Art of Persuasion*. New York: Three Rivers Press, 2007. Heinrichs maintains a website at <http://www.figarospeech.com/>.

All of the Sherlock Holmes stories can be found online. “A Scandal in Bohemia” can be found at <http://www.sherlockian.net/canon/stories/scan.html>. Chris Redmond’s “Sherlockian.net” website is the best Sherlock Holmes site on the Internet and includes multiple links to all of the Sherlock Holmes stories.

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ABOUT THE AUTHOR

Karen Murdock has published more than 80 Sherlockian articles in over a dozen different Sherlockian journals. In the past few years she has made figures of speech her Sherlockian specialty. In 2008 she was admitted to the Sherlockian honor society The Adventuresses of Sherlock Holmes. Murdock is the compiler and editor of *Sherlock Alive: Sherlockian Excerpts from Vincent Starrett’s Books Alive Column in The Chicago Tribune 1942—1967*. Eugenia, Ontario: The Battered Silicon Dispatch Box, 2010. She is an active member of the local Twin Cities Sherlock Holmes fan club, The Norwegian Explorers. Email: murdock1212@gmail.com