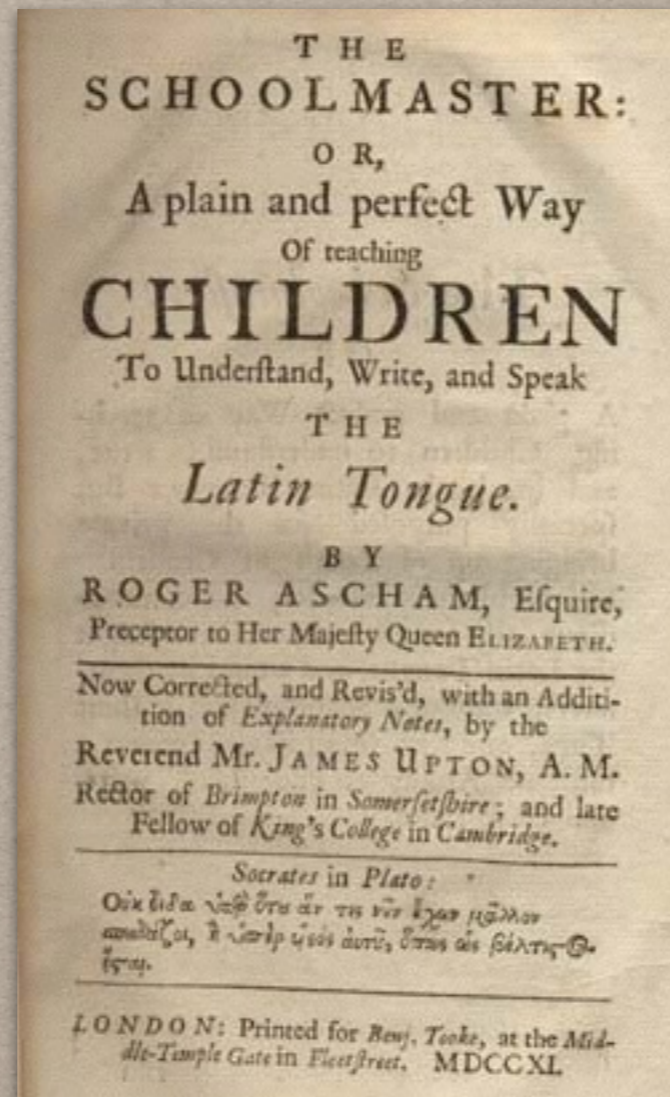


**"TAKE ON YOU THE DEFENSE OF THIS BOOKE":  
MARGARET ASCHAM'S PREFACE TO  
*THE SCHOLEMASTER***



MEGAN K. MIZE  
OLD DOMINION UNIVERSITY



# PREFACE AS GENRE

"A ZONE BETWEEN TEXT AND OFF-TEXT, A ZONE NOT ONLY OF TRANSITION BUT ALSO TRANSACTION: A PRIVILEGED PLACE OF PRAGMATICS AND A STRATEGY, OF AN INFLUENCE ON THE PUBLIC, AN INFLUENCE THAT...IS AT THE SERVICE OF A BETTER RECEPTION FOR THE TEXT AND A MORE PERTINENT READING OF IT."






# FUNCTIONS OF A PREFACE

- DEFENDS IN A PREEMPTIVE MANNER AGAINST POTENTIAL CRITICISM
- SIGNALS AN INTENDED AUDIENCE, WHILE REJECTING OTHERS
- CREATES AUTHORIAL ETHOS
- ESTABLISHES TEXT AS WORTHY OF SERIOUS CONSIDERATION
- ATTEMPTS TO DIRECT OR LIMIT INTERPRETATION





 To the honorable Syr WWilliam

*Cecill Knight, principall Secretary to  
the Queenes most excellent  
Maicsty.*



*On dry & reaso-  
nable be the cau-  
ses why learned  
men haue used  
to offer & dedi-  
cate such works*

## Material Rhetoric

"LOOKING FOR RHETORICAL FUNCTIONS IN RELATIONSHIPS AMONG AUTHORS, TEXT(S), PUBLISHING AUTHORITIES, DISCOURSE COMMUNITIES, AND READERS" (COLLINS 148).



# CONTEXTUALIZING *THE SCHOLEMASTER*





# ROGER ASCHAM'S PREFACE



## THE SCHOLEMMASTER

*Or plaine and perfite way of teachyng children, to understand, write, and speake, the Latin tong, but specially purposed for the private brynging up of youth in Jentlemen and Noble mens houses, and commodious also for all such, as have forgot the Latin tonge, and would, by themselves, without a Scholemaster, in short tyme, and with small paines, recover a sufficient habilitie, to understand, write, and speake Latin.*

¶ By Roger Ascham.

¶ An. 1570.

AT LONDON.

Printed by John Daye, dwelling  
over Aldersgate.

¶ *Cum Gratia & Privilegio Regiæ Majestatis,  
per Decennium.*



# MARGARET ASCHAM'S PREFACE

## The Epistle.

*to me and mine, & therefore do duely & dayly pray for you and yours: I could not finde any man for whose name this book was more agreable for hope of protectiō, more meet for submissiō to iudgemēt, nor more due for respect of worthnesse of your part and thankfulness of my hus bandes and mine: Good I trust it shall do, as I am put in great hope by many very well learned that can well iudge therof. Meet therefore I compt it that such good as my hus bande was able to doe and leaue to the common weale, it should be receiued vnder your name, & that the world should owe thākes therof to you, to whom my hus band the author of it wa: for good receaued of you, most dutiefull bounden. And so beseeching you, to take on you the defence of this book, to auance the good that may come of it by your allowance & furtherance to publike vse and benefite, and to accept the thankfull recognition of me & my poore children, trusting of the continuance of your good memory of M. Ascham and his, and dayly commending the prosperous estate of you and youres to God whome you serue and whose you are, I rest to trouble you.*

(:.)

Your humble Margaret  
Ascham.



# SITUATING MARGARET'S PREFACE

"The variety of paratexts available for consideration, the different ways these paratexts respond to shifts in religious, political, and book histories, and ongoing questions about whether women used these material spaces of the book in ways similar to or different from their male counterparts... remind us that gender analysis of even the most seemingly marginal authorial apparatus requires detailed historical and contextual calibration" (Pender and Smith 197).



**MEGAN K. MIZE**

OLD DOMINION UNIVERSITY  
[MMIZE@ODU.EDU](mailto:MMIZE@ODU.EDU)

