AUTHOR(S)

Sirkku Ruokkeinen & Susanna Mäkinen

TITLE

Preface and dedication as genres in sixteenth-century England

YEAR

2025

DOI

10.51814/nm.14523

CITATION

Ruokkeinen, S., & Mäkinen, S. (2025). Preface and dedication as genres in sixteenth-century England. Neuphilologische Mitteilungen, 126(2). https://doi.org/10.51814/nm.145236

VERSION

Publisher's PDF

https://doi.org/10.51814/nm.145236

Preface and dedication as genres in sixteenth-century England

SIRKKU RUOKKEINEN & SUSANNA MÄKINEN

Abstract In this essay, we study the structure and content of the sixteenth century English preface and dedication. We conduct a move analysis of a corpus of 115,000 words consisting of 113 paratexts, namely prefaces and dedications, collected from the Early English Books Online. Relying on previous scholarship on genre, paratextuality, and book history, we interrogate the closely linked but separate genres of early modern English preface and dedication and conclude that the projected audiences, changes in production methods and the growth of the market contributed to the development of an English Renaissance dedication and preface, and what made them distinct from the previously established continental prefacing models.

Keywords genre analysis, move analysis, preface, dedication, Early Modern English

1. Introduction

A *preface* is an introductory textual element at the beginning of a work, on the topic of the text. During its long history, the preface has had many names, forms, and functions, but its main *communicative purposes* are to frame the main text, and to maintain and manage its relationship with the reader (see e.g. Genette 1997: 161–95; Tötösy de Zepetnek 2010: 83). The preface has a set of distinct *topoi*, or topics, which have been studied by textual scholars and historians of different eras. The ancient Greek and Roman prefacing traditions, for example, have been studied by Janson (1964), and medieval prefacing models by Hunt (1948), Minnis (1984) and Curtius (1990). The French eighteenth-century preface and dedication were studied by Genette (1997) as a part of his work on *paratext*: textual phenomena framing the main text of the work and its interpretation. Early modern English prefaces, however, seem to have been overlooked. This is not to say they have not been studied, but rather that the observations made on their content and structure have been scattered across scholarly work on other topics, such as renaissance rhetoric (Dunn 1994), book history (Anderson 2002; Varila et al. 2020) and literary scholarship (Wogan-Browne et al. 1999). No systematic account of the content and structure of the English Renaissance preface as a genre has been produced.

The analysis of the early modern English preface has some complicating factors, not the least of which is the closely related genre of *dedication*. The sixteenth-century English dedication is a textual object claiming, or attempting to create, a relationship between the writer and the dedicatee (e.g. Bennett 1965). The central defining feature of a dedication is the act of dedicating, achieved through the naming of the dedicatee (van Dam 2008: 15–16; Saenger 2006: 55). Also originating from the Greek antiquity, a dedication could appear in prose or verse, in one copy of the work or several, in letters attached to the work or on loose leaves accompanying the volume. Importantly, dedication could also appear as a *topos* of the preface (e.g. Curtius 1990: 86–87).

The variance in both forms and textual relationships between the preface and dedication is also apparent in the secondary literature. Some scholars examining medieval prefacing traditions, like Dearnley (2016), Hunt (1948) and Minnis (1984), simply do not address dedicating. And while Curtius (1990: 222, 430, etc.) discusses examples of dedicating in various forms, he does not examine the differences between a dedication as a separate paratext and dedication as a topic of a preface.[1]

The distinction between preface and dedication rises in importance as, during the mid-sixteenth century, they stabilize into separate paratexts.[2] This was not an exceptional development. New genres often emerge from older ones, the development driven by changes in the surrounding society and "newly perceived functions and changing relationships among participants" (Devitt 2004: 97). The emergence of printed works distributed to mass audiences was a significant societal and economic change that altered both the incentive structures of text producers and relationships between writers and readers. As the number of text producers grew, and the number of patrons remained stable, the question of funding literary activities became an acute issue (Voss 1998). The popularity of separate dedications soared as authors rushed to find more persuasive forms of flattery to gain patronage.

1 For a brief overview on the research into the history of dedication and its relationship with preface, see Ruokkeinen (2021: 43–47).

2 In this essay, we use the term paratext as an umbrella term for preface and dedication.

By the mid-sixteenth century, having both a dedication and a preface had become conventional (Williams 1962: x).

In this essay, we examine the genres of the early modern English preface and dedication, and their relationship with the previously established English and European prefacing models and traditions. We investigate the structure of the English Renaissance preface, what makes it distinct from these other early prefaces, and study the genre relationship between the preface and dedication in this crucial juncture of development of the two genres. We use move analysis originally developed for the analysis of academic and professional discourse (e.g. Swales 1990; Bhatia 1993) to examine a corpus of sixteenth-century prefaces and dedications, and tease out the differences and similarities between the two genres to better understand how the existence of two such closely related genres served their text producers.

2. Genre analysis and the early modern English preface and dedication

In order to make sense of the multitudes of different texts people create and encounter, we instinctively adhere labels to them and classify them into different groups. One notion often used in classifying texts is that of *genre,* alongside terms such as *text type* and *register*. All these terms have received many, often overlapping definitions, with scholars placing emphasis variously on both extralinguistic and linguistic criteria (see e.g. Devitt 2020). In this article we mostly approach genres from the viewpoint that e.g. Devitt (2020) calls genres as "social action", i.e. we agree that genres are "formed in order to carry out actions and purposes" (Tardy & Swales 2014: 166). Our interests lie mostly on the kinds of actions that the writers of prefaces and dedications sought to carry out in these texts, and the communicative purpose(s) that the texts serve, something that e.g. Swales (1990) and Bhatia (1993, 2004) consider the central distinguishing feature between genres.

In our paper, we study two separate but closely related genres: preface and dedication. On the surface level, the most notable difference between these two genres is their target audience: the preface addressed the general reader and the dedication addressed a specific patron. Naturally, the presence of these two separate audiences is reflected in the linguistic contents of the texts (e.g. addressing of specific persons). However, both texts often shared

the same physical context (i.e. appeared within the same codex), and were often created by the same people (authors, translators or printers), therefore being products of the same *discourse community* (Swales 1990). The preface and dedication belong to the *genre repertoire* of this discourse community – i.e. the "set of genres […] through which a group achieves all its purposes" (Devitt 2004: 57).

There is also overlap in the content and the communicative purposes of the two paratexts. As stated above, prefaces exist to guide the reader in the interpretation of the work (see e.g. Genette 1997: 161–95). Although the dedication shares much of its content with the preface, its primary purpose differs. Besides framing the text, the dedication is used to ingratiate the writer to a rich or powerful patron, for material or social gain. Indeed, the history and use of renaissance dedications as a social lubricant has been well established (see e.g. Bennett 1965: 30–55; Enenkel 2008: 39). While the primary communicative purpose of dedications is to maintain the social and financial relationships of the book's producer(s), its secondary purpose, shared by the preface, is to facilitate the relationships between the work and its readers. Considering these differing sets of purposes, we have decided to treat preface and dedication as separate genres. But not all works from this period contained both (and some contained neither), and given that the content of these paratexts overlapped, and further that some titles contained both, others only one of the two, it is worth questioning how clear-cut the genre separation was.

Under the label, "dedication", we group texts which make dedicatory pronouncements within their title. Under the label "preface", we group texts that have been titled in various ways, for example, "prologue". The variety of labels (and sometimes lack thereof) requires some closer consideration. For instance, Swales (1990: 54) points out that "a discourse community's nomenclature for genres is an important source of insight", and the importance of labels assigned by the users has also been emphasized in the categorization of historical genres (Devitt 2020: 53; Görlach 2004). We accept labels as a meaningful starting point, but also acknowledge the variance and instability in our materials. We discuss this issue further in section 4.1.

Swales (1990) suggests that genres can be described by analyzing their *rhetorical moves*, or sections of text carrying different communicative

purposes. These moves "contribute to the communicative purpose of the genre as a whole" (Samraj 2014: 386). For example, advertisements, whose purpose is to promote or sell something, may contain moves such as 'establishing credentials', to persuade the reader of the reliability of the company, or 'pressure tactics', to get the reader to act soon (Bhatia 2005). Moves may be further divided into *steps*, i.e. a set of more specific strategies to achieve the overarching purpose of the move. Moves are identified by the different purposes that sections of a text serve; they are defined by their function rather than their form, but it is typically acknowledged that they also have linguistic boundaries (Connor & al. 2007: 24). Once the moves in a text have been identified, move analysis can examine the ordering of the moves, contrast the moves of related genres, or the frequency or prominence of various moves in a genre. A wide variety of texts have been studied to gain insight into how different genres can accomplish their communicative purposes – and while move analysis has primarily been used for present-day materials, it has also been applied to historical genres (e.g. Peikola 2012; Mäkinen 2022; Suhr 2022). As Samraj (2014: 389) notes, move analysis can be used "in exploring questions of genre relatedness and variation" – and therefore we believe that conducting such analysis on the prefaces and dedications in our materials will enable us to dissect the similarities and differences between prefaces and dedications, as well as examine how the various components work together to fulfill the main rhetorical aims of theses paratexts.

3. Materials and methods

The materials studied for this article consist of a corpus of sixteenth-century English prefaces and dedications, collected from *Early English Books Online Text Creation Partnership* (*EEBO TCP*). The EEBO database contains images of all English printed works from 1473–1700, while the EEBO TCP promises transcriptions of 41% of the same. Our text corpus consists of 113 paratexts (69 prefaces, 44 dedications), from 83 titles, approximately 115,000 words in total. The paratexts are of varying lengths, 230–5,300 words. In this section, we discuss our data collection principles and methodology for identifying and classifying moves. An overview of the materials may be found in Table 1

below. Each title is identified by its *Short Title Catalogue* number (STC, 2 ed.). A capital P or D indicates the type of paratext collected from the title.

Genres reflect the beliefs and word-view of the groups producing them (Devitt 2004: 59), and professional communities, for example, may produce similar texts due to the similarity of their perspectives (Tardy and Swales 2014: 166). Assuming that the topic of the main text might hence have some influence on the content of the paratexts, there was no attempt to restrict material by the topic of the main text, but rather, to create a corpus in which no main text topic would be overrepresented. We decided to build four rough domains containing texts on various topics. For example, the domain of 'Sciences' primarily contains medical texts, but also astronomy, mathematics, and veterinary science. Given that the domains are quite rough and their purpose is merely to ensure we avoid the overrepresentation of individual topics, no systematic quantifications or comparisons have been conducted based on these domains.

We further attempted to produce an even diachronic distribution of paratexts. To avoid drowning out the first decades, during which the print output was a fraction of that of the latter part of the century, paratexts from a maximum of 24 titles were collected from each 25-year period.[3] Even so, we could not produce an even division of materials. For 1500–1524 and for some domains during 1525–1549, all suitable paratexts were collected. Due to the dearth of materials, it was also not possible to produce an even distribution of prefaces and dedications.

We followed a few additional principles. To restrict variables, no translated paratexts or verse paratexts were accepted for analysis. We chose paratexts from first English editions only, to maintain the diachronic division. To avoid collecting too many paratexts from one writer, we prioritized paratext producers with no previous paratexts in the corpus whenever possible. The maximum number of paratexts by one author is six, from John Studley, from three different titles. Thomas Eliot contributed five paratexts from five titles, and five other writers contributed 3–4 paratexts. There are 59 named text producers in the material altogether. We attempted to balance the material

3 As a point of comparison, a quick EEBO search identifies 1,253 titles with a dedication published in 1575–1599.

in terms of the text producer's role as well. Authors, printers, editors, and undefined third parties also produced prefaces and dedications. However, avoiding the overrepresentation of translators proved somewhat difficult due to the sparsity of data; for example, during 1500–1524, only paratexts by translators could be found in works of history and geography. Paratexts produced by translators make up approximately 65% of the material.

Table 1 Materials studied by year and domain. D = dedication, P = preface

	1500–1524	1525–1549	1550–1574	1575–1599
Arts and literature	6838 P 18808 P	7672.5 P 11470 D 14942 P 16979.7 D, P 23712.5 P	545 P 19124 D 20998 D, P 22222 D, P 22224 D, P 22225 D, P	3715 P 4691 D, P 5541 D, P 12285 D, P 19157 D, P 24802 D, P
Sciences	10995 P 11005 P	508.5 P 7643 D 13435 P 14024 P 21596 D 24655 D	300 P 10560 P 14724a.7 D, P 15192 D, P 19149 D 24367 D, P	760 D, P 3119 D, P 7275 D, P 10833 D, P 10881 D, P 15195 P
History and geography	9518 P 11396 P 21626 D	1735 D 5718 D 5879 D 7664 P 11966 P 13970 P	3966 P 4335 D, P 6901 D, P 16636 D, P 20926 P 24290 D, P	4699 D, P 23659 D 6551 P 12458 D 16805 D, P 22265 D, P
Religion, philosophy and law	1859 P 1966 P 4815 P 6894.5 P 15113.5 P	919 P 3021 P 4436 P 10892 P 18414 P 20057 D	1304 D, P 6725 D, P 10450 P 15003 P 18664.5 D 18766 P	938 P 950 P 6842 D, P 15000 P 15695 D, P 24339 D, P

The following section presents the moves and steps we have identified in our corpus. The approach used for their identification largely follows the move analysis process outlined by Connor & al. (2007: 34). We started by determining the communicative purposes of the genres, both by familiarizing

ourselves with the corpus and by utilizing secondary literature to determine the textual and societal functions of these texts. We identified the dual communicative purpose of dedication, initially deciding to treat dedication and preface as separate genres with separate movesets. Starting with a smaller section of the corpus, we identified the possible moves and steps by their rhetorical functions and named them. We were initially influenced by Bhatia's (2005) move analysis of promotional texts, and later, by the previous work into the ancient and English medieval preface (e.g., Janson 1964; Dearnley 2016; Minnis 1984). We soon identified similar rhetorical functions across our materials and realized preface and dedication were too similar to justify developing separate movesets. Hence, we used the same movesets for both paratexts. After the pilot-coding, during which we also conducted some double coding, we merged some of the moves and steps as too similar to others, or otherwise refined the rhetorical functions. For example, we merged different text production practices into one step. For the rest of the process, we operated online, with both having access to the other's coding practices and with the ability to discuss decisions in real time as we progressed text by text. We discussed and refined the model throughout the coding. After coding, we rearranged the texts according to their moves and steps to check that the sections identified corresponded with the rhetorical functions and each other. Critical review of the coded text sections continued throughout the writing of section 4 of this essay.

4. The moves

We identified seven moves within the prologues and dedications studied: *Heading*, *Providing metatextual information (Providing)*, *Narrating production (Narrating)*, *Positioning text (Positioning)*, *Countering criticism (Countering)*, *Interacting with addressee (Interacting)*, and *End formula*. The *Providing* and *Narrating* moves refer to discourses dealing with the textual and material product, and to both factual and editorialized narratives related to the text's history. The *Positioning* move adds to the content of the main text, argues with it and recontextualizes it. The *Countering* and *Interacting* moves address different audiences and prepare for different types of audience responses. The *Heading* and *End formula* structure the texts, but also have various

additional purposes. Excepting the last two, all moves have been divided into 2–6 steps.

Figure 1 shows the percentage of prefaces and dedications containing each move. The *Heading* move is the most common, as it appears in 100% of the dedications and 97% of the prefaces studied. The second-most common is *Interacting*, appearing in 100% of the dedications and 78% of the prefaces. The least common moves are *Countering*, with 20% and 48% respectively, and *Positioning*, with 45% and 41% respectively. The most notable differences between the paratext genres may be found in the *Interacting* and *Countering* moves: the former is more likely to appear in dedications, the latter in prefaces.

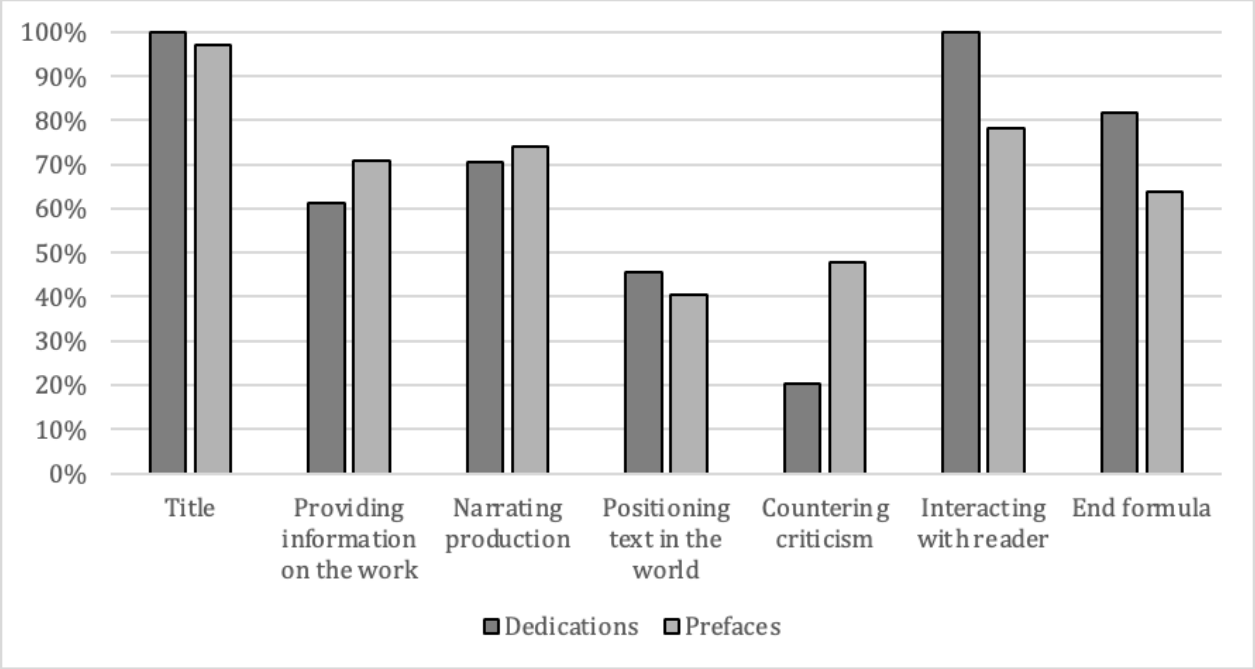

Figure 1. The percentage of prefaces and dedications with each move

The frequency with which the move or step appears in the different paratext genres, and the differences between preface and dedication are discussed more thoroughly in section 5. First, however, we define each move and step using text examples. It should be noted that moves are often too long to provide in full, and most of the examples given below hence only contain a section of the move. The moves are discussed roughly in the order they appear, although no definitive order can be established, aside from *Heading* and *End formula*, which appear in the beginning and end of the paratext.

4.1. The *Heading* move

The *Heading* move is recognizable by its position at the beginning of the paratext and other physical characteristics (spatial separation, differences in the font, font size and paragraph alignment). Our treatment of this move differs somewhat from that of the others, as the *Heading* move serves partially different rhetorical functions in preface and in dedication. Therefore, we discuss the move separately in each genre. We end this section by returning to the question of genre labels.

The *Heading* appears in 97% of what we have classified as prefaces in our corpus.[4] The most typical examples address the reader: "To the gentle reader"; label the text: "The preface" (or sometimes, "The prologue"); or combine both approaches: "Preface to the Reader". One also titles itself "The epistle to the Reader". Such headings indicate not only the beginning of a textual unit, but also act as genre markers of a preface, signaling to the readers what type of a text is to follow. Other, less common, options for the *Heading* move are variants of the main work's title.

The variance of labels in the headings of what we have classified as prefaces raises the question of whether the users of these paratexts perceived them as distinct genres or as belonging to the same category. In our data, there seems to be little difference in their use. The label 'prologue', for example, has previously been associated with speeches, drama and fictional prefaces akin to that of *Canterbury Tales's* 'Prologue' (see e.g. Tötösy de Zepetnek 2010: 76), but such historical associations according to the main text genre are not visible in our data. It appears six times: twice as a heading of a prologue attached to a work on agriculture, and once to a work on religion, music, philosophy, and medicine each. We have, however, identified one possible difference in structure. The paratexts titled 'prologue' appear to have no end formula move (see section 4.7). This may be due to the scarcity of data, or it might also indicate that such texts were further removed from the letter genre than ones otherwise titled, and thus some meaningful generic distinction could be made through further study.

4 The works with a preface without the Heading move are *The mirroure of golde for the synfull soule* (1506, STC 6894.5) and *Rule of Seynt Benet* (1517, STC 1859). The further contents of these two paratexts, however, align with that of the other prefaces.

All dedications studied start with the *Heading* move. This is largely due to the criteria based on which we have classified texts as dedications, as we consider dedications to be those paratexts that address a specific person or a restricted group such as a guild, instead of the general reader. The dedication usually addresses a highborn patron, but occasionally family members were dedicated to, as well. The headings of dedications generally follow the model "To + [proper name]".[5] In addition to addressing a person, the *Heading* move may also include further greetings or well-wishes, as in example 1.

1. TO THE RIGHT HONOrable, George, Earle of Shrewesbury: Lord Talbot: Furniuall: Warden: and Strange, of Blackemyre: Knight of the most Noble order of the Gartyre, […]. IOHN IONES WISHETH ALL HEALTH, long lyfe, encrease of honour, and Graces eternall. (Jones 1572, STC 14724a.7, sig. ‡.ii.r.)

The heading signifies the act of dedicating the work at hand to the person in question. While some dedications also refer to the act of dedicating elsewhere within the paratext (typically in the *Patronage* step, see 4.4), this is fairly uncommon. Hence the *Heading* move carries out a large part of the main communicative purpose of the dedication as a whole. It is in this move that the connection between the writer, the work and the dedicatee is initially and most strongly created.

Görlach (2004: 117) notes that the term "dedication" itself did not become dominant as a label for these texts until around 1680, and that the earlier preferred term was "epistle dedicatoire". While the texts in our study were never titled as such in the *Heading* move, "epistle dedicatoire" could sometimes be found in the running head. We have not conducted a systematic examination of the additional labeling that may be found in the running heads – but a brief examination of some paratexts further demonstrates the inconsistency of the naming conventions. "Preface" and "prologue" can also be found in the running head, but both prefaces and dedications might also

5 While "To the Reader", found in prefaces, is structurally similar, it addresses the general reader. The headings in dedications indicate, at least superficially, a more specific audience.

simply be referred to as “epistles”. This reflects the close relationship to the larger genre of letters, with which both paratext genres share some structural similarities – namely, the opening address and end formula.

4.2. The *Providing metatextual information* move

The rhetorical purpose of the *Providing* move is to give the readers details relating to the work at hand. It is one of the more common moves in the material, as it appears in 71% of the prefaces and 61% of the dedications. The popularity of the move is not particularly surprising, as paratexts exist to serve their main texts and discuss them. Indeed, identifying the topic under discussion has been one of the main purposes of a text’s opening (*exordium*) since the structure of speeches was theorized by Aristotle (Rhetoric III.14; see also Mack 2011: 4). The *Providing* move usually appears at the beginning, immediately following the *Heading* move – although *Providing* may also move quite freely within the paratext. The move has two steps, *Description of work and author* and *Purpose, use and effect*.

The *Description of work and author* step refers to sections of factual information on the work. More detailed discussions about the work’s content might also appear. Such is the case in Abraham Hartwell’s dedication of *A Report of the Kingdome of Congo* by Duarte Lopes and Philippo Pigafetta.

> 2. Written it was by one Philippo Pigafetta, an Italian, and a very good Mathematician, from the mouth of one Lopez a Portingal, together with two maps, the one particular of Congo, the other generall of all Africa, and especially of the Westerne Coast, from 34. degrees beyond the Aequinoctial northwardes […] (Hartwell 1597, STC 16805, sig. ❧.3.r–v.)

As many of the paratexts in our materials originate from translators, this step often includes some discussion of the original author(s), as may also be seen in example 2. Indeed, some paratexts devote several paragraphs to the life of the original author or the work’s contents, or other metatextual or factual issues.

The other step in this move, *Purpose, use or effect*, extends from the description of the contents into the writer expressing their expectations as to the outcomes of reading. For example, John Blagrave, the author of *The Mathematical Jewel,* promises that the astrolabe he describes will lead to various sorts of inventions in the future.

3. whense I presume, many singuler inuentions, and notable commodities in time shall ensue and spring, yea a number yet vnthought of, euen from the common sort of handie craftes men and trauailers. (Blagrave 1585, STC 3119, sig. ¶.ii.r.)

While Blagrave suspects his work to lead to concrete inventions and commodities, others offer more ephemeral projected effects of reading. At its simplest, the step involves vague claims that the text is written for the "good" or "profit" of its readers.

4.3. The *Narrating production* move

The *Narrating* move is the second move dealing with the textual object. It often occurs in coordination with the *Providing* move, although it is slightly more common, appearing in 74% of the prefaces and 70% of the dedications. The move serves to explain and justify the author or translator's text production and publishing activities. Some of the production narratives have long-standing thematic connections to classical rhetorical practices. The move has two steps: *Motivation* and *Text production*.

The *Motivation* step explains the writer's impetus for text production. It includes narratives ranging from references to requests made by unnamed friends, wishes to use the text as gift or repayment to patron, claims of utility, and rarely, one's own creative impulses. While the paratext writer could be relating the true sequence of events leading to the creation of the work, reports of being requested to translate and publish have been a part of *exordia*, or the opening of a speech, since Roman antiquity (Baraz 2012: 37–39; Janson 1964: 112–124). The step was an important part of the social niceties associated with prefacing, as divesting responsibility of the work helped the writer to maintain modesty (e.g. Dunn 1994: 4–6). The concerns

expressed in this theme are intensified by the contemporary anxieties related to text production. The position of translation as a text production practice, for example, was a frequent topic of concern (Rhodes 2011). The use of the English language or the choice to publish in print could also draw criticism (Jones 1953: 76–77; Rhodes 2011: 108). The *Motivation* step could be used as a bulwark against these criticisms. Hence, John Studley claims unknown friends asked for the translation of Seneca's *Agamemnon*, not only to provide an account of the processes of text production, but also to divert responsibility for the text.

> 4. for when I had at the ernest requeste of certaine my familiar frendes, thus rudelye perfurmed the same, they yet not satysfyed herewith willed me, not to hyde & kepe to my selfe that small talent which god hath lente vnto me to serue my countrey wt all, but rather to applye it to the vse of suche yonge Studentes as therby myght take some cōmoditie (Studley 1566, STC 22222, sig. A.iv.r.)

Studley also claims nationalistic aspirations. Such motivations may often be found at the forefront of utilitarian works, such as navigation or medical sciences, but do appear in other genres as well (Ruokkeinen 2020; Tyrkkö 2011: 122–23). Explaining text production as a favor to friends or patrons, on the other hand, has no apparent similar tendency to converge to specific genres (see e.g. Ruokkeinen 2021: 20–21, 27; Dunn 1994: 4–5). The theme of modesty manifests as a denial of self-importance, as the writer insists not wanting to appear in print.

The *Motivation* step may be followed by, or interlaced with, the *Text production* step. In comparison to the *Motivation* step, which can appear formulaic and bound by tradition, this step is fairly free in its content. The narratives may be used to specify the writer's relationship to the text and the ways in which they found a copy. Some narratives reference the amount of work involved. Despite the variance, the reports are commonly quite short. Compilators vaguely mention 'culling flowers' or collecting sections of best writers' works (Jones 1572, STC 14724a.7; Painter 1567, STC 1304). Arthur Golding's narrative on his work in translating and abridging the histories of

Pompeius Trogus is unusual in both length and detail: he reports not only on his own text production methods, but on those by Justinus as well.

5. Thabridgement of whose woorkes, gathered oute by Iustine (who partely by his owne industrie, but more by the decay and losse of his Aucthor Trogus, obteined the name of a famous Historiographer) I haue translated out of Latin into English, thoughe not so eloquently as a no*m*bre could hau[e] done: yet (I trust) accordyng to the true sence and meanynge of Thaucthor (Golding 1564, STC 24290, sig. *.vi.r.)

Golding is somewhat more conscientious about the history of the text than is usual in the *Text production* step. He identifies his own role in the process of the work's production, the languages involved, and the 'method' of translation: Golding also reassures the reader that the original meaning has been followed.

4.4. The *Interacting with addressee* move

The writer of the early modern preface and dedication could engage with several presumptive readers and audiences. The *Interacting* move accounts for those interactions which presume the reader is feeling neutral or positive towards the work. The move is integral to the communicative purpose of the preface and the dedication, as it encapsulates the central message of the paratext: the writer's wish for the work – and through dedications especially, his person – to be well-received. It is one of the most common moves in the material, as it appears in 78% of the prefaces and 100% of the dedications.

The *Interacting* move has six steps, divided according to the type of interaction in question. These include requests, promises, instruction, and wishes. Requests and other (proposed) exchanges are especially prominent. Steps expressing variants of this theme include *Patronage*, *Request for corrections*, *Request for goodwill*, and *Promise of future works*. The other two steps are *Well-wishes* and *Reading instruction*. Some of the steps of the move have a long history, others display how the paratext has evolved to answer to the early modern material realities.

The prototypical *Interacting* move includes the *Request for goodwill* step. The step is central to the paratexts as it exists to ensure the work's favorable acceptance by the reader. As mentioned in section 4.3, the traditional method of ingratiating oneself to one's audience is to express humility and modesty (e.g. Dunn 1994: 4–6). In the English Renaissance context, this was commonly done through self-effacing language. William Turner presents his herbal to the dedicatee in a manner typical for the era.

6. Wherefore it maye please your graces gentlenes to take these my labours in good worthe / not according vnto their vnworthines / but accordinge vnto my good mind and will / offering and geuinge them vnto you (Turner 1568, STC 24367, sig. *.ij.v.)

In this step, Turner directly asks for the reader to accept the work "in good worthe", and further relies on humility discourse by describing his labors as "unworthy" in a more indirect request for goodwill. Other direct variants of the *Request for goodwill* step include asking the reader to refrain from negative commentary and to "contemne it not", or stating the writer wishes "no man wil mislike" their work (Studley 1566, STC 22222; Rogers 1581, STC 950). Indifference is preferable, should the reader be unable to adopt positive views. The *Request for goodwill* step has its visibility intensified through coordination between the other steps of the move: most of the steps following might be described as methods of expanding upon the initial request.

The *Patronage* step refers to discourses on the dedicatee-writer relationship. It also utilizes the tradition of humility discourse: the low quality of the work motivates the writer to seek the protection of a patron. John Florio's dedication of Jacques Cartier's *Newe Fraunce* to Edmond Bray is prototypical.

7. I my selfe coulde not but accompt your Worship (for the present) the fittest man within the shire, to patronize and defende this my simple labour (Florio 1580, STC 4699, sig. A.ii.r.)

Florio, as many others, dedicates in hopes of creating a patronage relationship. But whether he is successful or not, the presence of the dedicatee within the

paratext fulfills several functions. It creates (an illusion of) a relationship and discourages criticism. The criticism of the work is, the step implies, criticism of the dedicatee-patron. The effect is enhanced by flattering statements of the learnedness, generosity and suitability of the patron. These functions are of course primarily at the focus of the dedication's *Heading* move, but the *Patronage* step deepens the connection.

The *Request for corrections* step is another natural extension of the *Request for goodwill* step discussed above. In the example below, Thomas Paynell first requests goodwill of the readers of his translation of *Amadis de Gaula*, then for them to make corrections where necessary.

> 8. Therfore receyue it, I pray thée, as it is, in good part and with thanksgiuing for my good will and paines taking, if thou estéeme it thankes worthie, *if not, amende it I beséeche thée, and I with all my heart shal thanke thée nowe and euer*. (Hacket 1572, STC 545, sig. ¶.iv.r.)[6]

Such requests to amend the work operate well together with the facetious declarations of the author's lack of skill. The flattery of the learned reader may be contrasted to the author's incompetence, much like the author contrasted himself to the dedicatee in the *Patronage* step. The *Request for corrections* step appears to be a feature of the paratexts of the early modern era, as the ancient and medieval models of prefacing rather chose to advise the reader to not make changes to the text of the work (Janson 1964: 143). A similar theme may be identified in the ancient practice of asking the reader for assistance in regards to deciding whether the work was good enough to publish (Janson 1964: 143–144; Enenkel 2008: 40). This theme, however, connects to dedicatees, to whom the author would attempt to shift some of the responsibility of the work with this request. The *Request for corrections* step identified here is more common in prefaces.

Should the work be received well, the writer may be encouraged to continue his text production. The *Promise of future works* step may appear

6 Relevant section highlighted using italics.

in connection to a *Request for goodwill*, as a promise directed to the general reader. It is equally likely to appear in connection to the *Patronage* step, where the reciprocal nature of the suggestion is made apparent.

9. beseching your Lordship to take vpon you the tuicion of so weake a Fortresse, whom wtout your trustie aide, the parlous force of yll ronges might soone ouerthrow: *promisyng your Honour hereafter the further fruytes of my ryper Muse* (Studley 1566, STC 22224, sig. π.iii.r.)

The *Reading instruction* step describes both practical and attitudinal positions the reader should adopt towards the work. It is thematically quite similar to the *Request for goodwill* step, which also posits that the reader adopts a certain attitude before approaching the text. However, the *Reading instruction* step focuses on the more practical use of the text. An example of this may be found below, where Richard Turnbull instructs his reader on the use of the errata.

10. And as for matters of greater obseruation, thou shalt finde them corrected by themselues; the leafe, page, section, and line of the section being set downe: whereby, if any errour shal cause any doubt, thou maist in the noting the errata, be resolued. (Turnbull 1591, STC 24339, sig. A.viii.v.)

Other practical instruction may be found as well. These items relate, for example, to the interpretations the reader should make of the text or to the intensity with which one ought to dedicate themselves to the study thereof.

Finally, the sixth step of the *Interacting* move is *Well-wishes*. The step appears in close coordination with the *End formula* move, and contains prayers, compliments, salutations or farewells to the reader, as can be seen in Thomas Elyot's dedication in the *Castel of helth*.

11. In the meane tyme I shall pray to God to adde to your good fortune and helth, contynuance with his grace and fauor wherein onely is most perfite suertye. (Elyot 1539, STC 7643, sig. A.iii.v.)

While most of the steps in the *Interacting* move request actions or attitudes from the readers, in this step the position expressed is that of the writer. The step aims to maintain a favorable relationship with the reader by relying on conventions of politeness.

4.5. The *Countering criticism* move

With the *Countering* move, the writer engages with those audiences which may be more critical towards the text and its producers. The function of this move is to preemptively address any possible objections the reader may have. The move appears more often in prefaces than dedications, and may be found in 48% of the prefaces and 20% of the dedications studied. The move has two steps: *Pre-empting criticism* and *Attacking critics*.

The *Pre-empting criticism* step generally offers rebuttals to any possible criticism against the text or its producer by admitting to the faults of the textual product. Thomas Paynell's report on his lack of style and skill, in example 12, is a common refrain within the paratexts.

12. I finally determyned to translate the sayd boke, as I haue done in dede, not so well I am sure, so playnly, and so exquisitely as many other coude, if they wold vouchesafe to take the peyn: (Paynell 1533, STC 14024, sig. π.iii.v.)

Admitting to the imperfections and errors within the text links this move to the modesty topos, and indeed, the border between *Pre-empting criticism* and the *Request for goodwill* step discussed previously may be quite vague. Some writers are more unambiguous, however, and blame printers, faulty exemplars, or even the English language itself.

The second step of the *Countering* move is *Attacking critics.* While *Pre-empting criticism* addresses possible faults in the work, this step focuses on personal attacks on the people whose stance the reader expects to be negative. Richard Linche is particularly bellicose in his preface to Vincenzo Cartati's *The Fountaine of Ancient Fiction*.

13. For the indifferent Readers I cannot but promise equal allowance: for any venom-lipt roughcensuring Satires, I keepe sorrow for their woodborne inciuility and rustike imperfections, and do arme my selfe with steele-mettald patience to abide the shocke of their iniurious toung-oppressions. (Linche 1599, STC 4691, sig. A.iv.v.)

The prominence of the step varies, and there is a limited number of recurring themes. These include accusations of small-mindedness, ignorance, and hurtfulness.

4.6. The *Positioning text* move

In addition to moves introducing the main text and moves used to maintain connections between the writer and readers, the paratexts could also include original content on the topic of the work. The *Positioning* move usually manifests as a long and intricate narrative, delving into the topic of the text. For example, in a preface to a medical text, the paratext may include an account of the history of medicine or description of the fields of medicine. The move helps frame the text as a part of a professional or specialist discursive field and establish the competency of the paratext author. It is relatively rare, only appearing in 41% of the prefaces and 45% of the dedications studied. There are four steps: The *History of the art*, *Defending the art*, *Establishing relevance* and *Taking part in discussion*.

The *Positioning* move is not particularly common, perhaps because textual traditions rather encouraged humility. While most of the moves discussed so far have at least some Latin or medieval precedents, prologue models accommodating for discussions on the topic of the text beyond the content of the work are few and far between.[7] Rather, we assume, the popularity of these discourses on the work's field are the result of the interaction between a few contextualizing factors such as the rise of new professional classes and the popularity of translation as a text creation practice. As the translator

7 The closest model may be found in the twelfth-century Ciceronian (or Type D) prologue, identified by Richard William Hunt (1948), including discussions on the issues of the art, its parts, and its position in the whole of human knowledge (see also Minnis 1984: 30–31).

is rarely free to alter the text to display their own professional acumen, the paratext, as an ever-shifting liminal space, offered an excellent opportunity to do so.

The first two of the steps, *History of the art* and *Defending the art*, are used when contextualizing the topic by providing background information. Both of these steps have some overlap with the *Providing* move, as they may also contain information on the work itself. But while *Providing* move focuses on the relevant key facts, the *History of the art* and *Defending the art* steps rather participate in positioning the main text in relation to other similar texts, or the genre at large. The translator of the English *Statutes*, for example, used the *History of the art* step when devoting nearly the whole paratext to the history of language policies of late medieval English law.

14. But the verey cause why the sayd lawes of e*n*glo*n*d were writi in the fre*n*ch to*n*g shuld seme to be this Furst yt ys not vnknowyn that when wyllyam duke of normandy came into thys land a*n*d slew kyng herrold & conqueryd the hole realme (Rastell 1519, STC 9518, sig. A.i.r.)

Rastell's thorough explanation exemplifies not only the relevance of the text to the English audience, but also the influence of the English language policies upon the prefacing practices. Dearnley (2016: 25), who has identified a similar theme in medieval English translators' prefaces, points out that the theme is atypical for European prefacing traditions, as previous models had little need to account for two languages of power as well as the vernacular.

Where the *History of the art* step is a more or less neutral account of the previous events in the field, presenting the topic of the text may, in some cases, require some defending: either by simply declaring the necessity and value of the genre, or by arguing a more specific, topical issue. In his translation and abridgement of the histories of Trogus Pompeius, Arthur Golding applies the *Defending the art* step as he stresses the importance of histories and historiographers.

15. For lyke as their could haue ben no Historiographer, if noble actes and enterprises had not ben atcheued: so if no man shulde haue put

> suche dedes in wryting, besydes that the fame of the dooers shulde after a whyle haue vtterlie ben condemned to obliuion, the frutifull example of their doynges, (whiche nowe remaineth to posteritie) must also nedes haue perished. (Golding 1564, STC 24290, sig. *.v.r.)

Not all writers saw such a need to justify their field. Most often, the step may be found in medical or geographical works, whose fields were at the time under active development, arguing for the quality of the information content.

The *Establishing relevance* step relates to more pressing issues, such as the pertinence of the work to the current social or political situation, and the need for the work within the professional or linguistic community. Like Thomas Paynell's preface to Ulrich von Hutten's *De Morbo Gallico* states, these works exist to answer to an acute need.

16. For almoste into euerye parte of this realme, this mooste foule and peynfull disease is crepte, and many soore infected therwith. (Paynell 1533, STC 14024, sig. π.iii.v.)

De Morbo Gallico is a treatise on the treatment of syphilis, and indeed extremely topical upon translation. The step often works in coordination with *Motivation*, contrasting England to other European nations, claiming others have already materially benefitted from the information content.

Finally, the *Taking part in discussion* step refers to the tendency of some paratext authors to comment on or participate in the discourse within the original work. The step is used to argue for or against the theses, add new ones, or to summarize the textual content. The step allows translators, printers and editors to position themselves as an authority on the topic of the work and develop the field. For example, John Hall, the translator of Lafranco of Milan's *Chirurgerie* uses the paratext to detail exactly the kind of men he found suitable to train as surgeons.

17. a chirurgien ought to be a man of good discretion, and no foole nor vnwyttie, nor of rude vnderstanding: but of good memory, good iudgement, and good diligence (Hall 1565, STC 15192, sig. A.iii.v.)

Among all the authors, translators, and other paratext producers in the materials, Hall's demands – time, dedication, and respectability – on the professional class for whom he translated were uncommonly authoritative. He also provides an overview of the medical arts and positions Lanfranco's work within it. With the extensive commentary and discursive sections, the paratext operates as an additional introduction to Lafranco's work.

4.7. The *End formula* move

As the name implies, the *End formula* move is situated at the end of the paratext. Many of the prefaces and dedications draw to a close with the help of some other move or step (*Well-wishes* being the common option), but 64% of the prefaces and 82% of the dedications end with sections whose main function is to mark their end. These instances have been grouped under the *End formula* move.

The *End formula* move may consist of a short phrase like "Farewell" or "Finis" – formulaic leavetaking or announcement of the end of the text. More commonly, *End formula* includes the name of the writer. Adding date and place information is also typical.

18. The 15. of Iulie, Anno. 1581. Yours in Christ, THO. ROGERS. (Rogers 1581, STC 938, sig. a.5.r.)

As prefaces and dedications could be created by several people involved in the production of a book, signing off the paratext with one's name, as Thomas Rogers does in example 18, can be seen as serving a practical purpose of identifying the paratext writer. These types of closing formulae further underline the influence of the letter writing practices.

5. Quantifications

In this section, we present the frequency of each move and step in the paratexts studied. We also discuss some possible reasons for the level of popularity of the moves and steps. Our focus will be on the main trends in the differences and similarities between the preface and dedication, as

the numbers, especially those of steps, are often too small to state anything definitive about the implications of the step's frequency in the material.

Table 2 shows the percentage of dedications and prefaces in the material containing each move and step. Only one occurrence per paratext is counted, also when variations of the same move or step occur twice or thrice in different positions of the paratext, interspersed by other moves. The moves are arranged roughly in the order they appear in the paratexts. The moves *Providing* and *Narrating* tend to appear in the first half of the paratext, while *Interacting* move usually occurs in the opening just after the *Heading*, just before the *End formula*, or in both positions. The other three moves are more flexible as to their position.

Table 2 Number and percentage of moves and steps by paratext

		Dedications (44)		Prefaces (69)	
Move	**Step**	**No.**	**%**	**No.**	**%**
Heading		44	100%	67	97%
Providing metatextual information		28	61%	49	71%
	Description of work and author	26	59%	42	61%
	Purpose, use or effect	13	30%	31	45%
Narrating production		31	70%	51	74%
	Motivation	27	61%	40	58%
	Text production (strategies)	16	36%	33	48%
Interacting with addressee		44	100%	54	78%
	Patronage	37	84%	2	3%
	Promise: future works	10	23%	11	16%
	Reading instruction	2	5%	14	20%
	Request: corrections	2	5%	12	17%
	Request: goodwill	32	73%	46	67%
	Well-wishes	29	66%	17	25%
Countering criticism		9	20%	33	48%
	Attacking critics	5	11%	11	16%
	Pre-empting criticism	4	9%	28	41%

Positioning text		20	45%	28	41%
	Defending the art	11	25%	6	9%
	Establishing relevance	9	20%	10	14%
	History of the art	2	5%	4	6%
	Taking part in discussion	6	14%	16	23%
End formula		37	82%	44	64%

The frequencies at which the moves appear are roughly the same in both paratext types. All moves except *Countering* and *Positioning* may be found in significant numbers in both genres. The moves *Providing*, *Narrating*, *Interacting* and *End formula* appear in 61–100% of the paratexts studied, and in dedications, the *Interacting* move appears to be obligatory. The *Countering* and *Positioning* moves, on the other hand, only appear in 20–48% of the paratexts.

The largest differences between prefaces and dedications may be seen in the frequency of *Countering*, *Interacting*, and *End formula* moves. Notably, all of these moves are forms of interpersonal communication. With the first two, the difference in frequencies may best be explained by a closer analysis of the steps used. We will discuss these further below. The *End formula move,* however, has no steps. The higher frequency of use of the *End formula* move in dedication reflects the historical closeness of dedications to the practices of letter-writing: although the preface could also address the reader, it was in dedications where the addressee was an individual with whom a relationship was being forged. This explains a closer adherence to the structural characteristics of the letter in dedications.

The biggest difference between dedications and prefaces, the frequency of the *Countering* move, may be traced to the *Pre-empting criticism* step, which appears in 41% of the prefaces but only in 9% of the dedications. *Pre-empting criticism*, as mentioned in section 4.5, refers to the rebuttals the paratext writer may offer to any expected criticism. It is reasonable, then, that the projected readership of the paratext may influence the manner in which this criticism is dealt with. The preface addresses the general audience, whose criticisms the writer feels free to counter. In the context of the dedication, it would be detrimental to the objectives of the paratext to draw attention to the potential flaws of the gift offered.

The *Interacting* move is somewhat more complex. Unlike with the *Countering* move, there is no single step which would explain the difference in frequency. Rather, there are several steps, involving different types of reader interaction, which influence the result. Firstly, the *Patronage* step, which is naturally far more likely to appear in the dedications, and indeed, 84% of the dedications contain the step, while only 3% of the prefaces do.[8] *Well-wishes* appears more frequently in dedications (66%) than in prefaces (25%), due to the closeness of the step with the *End formula* move (see section 4.4), and the similarity of dedications with other letters. *Reading instruction*, appearing in 20% of the prefaces but only in 5% of the dedications, is likely less common in dedications for the same reason as the *Pre-empting criticism* step, discussed above: it was not appropriate to instruct the patron, although the general reader could be directed, sometimes quite explicitly, towards appropriate methods of use of the text, or even towards positive interpretations (see example 16).[9] Finally, there is the difference in frequency of the *Request: corrections* step, which appears more often in prefaces (17%) than in dedications (5%). This is not a great difference in comparison to some of the others we have drawn attention to, so far. But it is somewhat curious. Ancient and medieval models of prefacing scarcely mention requests for corrections, but when they do, they connect the request to a specific addressee, not to the general reader (see section 4.4; van Dam 2008: 15). The fact that this step is found attached to prefaces is somewhat unexpected. It is possible that the sixteenth-century writer conceptualized the request to correct faults as a relative to the act of responding to criticism (*Pre-empting criticism* step), where we may observe a similar difference in frequency between preface (41%) and dedication (9%).

8 There are two uses of the Patronage step in prefaces. One (STC 11396) is a preface in the medieval tradition, with a dedicatory statement as a topos within. The other (STC 7664) is a slightly more complicated case. It addresses the nobility instead of the general reader. Although classified as a preface, a case could be made for its inclusion among dedications.

9 Saenger (2006: 56-58) has observed a drop in the humility discourse where the writer is a clergyman or teacher. The influence of variables such as the author's profession might be a fruitful avenue for further study.

6. Between conventions

The sixteenth-century English preface and dedication do not follow a strict model. Both are flexible in their content, move structure, and length. While both are primarily concerned with the content, framing, and position of the main text in the world and among other works of its kind, both also have functions relating to text-external social management. The dedication is especially concerned with social relations, as shown by the popularity of the *Interacting* move within the dedication. There are several additional moves which could be considered central to both paratexts, namely the *Interacting*, *Providing*, *Narrating*, and *End formula* moves. Some of the moves are tied to the long history and ancient influences upon the paratexts, while others are context-dependent and distinct to English Renaissance prefaces and dedications.

The contemporary demands are apparent, for example, in the use of the *Defending the art* and *Taking part in discussion* steps of the *Positioning* move, where the writer of the paratext may adopt an authoritative position. While the systematic analysis of the influence of main text genre falls outside the scope of this study, it can be noted that this move seems to appear in the context of contemporary fields, where the paratext producer is a professional. This is in contrast with the other genre features of the paratext, as moves influenced by earlier textual traditions rather strongly encouraged modesty.

The historical tradition of prefatory rhetoric is, of course, overall quite visible in the preface. For example, the modesty topos manifests in several moves. Indeed, it is natural for the modesty topos be reflected in many of the moves, given that gaining the audience's goodwill is one of the communicative purposes of the preface and dedication, and humility, in turn, was the main source of goodwill. Especially the steps *Request for goodwill*, *Patronage*, *Pre-empting criticism*, and *Motivation* appear to invite modesty discourse, although the strategies for expressing modesty differ. In *Request for goodwill* and *Patronage*, it appears customary to express humility quite directly, by stating one's own incompetence and comparing oneself with the addressees. In the *Motivation* step, modesty is expressed in a more circumspect manner, by denying one's own self-interest. With this step, the paratext writer not only justifies the text production, but also makes clear they only chose to

publish at the behest of friends, or for the good of the nation, thus claiming they hold no interest in self-aggrandizement assumed of those who engage in text-production.

The *Establishing relevance* step also has longstanding historical parallels, although the content of the step focuses on the contemporary concerns of the early modern reader (see Baraz 2012: 26). The exact content of this move seems to be dependent on the topic of the main text. Paratexts to religious texts use the move to refer to the rift between the Catholic Church and the English state, contextualizing the work among the polemics of the time, while navigational texts claim English sailors need the knowledge the country's enemies already have.

Both Early Modern English preface and dedication, and their ancient Roman counterparts, could also be discussed through the concept of *anxiety*. Anxiety is often specifically discussed in connection to translation (e.g. Rhodes 2011). The paratexts expressed anxiety in many contexts, for example in the *Text production* step, when John Stradling admitted to fearing for the text's quality for producing it in haste (STC 15695); in the *Attacking critics* step when Richard Turnbull admitted to fearing his critics (STC 24339); or in the *Patronage* step when Barnabe Rich states he fears offending his dedicatee by approaching them (STC 20998). The connection to translation is especially strong for two reasons. Firstly, the *topos* of translation anxiety may be traced to Cicero, who translated from Greek (Baraz 2012: 13). Secondly, the position of the English language was still precarious as the lower prestige language of two vernaculars. These pressures worked well together with the demand for modesty precipitated by the ancient rhetorical tradition, and it is the result of these pressures that motivated the heavy reliance on expressions of modesty and anxiety.

The English writers navigated pressures and traditions creatively, and also found ways to assert their authority over text. For example, while *Motivation* is one of the steps where the influence of the modesty topos is most visible, there is a variant of the *Motivation* step which seems to defy the modesty topos expectations. Occasionally, the paratext author states to have chosen to write in response to inspiration. In other words, the paratext is used to give the writer agency (see Lewis 2008: 3). Similar observations could be made in reference to translator's anxiety. Despite frequent complaints to the

contrary, the translator or author could choose to insert their own authorial voice to a text produced by others via the preface, and especially through the *Positioning* move (see Dunn 1994). The paratext writers not only present themselves as authoritative enough to offer opinions, but also authoritative to make decisions as to what to write, translate, and disseminate.

We should also note that there were several types of content one may have expected to find in the materials, but which did not appear. This includes some of the content found in the earlier prefacing models. The late medieval French-to-English translators' preface, for example, contained justifications and explanations as to the choice of the title (Dearnley 2016: 64). There are none in our data. Ancient models could also be openly suspicious of prefatorial rhetoric, opting to dispense with it, if possible – while the early modern prefatory apparatus grew both in length and importance (Dunn 1994: 1; Aristotle Rhetoric, 3.14.10). Indeed, not all works had dedications and prefaces, and Aristotle's teachings may be why. But where any occurred, one might have been justified in expecting to see apologies for their inclusion – none were found. One may also have expected to see the prefaces and dedications to contain language promoting the sale of the book. But while paratexts are generally considered spaces for both (self-)promotion and early forms of marketing (e.g. Voss 1998), and dedications did indeed occasionally contain roundabout references to the services rendered by the dedicatee, pleas for purchase of a copy are exceedingly rare (see also Voss 1998: 748). The only note of such sort found in the materials was Anthony Munday's matter-of-fact note that by dividing *Palmerin D'Oliva* (1588, STC 19157) into two volumes, the cost of an individual book was kept manageable.

7. Conclusion: Preface and dedication as genres in light of move analysis

Genres do not exist in isolation and it is often most fruitful to examine them as forming interconnected systems, as "clusters or networks that work together in order to accomplish users' goals" (Tardy & Swales 2014: 171). In the case of the sixteenth century preface and dedication, it is apparent that the changing circumstances in book production created the need for a new addition to

the genre repertoire of book producers, and the stabilization of a separate dedication was the solution.

The move analysis conducted in this essay reveals that the genres are still extremely close relatives, although not without their differences, especially when it comes to audience interaction. Neither prefaces nor dedications followed a particularly strict model in their structure or contents, and the ordering of the moves remains quite flexible. While all moves may be expected to appear in both genres, some differences do exist, especially within the steps of the *Interacting* and *Countering* moves. The frequency of the *Patronage* step is not only expected, but sections addressing the patron directly appear to be necessary for the construction of a dedicatory letter, as are the steps *Request for goodwill* and *Well-wishes*. Interestingly, however, it is not the increased interaction with the patron which portrays the biggest difference between the methods of audience interaction in the paratexts, but rather the increased frequency of preparing for negative reactions from the general readers in the prefaces, using the *Pre-empting criticism* step. This indicates that not only did the dedication have unique features, but also that not all content of the preface could be appropriated for the use of the dedicatory letter.

The analysis conducted in this essay reveals several possible avenues of further study. Comparing the move structures of those prefaces which had dedications in the immediate context to those which did not, and vice versa, might further inform us of how the early modern text producers viewed the functions of these genres. Comparing the results of this essay to move analyses on letter structures might also help us understand the overlap between the genres better. With a study focused on prefaces only, and with a larger dataset, one might also be able to tease out the differences between prefaces with different labels. Does the 'prologue' label correlate with the missing *End formula* move, as was suggested in section 4.1, and what might that communicate of the genre variation? One might also turn to the authors and other text producers, and their influence upon the genre structure of the preface. Previous research has suggested there are professions from which preface authors speak more authoritatively (Saenger 2006: 56), and our results indicate that certain main text topic might have the same effect. A comparison to a translators' prefaces and dedications, given that translators

are particularly known for their anxiety in text production, might reveal other subtle methods for assuming authority in public communication. Despite the depth of scholarship available on the history of preface and dedication, there still seems to be much these texts may reveal to us. N

SIRKKU RUOKKEINEN
UNIVERSITY OF TURKU

SUSANNA MÄKINEN
UNIVERSITY OF TURKU

References

Anderson, Randall 2002. "The Rhetoric of Paratext in Early Printed Books." *The Cambridge History of the Book in Britain, 1557–1695*, eds. John Barnard, D. F. McKenzie & Maureen Bell. 636–644. Cambridge: Cambridge University Press.

Baraz, Yelena 2012. *A Written Republic: Cicero's Philosophical Politics*. Princeton: Princeton University Press.

Bennett, H. S. 1965. *English Books and Readers 1558–1603*. Cambridge: Cambridge University Press.

Bhatia, Vijay K. 2005. "Generic Patterns in Promotional Discourse." *Persuasion across Genres: A Linguistic Approach*, eds. Helena Halmari & Tuija Virtanen. 211–225. Pragmatics & Beyond. New Series, vol. 130. Amsterdam: Benjamin.

Bhatia, Vijay K. 2004. *Worlds of Written Discourse: A Genre-Based View*. London: Continuum.

Bhatia, Vijay K. 1993. *Analysing Genre: Language Use in Professional Settings*. Applied Linguistics and Language Study. London: Longman.

Connor, Ulla, Thomas A. Upton & Budsaba Kanoksilapatham 2007. Introduction to move analysis. *Discourse on the Move: Using Corpus Analysis to Describe Discourse Structure*, eds. Douglas Biber, Ulla Connor & Thomas A. Upton. 23–41. Amsterdam: John Benjamins.

Curtius, Ernst Robert 1990. *European Literature and the Latin Middle Ages*. Translated by Willard R. Trask. Berlin: Princeton University Press.

Dam, Harm-Jan van 2008. 'Vobis Pagina Nostra Dedicatur': Dedication in Classical Antiquity. *Cui Dono Lepidum Novum Libellum? Dedicating Latin Works and Motets in the Sixteenth Century*, eds. Ignace Bossuyt, Nele Gabriëls & Dirk Sacré. 13–34. Leuven: Leuven University Press.

Dearnley, Elizabeth 2016. *Translators and Their Prologues in Medieval England*. Melton: Boydell & Brewer.

Devitt, Amy J. 2020. The blurred boundaries of genres-in-use: Principles and implications from rhetorical genre studies for the English historical linguistics. In *Studies in the History of the English Language VIII: Boundaries and Boundary-Crossings in the History of English*, eds. Peter J. Grund & Megan E. Hartman. 45–72. Berlin: De Gruyter Mouton.

Devitt, Amy J. 2004. *Writing Genres*. Carbondale: SIU Press.

Dunn, Kevin 1994. *Pretexts of Authority: The Rhetoric of Authorship in the Renaissance Preface*. Stanford: Stanford University Press.

Enenkel, Karl 2008. Reciprocal Authorization: The Function of Dedications and Dedicatory Prefaces in the 15th and 16th Century 'Artes Antiquitatis.' *Cui Dono Lepidum Novum Libellum? Dedicating Latin Works and Motets in the Sixteenth Century*, eds. Ignace Bossuyt, Nele Gabriëls & Dirk Sacré. 35–48. Leuven: Leuven University Press.

Genette, Gérard 1997. *Paratexts: Thresholds of Interpretation*. Translated by Jane E. Lewin. Cambridge: Cambridge University Press.

Görlach, Manfred 2004. *Text Types and the History of English*. Berlin: Mouton de Gruyter.

Hunt, Richard William 1948. "The Introductions to the "Artes in the Twelfth Century." *Studia Mediaevalia*, 85–112. Bruges: O. P.

Janson, Tore 1964. *Latin Prose Prefaces: Studies in Literary Conventions*. PhD Dissertation, University of Stockholm.

Jones, Richard Foster 1953. *The Triumph of the English Language: A Survey of Opinions Concerning the Vernacular from the Introduction of Printing to the Restoration*. London: Geoffrey Cumberlege.

Mack, Peter 2011. *A History of Renaissance Rhetoric, 1380–1620*. Oxford-Warburg Studies. Oxford: Oxford University Press.

Minnis, Alastair J. 1984. *Medieval Theory of Authorship: Scholastic Literary Attitudes in the Later Middle Ages*. London: Scholar.

Mäkinen, Susanna 2022. *Stability and variation in the genre of runaway slave notices in American newspapers 1704–1865*. PhD Dissertation, University of Turku.

Peikola, Matti 2012. Supplicatory Voices: Genre Properties of the 1692 Petitions in the Salem Witch-Trials. *Studia Neophilologica* 84 (sup1): 106–118. https://doi.org/10.1080/00393274.2012.668078.

Rhodes, Neil 2011. Status Anxiety in English Renaissance Translation. *Renaissance Paratexts*, eds. Helen Smith & Louise Wilson. 107–120. Cambridge: Cambridge University Press.

Ruokkeinen, Sirkku 2021. *Historical Appraisal Analysis: Evaluation of the Book in Sixteenth-Century England*. PhD Dissertation, University of Turku. http://urn.fi/URN:ISBN:978-951-29-8667-5.

Ruokkeinen, Sirkku 2020. Presenting Knowledge of the World: An Analysis of Appraisal in the English Renaissance. *Variation in Time and Space: Observing the World through Corpora*, eds. Anna Cermakova & Markéta Malá, Diskursmuster - Discourse Patterns 20, 89–111. Berlin: De Gruyter.

Samraj, Betty 2014. Move structure. In *Pragmatics of Discourse*, eds. Klaus B. Schneider & Anne Barron. 385–405. Berlin/Boston: De Gruyter.

Suhr, Carla 2022. Advertising Proprietary Medicines in Pamphlets. *Genre in English Medical Writing, 1500–1820: Sociocultural Contexts of Production and Use*, eds. Carla Suhr et al. 211–230. Studies in English Language. Cambridge: Cambridge University Press.

Swales, John 1990. *Genre Analysis: English in Academic and Research Setting*. Cambridge: Cambridge University Press.

Tardy, Christine M. & John M. Swales 2014. Genre Analysis. *Pragmatics of Discourse*, eds. Klaus P. Schneider & Anne Barron. 165–188. Handbooks of Pragmatics 3. Boston: De Gruyter Mouton.

Tötösy de Zepetnek, Steven 2010. Towards a Taxonomy of the Preface in English, French, and German. *Neohelicon* 37: 75–90. https://doi.org/10.1007/s11059-010-0053-x.

Tyrkkö, Jukka 2011. Surgical and Anatomical Treatises. *Medical Writing in Early Modern England*, eds. Irma Taavitsainen & Päivi Pahta. 119–126. Cambridge: Cambridge University Press.

Varila, Mari-Liisa, Sirkku Ruokkeinen, Aino Liira & Matti Peikola. 2020. Paratextual Presentation of Christopher St German's Doctor and Student 1528–1886. *Message and Medium: English Language Practices Across Old and New Media*, ed. Caroline Tagg & Mel Evans. 232–252. Topics in English Linguistics 105. Berlin: De Gruyter Mouton.

Voss, Paul J. 1998. Books for Sale: Advertising and Patronage in Late Elizabethan England. *Sixteenth Century Journal* 29 (3): 733–756. https://doi.org/10.2307/2543686.

Williams, Franklin B. 1962. *Index of Dedications and Commendatory Verses in English Books Before 1641*. London: The Bibliographical Society.

Wogan-Browne, Jocelyn, Nicholas Watson, Andrew Taylor & Ruth Evans, eds. 1999. *The Idea of the Vernacular: An Anthology of Middle English Literary Theory, 1280–1520*. Exeter: University of Exeter Press.