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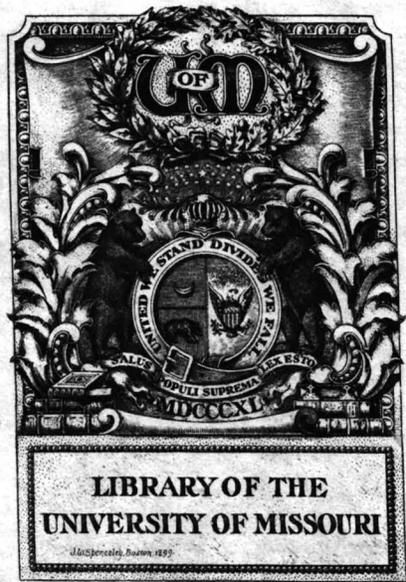
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THE STRUCTURAL QUALITY OF TONE-COLOR
IN PARADISE LOST

by

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SUBMITTED IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE OF

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"I wish the Paradise Lost were more
carefully read and studied than I can see any ground
for believing it is".

Coleridge.

91 Dec. 1915 I.S.

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INTRODUCTION

THE STRUCTURAL QUALITY OF TONE-COLOR IN "PARADISE LOST"

It is a curious fact that although the students of Milton's Paradise Lost agree in attributing the melody of his verse in large part to his skill in the use of tone-color, yet no intensive study has been made of tone-color in this poem. Perhaps the most enlightening commentary upon the subject is to be found in Saintsbury's paper on "Milton and the Grand Style", but even there the remarks are broad generalizations. Many of the criticisms of Milton's verse, in so far as they concern themselves with this point, make charming reading, but are after all subjective and impressionistic. Such are the essays of Trent, Lowell, Scherer, Bagehot, Mackail, Leigh Hunt, and Hazlitt. Dr. Samuel Johnson, speaking of Milton's diction, said that Milton had "selected the melodious words with such diligence that from his book alone the Art of English Poetry might be learned"¹, but Dr. Johnson carried no farther his consideration of the melodious words. Milton's use of unrhymed verse he decried, without investigating to find how much rhyme really existed in the poem,

1. Works IX, p. 179.

or whether any other factors had been introduced to fulfil the rhyming function. In this paper I shall attempt to show to what extent the various manifestations of tone-color in Paradise Lost have compensated for the absence of rhyme. I shall devote a preliminary chapter to the assimilative office of tone-color in the poem, that is, the use of alliteration and assonance to procure smoothness in reading from one line to another, and to unify and harmonize the verse-paragraphs. In the second chapter I shall deal with the structural aspect of end-rhyme, assonance, and alliteration as they appear in the poem; and finally, to evaluate the results, I shall compare Milton's usage in this respect with the practice of certain other representative writers of blank verse. I have found Milton's lines appreciably richer in the colorful elements.

CHAPTER I

THE ASSIMILATIVE FUNCTION OF TONE-COLOR

An examination of even a fairly brief passage from Paradise Lost, with a view to ascertaining the relation of tone-color to the structure, reveals the various elements so combined and inextricably interwoven that they may scarcely be analysed. It would not be amiss, therefore, to enumerate some of the separate devices which must be postulated in studying the verse-periods. They fall under the general heads of single poetic words, alliteration, and assonance.

Single poetic words abound in the poem. Mark Pattison says of Milton's diction, "His words, over and above their dictionary signification, connote all the feeling that has gathered around them by means of their employment through a hundred generations of song".¹ The line between poetic sense and poetic sound is hardly to be drawn. Milton's richly connotative words are also musical words, and give atmosphere to the passage in which they occur. In very few instances will they be found to exist without some further connection with the context. Washy ooze (VII,303) in addition to being in itself onomatopoeic, strikes the note of the passage in which it stands, and is joined to the rest of the sentence by alliteration, both vocalic and consonantal:

1. Milton, p.202

"With Serpent errour wandring found thir way,
And on the washy ooze deep channels wore".

Other instances of onomatopoeia and of adaptation of sound to sense show that the effect is regularly extended beyond the individual word:

<u>C</u> lashed on their <u>s</u> ounding <u>s</u> hields the din or war	I,668
With impetu <u>s</u> recoile and <u>j</u> arring sound	
Th' <u>i</u> nfernal dores, and on their <u>h</u> inges <u>g</u> rate	
Harsh Thunder	II,880
<u>G</u> reedily she <u>i</u> ngor <u>g</u> ed without restraint	IX,791

Perhaps the term most generally considered as corollary to the style of Paradise Lost is "the Miltonic vague", an expression of Milton's preference of rich, colorful intimation to particularization. In this case, again, the influence transcends the individual word:

The other shape,

If shape it might be called that shape had none
Distinguishable in member, joynt, or limb,
Or substance might be call'd that shadow seem'd,
For each seem'd either; black it stood as Night,
Fierce as ten Furies, terrible as Hell,
And shook a Dreadful Dart; what seem'd his head
The likeness of a Kingly Crown had on.

II,666

Conducive also to the music and subtly suggestive powers of the poetry is the use of smooth-flowing Latin words

and of sonorous proper names. These too are found, not singly, but combined, sometimes in periods of considerable length.

Over this Gulfe

Impassable, impervious, let us try
Adventrous work, yet to thy power and mine
Not unagreeable.

X,253

So if great things to small may bee compar'd,
Xerxes, the Libertie of Greece to yoke,
From Sura his Memnoman palace high
Came to the Sea, and over Hellespont
Bridging his way, Europe with Asia joyn'd,
And scourg'd with many a stroak th' indignant waves.
X,306

Not Babilon,

Nor great Alcairo such magnificence
Equal'd in all thir glories, to inshrine
Belus or Serapis thir Gods, or seat
Thir Kings, when Aegypt with Assyria strove
In wealth and luxurie.

I,717

Other devices operative in obtaining a general effect of beauty and unification of tone in the period are alliteration, assonance, and varied succession of vowel sounds. Milton employed these as he did the verses themselves, to gain the larger effect more than the smaller; while at the same time he used them in such combinations and variations and series as to prevent heaviness and monotony.

Perhaps of least significance from the point of view of their bearing on the periodic structure are the single alliterative phrases, such as "hazard huge" (II,473), in which the poem abounds. These phrases lend emphasis, and are frequently found at the close of a sentence or clause, making a forceful ending. Such is the function of a vast vacuitie (II,932), and glut the grave (III,259):

As in a cludy chair ascending rides
 Audacious, but that seat soon failing, meets
 A vast vacuitie.

Thou at the sight
 Pleas'd, out of Heaven shall look down and smile,
 While by thee raised I ruin all my Foes,
 Death last, and with his Carcass glut the Grave:

A few of these phrases are: frequent and full (I,797), forcible and foule (II,793), dreadful and deform (II,706), dark and dismal (II,823); his horrid hair (II,710), the crude consistence (II,941), fishie fume (IV,168), ever-during dark (III,45), ample air (III,255), Hellish hate (III,298), Sacred Song (III,29;148;369), sovrán sentence (III,145), various view (IV,247), fairest fruit (X,679), weal or woe (VIII,638;IX,133).

It is worthy of note that in none of the examples cited are the consonants followed by the same vowel sound. The use of differing vowels with alliterating consonants, of differing subsidiary consonants with the same alliterating consonants, and of differing consonants with assonating vowels Milton has perfected, as contributing to the number of possible artistic combinations by which his verse was made musical and was unified. Consonants within the words, too, and consonants at the beginning of unstressed words, he made to share in the general effect.

The line

Far off from these a slow and silent stream,

II,582

is alliterative in f and s, and has different subsidiary consonants and different vowel sounds after the alliterating letters.

By such subtle means the alliterative phrases themselves are in many instances connected with the context. The nasals in lamentation loud (II,579) unite it with the rest of its clause:

Cocytus, nam'd of lamentation loud

Heard on the ruful stream.

Voluminous and vast (II,652) shows an advance from the voiceless to the voiced spirant:

The one seem'd Woman to the waste, and fair

But ended foul in many a scaly fould

Voluminous and vast.

Surging Smoak (II,928), frankly alliterates with the remainder of the sentence:

At last his Sail-broad Vannes
He spreads for flight, and in the surging smoak
Uplifted spurns the ground.

Whole alliterative lines, too, are found quite frequently. A few examples follow, of verses in which the alliteration is largely confined to the line-unit:

Words interwove with sighs found out their way,	I,621
On whose conspicuous count'nance, without cloud	III,385
On Hills where Flocks are fed, flies toward the springs	III,435
For solitude sometimes is best societie	IX,249
Then Fables yet have feign'd, or fear conceived,	II,627
Upon the wing, as when men wont to watch	I,332
And Devils to adore for Deities:	I,373
God and Good Angels guard by special grace,	II,1033
Vocalic alliterations, such as in the beautiful line	
Ambrosial Odours and Ambrosial Flowers,	II,245
occur, though more rarely. Other examples are:	
The dark unbottom'd infinite Abyss	II,405
Can execute their aerie purposes,	I,430
His odious offrings, and adore the Gods	I,475
Above them all th' Arch-Angel: but his face	I,600
Bright effluence of bright essence increate	III,6

Osiris, Isis, Orus, and their Train I,478
 Of Amrams Son, in Egypts evill day I,339

Alliteration within the line is sometimes used to emphasize the important words:

His back was turned, but not his brightness Nid; III,624
 The brandisht Sword of God before them blaz'd XII,633
 The fellows of his crime, the followers rather I,606
 Much more to taste it under banne to touch IX,925
 Who to the fraudulent Impostor foule III,692

Alliteration of the first and last words of a line lends emphasis and strength:

Dwels in all Heaven charitie so deare? III,216
 Starless expos'd, and ever-threatening storms III,425
 All hast thou spoken as my thoughts are, all III,171
 Love not the heav'nly Spirits, and how thir Love VIII,615

Double alliteration within the line is not uncommon, showing either alliteration of one sort in the first half line and of another in the second half, or some more intricate cross structure:

Smooth sliding without step, last led me up VIII,302
 Sidonian Virgins paid their Vows and Songs, I,441
 Of fierce extreams, extreams by change more fierce, II,599
 Hell bounds high reaching to the horrid Roof, II,644
 Arm'd with Hell flames and fury all at once II,61

Mine eare shall not be slow, mine eye not shut
In Heaven, or Earth, or under Earth in Hell;
God shall be All in All. But all ye Gods,

III,193
III,322
III,341

More characteristic, however, is the use of alliteration in larger units, to secure the continuity of succeeding verses, or of a whole passage. Smoothness in reading from one line to another is obtained by having alliteration join the last word of one line to the beginning, or to all, of the following line; or the process may be reversed.

He ended frowning, and his look denounc'd
Desperate revenge and Battel dangerous

II,106

I shall not long
Lie vanquisht;

III,242,243

Silent yet spake, and breath'd immortal love
To mortal men,

III,268,269

Thereby to glorifie
The great Work-Maister,
They arraing'd shall sink
Beneath thy Sentence;

III,695,696
III,331,332

The wilde Beast where he woons
In Forrest wilde,

VII,457,458

Lest Sin

Surprise thee, and her black attendant, Death
VII,546,547
But this praeceminence thou has lost, brought down
To dwell XI,347,348

Driv'n headlong from the Pitch of Heaven, down
Into this Deep II,772,773

And prevented all reply,
Prudent, II,467,468

What chance, what change
Worth waiting, II,223,224

brandishing his fatal Dart
Made to destroy; I fled, and cryed out Death;
II,786,787

In clusters: they among fresh dewes and flowers
Flie to and fro, I,771,772

Whose midnight Revels, by a Forrest side
Or Fountain some belated peasant sees I,782

Both her first born, and all her bleating Gods.
Belial came last, I,489,490

But he my inbred enemy
 Forth issued,
 II,785,786

Uriel, for thou of those seven Spirits that stand
 In sight of God's high throne
 III,654,655

Much less that durst upon his own head draw
 The deadly forfeiture,
 III,220,221

A special form of this device is the repetition of the
 exact word used in the preceding line:

Sea covered Sea,
 Sea without shoar;
 XI,745,746

What sit we then projecting Peace and War?
 Warr hath determined us;
 II,329,330

O unexampled love,
 Love nowhere to be found less then Divine!
 III,410,411

Turning our Tortures into horrid arms
 Against the Torturer;
 II, 63,64

Or in Franciscan think to pass disguised;
 They pass the Planets seven, and pass the fixt?
 III,480,481

Alliteration in a single letter may be traced
through longer passages:

Or on the Delphian Cliff,
Or in Dodona, and through all the bounds
Of Doric land:

I,517

There gentle sleep
First found me, and with soft oppression seis'd
My droused sense.

VIII,287

Adjudged to Death and Hell
By doom severe, had not the Son of God,
In whom the fulness dwells of love divine,
His dearest meditations thus renew'd.

III,223

till on dry Land
He lights, if it were Land that ever burn'd
With solid, as the Lake with liquid fire;

I,227

Vocalic alliteration predominates at times:

Thir Crowns inwove with Amarant and Gold,
Immortal Amarant, a Flour which once

III,352

Thee Father first they sung Omnipotent,
 Immutable, Immortal, Infinite,
 Eternal King; thee Author of all being,
 Fountain of Light, thyself invisible
 Amidst the glorious brightness where thou sitst
 Thron'd inaccessible,

III,372

Milton prefers series or chains of alliterating words, mingled with assonance, extending over lengthy passages. He changes from one letter or set of letters to another as the thought or movement changes, and occasionally reverts to the former letter, as if to reverberate the chord. An excellent example of the shift may be found in the tenth Book, where Satan, returned to the Plutonian hall, addresses his followers. The first part of the speech is dominated, most characteristically, by the word I, and has many \bar{r} -sounds. The key-word of the close is mee:

True is, mee also he hath judg'd, or rather
 Mee not, but the brute Serpent in whose shape
 Man I deceav'd: that which to mee belongs,
 Is enmity, which he will put between
 Mee and Mankinde: I am to bruise his heel;
 His Seed, when is not set, shall bruise my head.
 X,494

The conclusion of Satan's speech leads, by a sharp transition, to hissing sounds and nasals, as the fiends are transformed into Serpents:

Down he fell

A monstrous Serpent on his Belly prone,
Reluctant, but in vaine, a greater power
Now rul'd him, punisht in the shape he sin'd,
According to his doom; he would have spoke,
But hiss for hiss returnd with forked tongue
To forked tongue, for now were all transform'd
Alike, to Serpents all as accessories
To his bold Riot: dreadful was the din
Of hissing through the Hall

X,513

Hissing sounds are combined with explosives in Book Eleven:

Convulsious, Epilepsies, fierce Catarrhs,
Intestine Stone and Ulcer, Colic pangs,
Dropsies, and Asthma's, and joint-racking Rheums.
Dire was the tossing, deep the groans, despair
Tended the sick busiest from Couch to Couch;
And over them triumphant Death his Dart
Shook, but delai'd to strike

XI,483

Assonance is more likely to be found in combination with alliteration, and extended over a passage, as in Satan's speech quoted above, than in a separate line or alone. When it occurs in the single line, it serves the same purpose as alliteration:

And dying rise, and rising with him raise III,296

Brought down

To dwell on even ground now with thy Sons: XI,347

The Organs of her Fancy, and with them forge IV,802

Scouls o're the dark'nd lantskip Snow, or Shoure; II,491

Bright effluence of bright essence increate III,6

Here walked the Fiend at large in spacious field. III,430

There are a few cases of internal rhymes which are really strong assonances, as in the classic line,

Rocks, Caves, Lakes, Fens, Bogs, Dens, and
shades of death, II,621

The rhyming words¹ are thereby given added emphasis:

To worst abuse, or to their meanest use IV,204

So sung they, and the Emyrean rung VII,633

To fill his eare, when contrarie he hears X,506

The brazen Throat of Warr had ceast to roar. XI,709

Sometimes a word of one line - usually the word preceding the internal pause - rhymes with the final word of the adjoining line:

1. In this chapter, wherever I mention rhyme, assonance, or alliteration, I refer to its use in any position in the verse period. Throughout the rest of the paper, the terms are confined to end rhyme, and final assonance and alliteration.

Now rowling, boils in his tumultuous brest,
 And like a devilish Engine back recoiles IX,16,17

All path of Man or Beast that past that way:
 One Gate there onely was, and that look'd East IV,177,178

So up he flew, and on the Tree of Life,
 The Middle Tree and highest there that grew, IV,194,195

of fellowship I speak

Such as I seek, VIII,389,390

And thou my Word, begotten Son, by thee
 This I perform, speak thou, and be it don VII,163,164

In his own Image hee

Created thee, VII,526,527

Him whom to love is to obey, and keep
 His great Command; take heed least Passion Sway VIII,635,636

In rare instances a similar effect is achieved by imperfect rhyme:

Indeed? Hath God then said that of the Fruit
 Of all these Garden Trees ye shall not eate, IX,656,657

And Adam wedded to another Eve,
 Shall live with her enjoying, I extinct;
 A death to think. IX,828,829

This special conjunctive device occasionally operates in three lines, instead of two:

So spake the Fiend, and with necessitie,
The Tyrant's Plea, excused his devilish deeds.
Then from his loftye stand on that high Tree IV,393

By things deemd weak
Subverting worldly strong, and worldly wise
By simply meak; XII,567

Regent of Day, and all th' Horizon sound
Invested with bright Rayes, joeond to run
His Longitude through Heaven's high rode; the gray VII,371

And be thyself Man among men on Earth,
Made flesh, when time shall be, of Virgin seed,
By wondrous birth: III,283

We should be quite abolisht and expire.
What fear we then? What doubt we to incense
His utmost ire? II,393

Into this Deep, and in the general fall
I also; at which time this powerful Key
Into my hand was giv'n, with charge to keep II,772

I come no emie, but to set free
 From out this dark and dismal house of pain,
 Both him and thee.

II,822

More common than assonance within the verses is variation of vowel sound. Milton was especially fond of strong vowels. In his epistle to Master Hartlib he said the speech of youths should be "fashioned to a distinct and clear pronunciation, as near as may be to the Italian, especially in the vowels. For we Englishmen, being far northerly, do not open our mouths in the cold air wide enough to grace a Southern tongue". His love for strong, sonorous vowels is shown in the following single lines:

Scowls ore the dark'nd outskip Snow, or Shoure;	II,491
Anguish and doubt and fear and sorrow and pain,	I,558
Awake, Arise, or be forever fall'n	I,330
To waste Eternal daies in woe and pain	II,695
Frighted the Reign of Chaos and old Night.	I,543
Carnation, Purple, Azure, or spect with Gold	IX,429
Passion and Apathie, and glory and shame,	II,564

Sometimes two vowel sounds are combined:

With ruin upon ruin, rout on rout,
 Confusion worse Confounded;

II,995

That be from thee farr,

That farr be from thee, Father

III,153

In each of the cases quoted, alliteration is as important as assonance. So always we find the elements of tone-color working together, now to emphasize a phrase, again to unify a line, prevailingly to facilitate the flow of the verse in the long, musical periods characteristic of Milton.

I cannot leave the consideration of these elements without mentioning a particular phenomenon which is closely connected with all of them, - the phenomenon of repetition as it appears in Milton's poetry. The extent to which this device is used is surprising, in view of its comparative unobtrusiveness. For instance, I find in the 640 lines of Book Seven, which contains no passage unusually full of repetition, 283 cases of the iteration of a noun, verb, adjective, or adverb within ten lines of its previous use; while in the first 620 lines of Hamlet (Act I, Scenes One to Five) there are 148 such cases. That is, Milton has more than two repeated words to every five lines, whereas Shakespeare has only one to every four lines.

This device is closely allied to the manifestations of tone-color in Paradise Lost. The complete repetition of a word adds to the character and unity of the passage, and when combined with the usual alliteration and vocalic harmony

intensifies the effect. I have already quoted a number of such cases, within two or three-line limits. An example of a key-word running through a passage is the use of tempt (Book IX, l. 293, ff.)

Not diffident of thee do I dissuade
 Thy absence from sight, but to avoid
 Th' attemptitself, intended by our foe.
 For hee who tempts, tho in vain, at least asperses
 The tempted with dishonour foul, suppos'd
 Not incorruptible of Faith, not proof
 Against temptation:

Such also is the recurrence of the word Death, Book Ten, lines 990, 1001, 1004, 1008, 1020, 1024, 1028, 1037, 1050; Book Twelve, lines 392, 398, 398, 406, 412, 420, 424, 425, 428, 431, 433, 434.

Whole phrases, too, are repeated, sometimes with changed order or slight variation of form:

So he, with difficulty and labour hard
 Moved on, with difficulty and labour he; II, 1021, 1022

All these his wondrous works, but chiefly man,
 His chief delight and favour, him for whom
 All these his works so wondrous he ordained, III, 663

Repetition is an easy method of smoothing the way from one line to another:

The Bond of Nature draw me to mine owne,
 My own in thee, for what thou are is mine;
 Our state cannot be severd, we are one,
 One Flesh; to loose thee were to loose my self.
 IX,955

As I bent down to look, just opposite,
 A shape within the watry gleam appeared
 Bending to look on me, I started back,
 It started back, but pleased I soon returnd,
 Pleas'd it returnd as soon with answering looks
 IV,460

This device is at the same time effective for continuity
 and for balance in the period:

Whatever doing, what can we suffer more,
What can we suffer worse? Is this then worst,

What when -----
 -----That sure was worse.
What if -----
 -----What if all
 -----; this would be worse
 II,162,185

More usual than the repetition of a single word
 or phrase is the mingled iteration of several words, combined,
 of course, with the other verse-devices:

For man will hearken to his glozing lips,
 And easily transgress the sole¹ command,
Sole¹ pledge of his obedience; so¹ will fall²
 He and his faithless progenie; whose³ fault²?
Whose³ but his own? ingrate, he⁴ had of mee
 All he⁴ could⁴ have; I made him just and right,
Sufficient to have stood⁵, though free⁶ to fall²
Such I created all th' Ethereal Powers
 And Spirits, both them³ who⁵ stood and them³ who² failld.
Freely⁶ they⁵ stood who³ stood and fell² who³ fell².

III,93

Thy praise hee also who forbids¹ thy use
 Conceals not from us, naming thee² the Tree
 Of Knowledge³, Knowledge³ both of good⁴ and evil
Forbids¹ us then to taste, but his forbidding¹
 Commends thee² more, while it inferrs the good⁴
 By thee² communicated, and our want.
 For good⁴ unknown, is as not had at all.
 In plain, then, what forbids¹ he but to know³,
Forbids¹ us good⁴, forbids¹ us to be wise?
 Such Prohibitious binde⁵ not. But if Death⁶
Binde⁵ us with after-bands⁵, what profits then
 Our inward freedom? In the day we eate
 Of this fair Fruit, our doom is, we shall die⁶.
 How dies⁶ the Serpent,

IX,750

These, then, are the elements of tone-color which may be found pervading Milton's long sentences and paragraphs, and functioning to produce their musical and-melodious effect and their smoothness. Edmond Scherer wrote of Milton's verse, "He has not only the imagery and vocabulary, but the period, the great musical phrase, a little long, a little loaded with ornament and convolved with inversions, but swaying all in its superb undulation."¹ Assonance, alliteration, repetition, with their various combinations, variations, and degrees of intensity, are essential factors in sweeping the verse on in this "superb undulation."

Concerning this office of tone-color there is probably no difference of opinion. Milton's usage has been commented upon by many critics,² and is surely admitted by all. I think, however, that the pronouncement would be almost equally unanimous that, despite the unbroken movement of the period and the large number of run-on lines (there are 57.35 per cent. of run-on lines in Paradise Lost), the integrity of the individual verse is never sacrificed. Some few critics, perhaps, have failed to read Milton's verses aright, because of the absence of "the jingling sound of like endings",³ but the average reader has experienced no such difficulty.

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1. Essays on English Literature, p. 149.
 2. For further instances, cf. Raymond's Rhythm and Harmony in Poetry and Music.
 3. Introduction to Paradise Lost.

We are now brought to face the question, In what way did Milton obtain this double effect? The paradoxical conclusion at which I have arrived is that Milton employed the same means that were instrumental in achieving the uninterrupted flow, to preserve the individuality of the verse unit. The paradox, however, loses force under close surveillance; for alliteration, which was of major importance in the former function, is largely superseded by other factors, - rime, assonance, and similar consonantal endings. It is my belief that the reader of Paradise Lost is kept aware of the end of the separate lines by certain likenesses which the final words of the lines bear one to another. This theory I shall develop in the following chapter.

CHAPTER II

"

THE COORDINATIVE FUNCTION OF TONE-COLOR

In adopting blank verse as the medium of his epic, Milton had a twofold problem, from the point of view of structure: to make his poetry run smoothly, without being chopped into short verse-lengths, and at the same time to maintain the pentameter unit, that his verse might not degenerate into mere poetic prose. In this respect Doctor Johnson thought Milton unsuccessful, because he had discarded rhyme: "There are only a few skilful and happy readers of Milton, who enable their audience to perceive where the lines end or begin."¹

However indistinct the verse-ends may have been to Dr. Johnson's ear, they are sufficiently obvious to us to justify an investigation of the means by which Milton contrived, while not interrupting the movement of his narrative, to make the end of each verse distinctly felt. Chief among these means are the elements of tone-color,- rhyme, assonance, and alliteration.

While we know that rhymes do occur in Paradise Lost, I think we are on the whole inclined to under-estimate the number of them that are present. Milton, though avowedly opposed to the consistent practice of rhyming, was not averse

1. Milton, p. 181

to it as one among many possible artistic devices. He could not use frequent rhymes, because of the "jingling" effect, and the tendency toward producing a broken verse; but an occasional rhyme he did not scorn. In rhymes in adjacent lines he indulged but sparingly, - I count only twenty couplets in the entire poem -, but rhymes separated by a line, or a few lines, gave a finished sound to the verses, and connected the end of one verse with the end of another. Of rhymes with one line between the members there are fifty-six, and with two or three lines between 110, making a total of 180 close rhymes, which include 380 words. Since there are 10,558 lines in Paradise Lost, we find then 3.59 per cent. of the end-words are rhymed.

The tabulation of Milton's rhymes is quite simple, because, they fall largely under a few heads. There are certain words which seem to have suggested to him, whenever he used them, the possibility of a rhyme. The sound əɪt, for instance, as in night: might (I, 503-6)¹, was a great favorite with him. Of the 180 sets of rhymes in Paradise Lost, twenty-six, including fifty-five words, end in this sound. He liked also rhymes in ɛ̄ɪ, as there: repaire: despare (I, 185-8-91); of these there are eleven sets.

I have grouped the rhymes under ten sounds. Since, for present purposes, exactitude is not necessary, I have in several cases combined similar sounds in the same group, for instance ɔ̄ and ō, as in boar and so. The combination least satisfactory is that of ɛ̄, as in there, and e, as in yet, since the former sound is almost as close to the ɛ̄ of rein. The

groups, then, represent the following sounds:

- | | |
|---|---|
| 1. $\bar{a}i$ (night) | 5. \bar{v}° (<u>boar</u>) and \bar{v}° (<u>so</u>) |
| 2. \bar{z} (thief) and \bar{z} (bier) | 6. \bar{v}° (<u>loud</u>) |
| 3. \bar{z} (rein) and $a\bar{i}$ (Isaiah) | 7. \bar{v}° (<u>walk</u>) |
| 4. \bar{e}° (<u>there</u>) and e (yet) | 8. \bar{v}° (<u>poor</u>), \bar{v}° (<u>pure</u>), and \bar{v}° (<u>two</u>) |
| | 9. \bar{p} (<u>cut</u>) |
| | 10. a (<u>alms</u>) |

I $\bar{a}i$

- | | |
|---|---|
| IV, 859-861 <u>fly</u> : <u>nigh</u> | IX, 175-176 <u>favorite</u> : <u>despite</u> |
| IX, 907-911 <u>Die</u> : <u>I</u> | IX, 310-314 <u>sight</u> : <u>unite</u> |
| XI, 736-738 <u>supplie</u> : <u>sky</u> | IX, 635-639 <u>night</u> : <u>light</u> |
| XII, 179-182 <u>die</u> : <u>skie</u> | X, 201-204-206 <u>sight</u> : <u>light</u> : <u>white</u> |
| | X, 934-937-941 <u>light</u> : <u>plight</u> :
<u>delight</u> |
| I, 503-506 <u>night</u> : <u>might</u> | |
| II, 190-192 <u>height</u> : <u>might</u> | |
| II, 220-221 <u>light</u> : <u>flight</u> | IV, 307-310 <u>impli</u> 'd; <u>pride</u> |
| II, 278-282 <u>invite</u> : <u>quite</u> | IV, 529-531 <u>unspi</u> 'd: <u>side</u> |
| II, 893-894 <u>high</u> : <u>night</u> | VI, 130-133 <u>defi</u> 'd; <u>side</u> |
| III, 12-15-18 <u>infinite</u> :
<u>flight</u> : <u>night</u> | X, 144-146 <u>repli</u> 'd: <u>guide</u> |
| III, 51-55 <u>light</u> : <u>sight</u> | XI, 449-453 <u>cri</u> 'd: <u>repli</u> 'd |
| III, 168-170 <u>delight</u> : <u>might</u> | X, 198-202 <u>wife</u> : <u>life</u> |
| III, 704-706 <u>delight</u> : <u>infinite</u> | I, 193-197 <u>eyes</u> : <u>size</u> |
| V, 160-162 <u>light</u> : <u>night</u> | II, 950-954-958 <u>flies</u> : <u>plies</u> : <u>lyes</u> |

- V, 596-600 infinite: light
- VI, 14-16 night: bright
- VI, 187-191 flight: sight
- VI, 296-300 fight: highth
- VI, 627-630 upright: might
- VI, 709-710 right: might
- VI, 792-793 sight: highth
- VII, 251-254 night: light
- VII, 365-368 light: sight
- VIII, 37-41 light: sight
- VIII, 140-143 light: night
- IX, 875-878 eyes: despise
- XII, 419-422 dies: rise
- IX, 606-608 Divine: thine
- XI, 287-289 resigh: thine
- XI, 351-354 signe: Divine
- XII, 522-525 finde; binde
- I, 146-148-151 intire: ire: Fire
- IX, 590-592 require: desire
- XI, 366-368 quire: Sire

II 7 and 10

- II, 563-565 Misery: Philosophie
- II, 685-689 thee: hee
- III, 472-475 sea; trumperie
- IV, 24-25 Memorie: be
- IV, 393-395 necessitie: Tree
- IV, 469-471 me: hee
- IV, 751-754 proprietie: thee
- V, 29-32 see: thee
- V, 76-80 be: see
- V, 236-239 free: enemie
- III, 559-563 Seas: ease
- VIII, 128-132 these: obliquities
- X, 622-625 ease: enemies
- IV, 130-133 unseen: green
- IX, 1094-1098 seen: unclean
- XI, 633-635 scene: between
- X, 878-879 overweening: meeting
- IV, 956-957 Supreem: seem

1. Rhymes such as this are slightly imperfect; but are used so freely by all poets that I have included them in the list.

- VIII, 216-219 societie: thee
 VIII, 399-402 see: solitarie
 VIII, 440-442 free: Thee
 IX, 720-723 see: Tree
 X, 997-999 misery: free
 XI, 154-158 memorie: thee
 XI, 921-925 thee: enmitie
- V, 350-352 meet: compleat
 IX, 781-782 eat: seat
- III, 707-709 deep: heap
 IV, 678-680 sleep: steep
- IX, 105-106 seems: beams
 II, 113-117 appeare: eare
 VIII, 1-3 Eare: hear
 IX, 228-230 dear: hear
 IX, 702-706 fear: clear
 II, 533-536 appears: Spears

III ē and ai

- III, 87-90 way: assay
 IV, 308-311 sway: delay
 IV, 898-900 stay: say
 IX, 416-418 prey: lay
 IX, 1027-1029 play: day
- II, 390-393 debate: Fate
 IV, 825-828 waite: mate
 XI, 230-231 Gate: Potentate
 VI, 182-185 upbraid: obey'd
- X, 548-552 change: strange
 VI, 174-176 name: same
 II, 230-234 regain: vain
 II, 320-324 remain: reign
 II, 1005-1009 chain: gain
 X, 989-993 remaine: abstaine
 II, 942-944 Saile: Dale
 V, 383-385 vaile: Haile

- II, 444-448 escape: shape
- III, 140-142 face: Grace
- IV, 729-732 place: Race
- XI, 188-191 brace: chase
- III, 676,680 praise: ways
- V, 47-50 gaze: ways
- XII, 123-126 raise: obeys

IV ē° and e

- | | |
|---|---|
| I, 185-188-191 <u>there</u> : | I, 274-276 <u>pledge</u> : <u>edge</u> |
| <u>repaire</u> : <u>despaire</u> | V, 712-715 <u>spred</u> : <u>said</u> |
| I, 764-767 <u>chair</u> : <u>air</u> | XI, 593-594 <u>exprest</u> : <u>blest</u> |
| II, 29-31 <u>share</u> : <u>there</u> | I, 183-187 <u>tend</u> : <u>offend</u> |
| II, 303-306 <u>care</u> : <u>bear</u> | XI, 666-667 <u>thence</u> : <u>violence</u> |
| IV, 115-119 <u>despair</u> : <u>aware</u> | |
| VI, 34-35 <u>beare</u> : <u>care</u> | |
| VI, 349-353 <u>aire</u> : <u>rare</u> | |
| VI, 705-707 <u>compare</u> : <u>Heir</u> | |
| VII, 556-560 <u>aire</u> : <u>faire</u> | |
| VIII, 141-144 <u>aire</u> : <u>there</u> | |
| XI, 6-10 <u>prayer</u> : <u>pair</u> | |

- I, 582-586 infidel: fell
 II, 1002-1006 Hell: fell
 III, 129-133 fell: excel
 III, 667-670 tell: dwell
 VIII, 229-231 befell: Hell
 X, 863-866 beheld: repell'd

V σ' and \bar{o}

- III, 179-181 foe: ow
 IV, 368-372 woe: foe
 V, 192-195 blow: flow
 VI, 161-163 show: know
 VI, 530-533 foe: slow
 VI, 601-604 overthrow: row
 IX, 804-807 know: owe
 VII, 553-557 abode: rode
 IV, 593-596 rowl'd: Gold
 V, 62-66 withold: bold
 III, 647-649 Known: Throne
 VII, 490-494 drone: unknown
 VIII, 103-106 own: Known
 IX, 976, 978 Known: alone
 XII, 116-119 grown: stone

VI α

- V, 854-856 thou: now
 VIII, 560-563 brow: thou
 I, 711-713 sound: round
 II, 435-438 round: profound
 II, 602-604 round: sound
 II, 858-862 profound: round
 IX, 114-117 round: crown'd
 IX, 1101-1114 renoun'd: ground
 X, 905-908 bound: confound
 XII, 187-190 bounds: wounds
 VIII, 510-512 Bowre-house

II, 541-543 uproar: tore
 VIII, 475-479 before: deplore
 IX, 361-363 suborn'd: warnd

VII ē

X, 712-715 awe: saw
 II, 174-177 all: fall
 IV, 288-290 tall: all
 V, 898-902 wrought: aught
 XI, 678-680 lost: saw'st
 III, 544-545 gone: dawne
 VIII, 241-243 strong: song
 IX, 138-242 long: throng

IX P

III, 286-289 son: none
 V, 841-844 done: son
 XI, 44-46 one: son
 VII, 562-565 rung: sung
 VII, 601-603 sung: tongue

VIII ī, ū, ū³

IV, 26-27 ensue: view
 IV, 247-250 view: true
 V, 794-797 introduce: abuse
 IV, 204-205 use: views
 V, 479-482 root: fruit
 VIII, 155-158 contribute: dispute
 IX, 321-324 renew'd: endu'd
 VII, 264-267 pure: sure

X a

X, 762-765 not: begot
 I, 584-587 Trebisond: beyond
 IV, 482-484 art: heart

II, 622-626 curse: worse

VII, 452-454 Earth: birth

IX, 225-226 unearn'd: return'd

There are only two rhymes which do not fall within the ten groups:

IX, 477-478, destroy: joy

IV, 222-224, ill: hill

A peculiar fact is that there is no rhyme in *ae*, such as stand: command; and, indeed, there are few rhymes in any light vowel. The most noteworthy thing about the rhymes is the preponderance of strong vowels. For purposes of comparison, I have read 380 rhymed lines from each of the poets Pope, Scott, Shelley, Tennyson, Morris, and Swinburne, recording the number of rhymes in each sound. I find that they all fit into the same groups as Milton's with the addition of an *ae*-group. Arranging the groups according to the order of magnitude in Paradise Lost, I have thus tabulated the results:

Poet	Milton	Pope	Scott	Shelley	Tennyson	Morris	Swinburne
1. ɛɪ (might)	99	66	52	43	54	49	57
2. ɪ, i° (thief)	70	42	42	60	49	65	57
3. ɛ, ai (reign)	50	78	54	63	37	55	28
4. ɛ, e ^{yet} (there)	45	52	46	68	39	47	45
5. ɔ, o° (so)	36	40	59	44	49	27	11
6. aʊ (loud)	22	18	11	18	10	13	7
7. ɔ̄ (walk)	16	14	16	18	29	18	16
8. ɔ̄, ɔ°, iʊ (poor)	16	10	20	17	30	16	24
9. p (cut)	16	10	19	16	27	40	50
10. a (alms)	6	20	8	13	9	6	20
11. i (hill)	2	10	26	14	20	20	38
12. oi (joy)	2	10	0	0	6	0	2
13. æ (Sat)	0	10	27	6	21	24	25

Certain differences may be observed, particularly the more even distribution of the rhymes, in the other poetry, among the various

groups. In Milton's poem, on the contrary, the great majority of the rhymes fall into the leading groups, and the numbers decrease more rapidly. The distinction may perhaps be brought out more clearly by comparing Milton's numbers with the average numbers of the other poets. I have placed these in the first two columns, and the corresponding percentages in the last two.

	Numbers		Percentages	
	Paradise Lost	Rhymed Poetry	Paradise Lost	Rhymed Poetry
1.	99	53.5	26.1	14.1
2.	70	52.5	18.4	13.8
3.	50	52.5	13.2	13.8
4.	45	49.5	11.8	13.3
5.	36	38.3	9.5	10.
6.	22	12.8	5.8	3.4
7.	16	18.5	4.2	4.9
8.	16	19.5	4.2	5.1
9.	16	27.0	4.2	7.1
10.	6	12.6	1.6	3.3
11.	2	21.3	.5	5.6
12.	2	3.0	.5	.7
13.	0	18.8	0.	4.9

The same five sounds predominate in each case, and the order of their use is the same; but the scale on which the numbers decrease in the second case is much more gradual than in the first, because Milton has employed more rhymes in \bar{e} and \bar{i} than the other poets have in any sound. Thus his first two figures - with the corresponding percentages - are larger, and the rest (with the slight exception of the number assigned to the au-sound) are smaller, than the norm. The five leading sound-groups in Paradise Lost comprehend 300 of his 380 rhymes, or about four-fifths; whereas regularly 250, or about two-thirds, are included in those five groups. This prevalence of rhymes in only a few sounds adds to their tone-effect upon the poem.

The rhymes, however, are not confined to couplets. To be sure, most of them, as given, have only two members; but here the narrow limits which I have set in counting are to a degree responsible. I have counted no rhyming words which are separated by more than three lines; yet even within these bounds there are a few cases of three such words, as

There rest, if any rest can harbour there,
 And reassembling our afflicted Powers,
 Consult how henceforth we may most offend
 Our Enemy, our own loss how repair,

How overcome this dire calamity,
 What reinforcements we may gain from Hope,
 If not what resolution from despare.

I, 185-191

The other cases noted are:

- I, 146-148-151, intire: ire: Fire
- II, 950-954-958, flyes: plyes: lyes
- III, 12-15-18, infinite: flight: night
- X, 934-937-941, light: plight: delight
- XI, 201-204-206, sight: light: white

The prevalence of the ai-sound is interesting, in view of the foregoing tables.

Assonance frequently goes hand in hand with rhyme, sometimes forming a structure which resembles a quatrain. The lines in Book Six (160-163),

Before thy fellows, ambitious to win
 From me som Plume, that thy success may show
 Destruction to the rest: this pause between
 (Unanswered least thou boast) to let thee know;

which Lowell calls an "almost perfect quatrain", seem to me no more striking than either of the two following passages:

Made one with me as I with thee am one.
 To whom the Gather, without cloud, serene.
 All thy request for Man, accepted Son,
 Obtain, all thy request was my decree.

XI, 44-47

In wealth and multitude, factious they grow;
 But first among the Priests dissension springs,
 Men who attend the Altar, and should most
 Endeavor Peace; thir strife pollution brings.

XII, 352-355

The rhyme-scheme a b b a is approximated in Book Twelve,
 lines 522 to 525:

On every conscience; Laws which none shall finde
 Left them inrould, or what the Spirit within
 Shall on the heart engrave. What will they then
 But force the Spirit of Grace itself, and binde

Other such quatrain-like structures are:

- I, 274-278, pledge; oft: edge, assults
- II, 601-604, pine, round: fire, sound
- V, 350-353, meet, train: compleat, state (354, waits)
- VIII, 1-4, Eare, while: hear, repli'd.

Assonance joins with rhyme to form series also:

- IV, 307-308-309, impli'd, sway, receiv'd
 310-311-312, pride, delay, conceal'd

VIII, 139-140-141, part, light, aire
 142-143-144, Starr, Night, there

The series last quoted are continuous; more usual are combinations of rhyme and assonance with other lines intervening. One line comes between the members in the first of the following cases, two lines in the second, five in the third:

V, 478-479, bounds, root
 481-482 floure, fruit

IX, 701-702, obei'd, feare
 705-706, day, cleere

IX, 571-572, graze, low
 578-579, gaze, blow'n

So, too, with rhyme alone: the farther the limits are extended, the more numerous are the examples. There are fairly close groups, as

VI, 792-793-798-, sight: highth: flight
 IX, 1094-1096-1098-1101-1104, seen, round,
unclean, renown'd, ground
 X, 934-937-941, light: plight: delight

and there are groups separated by a larger number of lines:

III, 591-592, bright, Stone
 596-597, Chrysolite, shone

VI, 521-522, Night, set

531-532, fight, met

Best of all, Milton liked to echo his favorite words and sounds at varying intervals, mingling the rhymes with assonances, with alliteration, frequently with identical and consonantal rhyme. In the passage last cited, the words Night and set rhyme consonantly with the following four words, and fight alliterates with the preceding word foe, which in turn rhymes with slow, two lines farther on, -and that alliterates with its successor, sail. In Book Twelve, lines 57 to 100 are threaded by a network of six rhymes:

57, ¹loud; (67, ¹Fowl); 69, ²men; 71 ³free;
¹72, proud; 75, ⁴sustain; 80, ²men; 82, ⁵withall;
³83, Libertie; (85, ⁴being); (88, government),
⁶89, reduce; 91, ⁴reign; 94, ⁵enthrall; 95, ³be;
⁶96, excuse; 100, ³Libertie.

In the course of the forty-four lines, we have fourteen words rhyming in six different sounds, with three close assonances. Many more words of the passage are connected with the rhymes or with each other, by assonances, for example intends, in line 73, coming between men, line 69, and men, line 80; and by consonantal rhyme, as line 87 desires, line 89 reduce, line 90

permits. I shall endeavour to show, in the course of my paper, that these instances are not unusual in character.

From the point of view of their structural bearing, however, Milton's close rhymes are more powerful in marking the end of the individual verse. The very close rhymes, separated by not more than three lines, comprise in all but 380 words out of 10,558. This number might be negligible were rhyme an isolated phenomenon; but it is associated with the use of identical rhyme, imperfect rhyme, consonantal rhyme, assonance, and alliteration, making a force of considerable influence. This sounding of the same note at the end of succeeding lines, or of a slightly varying note reminiscent of the former, operates, along with metrical devices, to emphasize the completion of the verse unit.

Identical rhymes are found in Paradise Lost to about the same or a slightly greater extent than pure rhymes. The use of identical rhyme, to be sure, is allied to Milton's whole schēme of repetition; but the use of the same word at the end of successive or neighboring lines is a device adjutant in securing parallelism of sound, and is thus of distinct structural significance. The repetition of a word is so striking in its effect that I have extended the counting limit for identical rhyme to ten lines, and have also included words which are not quite identical, as

I, 208-209, delayes: lay

IX, 193-194, breath'd: breath

Counting in this way, I find 36 couplets with members in contiguous lines, for example

I, 295-296, steps: steps

III, 67-68, love: love

and 30 with one line between the members:

II, 787-789, Death: Death

III, 298-300, hate: hate

I count altogether 247 identical rhymes, embracing 515 words, or 4.87 percent. of all the end-words of the poem.

A consideration of the words from the point of view of vowel sound discloses that the statements made for perfect rhyme still hold. There are two exceptions: the order of frequency with which the leading sounds occur changes from i, \bar{i}, \bar{e}, e to $\bar{e}, \bar{i}, e, \bar{e}$; and the $\bar{a}e$ -sound occurs fifteen times, whereas it was not found in the earlier list. The fact that the present list is a third longer may make this difference seem slightly less strange.

A noteworthy fact about the words themselves is that they are largely repeats. I find only the following few combinations in which the members are unlike in meaning.

VI, 658-661, groan: grown

VIII, 385-386, societie : disparitie

VIII, 630-637, sun: sons

IX, 156-163, tend: contend(ed)

IX, 561-566, endu'd: due

X, 544-545, punishment: meant

X, 645-651, Son: Sun

XII, 362-366, enquire: Quire

In all other cases, the words are simply repeats; and here again Milton's preference for certain words is seen. Although there are 247 groups of two or more identically rhyming words, this number does not represent the actual number of different words; for 33 of the groups occur more than once, and of this 33, several are met three, four, five, or more times. This list of 247 identical rhymes, therefore, comprising 515 words, contains approximately 175 different words. The groups which Milton has used more than once are interesting because of their relation to the thought. The theme of the epic could readily be divined from the following list of those groups which appear three or more times: Arms (3), Death (3), Earth (3), fall (6), foe (3), God (3), Heav'n (13), Hell (3), Know (7), Life (6), Light (5), Man (6), Might (4), pain (3), return (4), thee (10), Tree (4),

In general, the identical rhymes are found in the same combinations as the regular rhymes. I have noted one series covering three successive lines:

In this we stand or fall:

And som are fallin, to disobedience fall'n,

And so from Heav'n to deepest Hell; O fall

V, 540-543

A couplet followed by a repeat five lines later is,

IV, 830-831-836, unknown: know: known

There are three instances of a couplet with the repeat ten lines distant.

III, 115-116-126, Decree: decreed: decree

IV, 10-20-21, Hell: Hell: Hell

VIII, 66-76-79, Heav'n: Heav'n: Heav'n

The more usual series of three words have the members separated by varying numbers of lines, covering on an average eleven lines each:

IV, 421-423-427, Trees: Tree: Tree

V, 807-813-821, Heav'n: Heav'n: Heav'n

V, 112-115-120, dreams: dream: dream

VI, 394-397-404, paine: paine: pain'd

VII, 338-347-350, Day: Day: Day

VII, 348-357-364, Starrs: Starrs: Starrs

VII, 522-531-534, Earth: Earth: Earth

IX, 657-660-662, eate: eate: eate

XI, 32-34-42, mee: mee: mee

XI, 411-413-418, sights: sight: sight

I have recorded three longer series which fall within the ten-line restriction:

III, 95-99-101-102, fall: fall: fail'd: fell

V, 184-191-196-199-204, praise (repeated)

XII, (414)-425-~~435~~-438-443, Life (repeated)

As with rhyme proper, there are quatrains of combined

identical rhyme and assonance:

VII, 590-591-592-593: ordain'd, work: day, work

X, 563-564-565-566, taste, allay: taste, assayd

XI, 411-412-413-414, sights, remov'd: sight, Rue

In sound-value, these series fall little short of real quatrains. One does not expect quatrains of identical rhyme alone, but a curious modification of such a structure does exist: a combination of two identical rhymes, with one or more lines between the halves. One line intervenes in the following passage:

IX, 656-657, Fruit, eate

659-660, Fruit, eate

In the remaining instances, varying numbers of lines and degrees of regularity in structure are found:

VII, 252-253, morn, unsung

259-260, sung, morn

X, 1033-1035, Foe, head

1038-1040, Foe, heads

XII, 171-172, return, Land

176-178, turn'd, Land

IV, 910-913, pain, flight

915-922, pain, flight

Nor are the combinations limited to two words. When a larger number of rhymes are involved, they are usually ex-

tended over a longer passage; but the examples below bear evidence that they may be found even within a narrow scope:

IV, 642-644-647, Sun, floure, Night

651-652-654, Sun, floure, Night

XII, 381-383-387, Son, bruise, wounds

388-391-392, Son, bruise, wound

Eleven lines separate the halves of this parallel repetition:

X, 1089-1090-1091-1092, tears, air, sign meek;

1101-1102-1103-1104, tears, air, sign, meek.

It must here again be observed that the identical rhymes are commingled and joined with other rhymes, assonances, and alliterative words. They appear in no fixed order, and their influence can not be confined to a definite number of lines, and be said to end with that. I have chosen a passage from Book Twelve (lines 414 to 438) illustrative of this co-operation of identical rhyme with other devices. These twenty-five lines are connected by five interwoven rhymes, two regular and three identical,

417-428, crucifi'd: dy'd

419-422, dies: rise

421-423, Light: Light

414-425-435-438, Life: Life: Life: Life

427-429, act: act

by assonances in ə and ɪ, and by consonantal rhymes in the dentals t and s. (For purposes of consonantal rhyme I have made no distinction between d and t, since when final they are quite similar.)

The rhymes I have numbered in the order of their appearance, the assonating vowels I have under-scored, and the words rhyming consonantly I have connected by dotted lines. The words in parenthesis are those which are not connected with the adjacent words in any of these ways.

414. Life ¹	427. act ⁵
415. Enemies ["]	428. dy'd ²
416. Sins	429. act ⁵
417. crucifi'd ²	(430. strength)
418. trust	431. arms
419. <u>dies</u> ³	432. stings
(420. power)	433. <u>heel</u>
421. <u>light</u> ⁴	434. <u>sleep</u> ₁
422. <u>rise</u> ³	435. Life
423. <u>light</u> ⁴	(436. stay)
(424. redeems)	(437. appeer) ₁
425. <u>Life</u> ¹	438. Life
(426. imbrace)	

It is to be noted that the rhyming words crucifi'd and dy'd form an imperfect rhyme with light, and that four of the five rhymes are in the e-sound. Only six words out of the twenty-five are not brought into definite sound-parallelism with the rest. In the present instance, the effect is largely due to the skilful mingling of identical rhymes.

The imperfect rhymes in Paradise Lost are surprisingly numerous. I have included in my catalogue of imperfect rhymes two classes:

(a) A body of 360 words (nearly as many as all the pure rhymes) which might be called approximate rhymes, consisting, first, of words which fail to be regular rhymes because of the presence of an extra letter, invariably a grammatical ending:

I, 355-356, sands: Band

III, 103-105, sincere: appeared

VIII, 358-359, higher: I

VIII, 543-544, less: expressing

and in the second place of words which for the same reason fail to be imperfect rhymes:

II, 58-59, shame: reigns

III, 188-189, dark: hearts

VI, 763-765, Bow: rowld

IX, 507-509, transform'd: bore

Of these approximate rhymes there are 52 pairs in adjoining verses.

(b) Imperfect rhymes. My classification is threefold:

1. Words in which the quality of the rhyming vowels is slightly different.

I, 126-127, despare: Compeer

II, 665-667, Moon: none

VIII, 352-353, understood: endu'd

2. Words in which the final consonants differ slightly in quality:

II, 901-903, Glanns: Sands

III, 493-494, aloft: off

V, 274-275, flies: Paradise

3. Words which have a considerable variation in either vowel or consonant quality, or slight variations in both. These words, "though quite imperfect rhymes, yet give the impression of being more than mere assonances:

III, 720-721, course: Universe

IV, 226-227, rais'd: veins

V, 35-36, methought: walk

VI, 591-594, smote: rowld

Most of the words fall in the first two groups, being divided between them in the proportion of two in the first to five in the second. This inflation of the consonantal group is probably due to the relative unimportance of the endings in comparison with the strength of the vowels.

In counting these imperfect rhymes, I have used the same limits as in the case of rhymes proper, disregarding all words which are separated by more than three lines. I find 130 complets, giving an average of nearly eleven to a book, and in the two classes a total of 1,284 words. Thus 12.2 per cent. of all the final words are related by means of imperfect rhyme.

For obvious reasons, the manifestations of imperfect

rhyme are simpler than those of rhyme. The repetition of a word, or the use of another word rhyming perfectly with the former, is a much more striking device, and may be carried much farther, than the employment of a word only partially echoing the earlier sound. Imperfect rhymes, therefore, ordinarily lack involution in their structural use, appearing principally in couplets or in lines near together, or singly, as subsidiary to regular rhyme.

I have observed a few series, in which the members are sufficiently similar in sound-quality to be called imperfect rhymes. In one of these, the three words immediately follow one another:

X, 1040-1041-1042, heads: violence:
barrenness

In two of the others, the first and third members of the series rhyme regularly, but stand so far apart that they are excluded from my list of rhymes. The middle word serves to hold the others together.

III, 230-234-236, fell: realms: tell

X, 797-800-804, End: Argument: extend

A third is an instance of that which I have called approximate rhyme:

X, 422-423-425, all: walls: calld

The members of these series are close together. In the case of identical rhyme, the average extent of a series was

eleven lines; here it is only seven, attesting again the weaker influence of the imperfect rhyme.

III, 271-274-277, seis'd: peace: least

VI, 55-57-60, fall: rowe: blow

VIII, 431-433-436, deifi'd: find: Divine

IX, 35-37-41, steeds: Feast: these

XI, 564-568-570, hot: wraught: sort

XII, 258-262-266, come: won: Aialon

There are a number of combinations of imperfect rhyme and assonance in the quatrain form, which are slightly strengthened by the presence of the imperfect rhyme. In the quotation here given, two imperfect rhymes form a fair quatrain:

This day to be our Guest. But go with speed,
And what thy stores containe, bring forth and poure
Abundance, fit to honour and receive

Our heav'nly stranger: well we may afford

v, 313-316

The other passages cited show each two rhyming and two assonating words:

IV, 332-333-334-335, boughes, recline; floures, rinde

IV, 560-561-562-563, haste, giv'n: place, in

IV, 691-692-693-694, fram'd, roof: shade, grew

VII, 552-553-554-555, retur'nd, abode: World, shew'd¹

1. Abode: shew'd may possibly be a rhyme. In Il Penseroso (171-172) Milton rhymed shew with dew; but by the time of Paradise Lost he might have adopted the newer pronunciation. The word show frequently appears in the company of other o-sounds: III, 255-257, show, Foes; VIII, 567-573-575, so, knows't, shows;

- IX, 524-525-526-527, bowd, Neck: trod, length
 X, 281-282-283-284, farr, waste: dark, great
 XII, 289-290-291-292, see, remove: weak, conclude
 XII, 456-457-458-459, resume, high: come, ripe

The synthesis of pure and imperfect rhyme is illustrated by the following passage from Book Three (lines 449 to 470). Here the rhymes fame: came and vain: Plain stand in relations of imperfect rhyme to each other and to Flames; and the same relation exists between the rhyme find: kinde and the word designe:

A1
 449, fame
 B1
 453, find
 A2
 457, vain
 B1
 462, kinde
 A1
 464, came
 A2
 466, Plain
 B2
 467, designe
 A3
 470, Flames

Hardly to be separated from rhymes as used by Milton are assonances, or "rhyme-wraiths", to quote Lowell's term. I have mentioned Milton's fondness for repeating the same vowel sound at the end of succeeding lines, or at intervals. His assonances are almost as numerous as his imperfect rhymes,

VI, 161-163, show, know: Psalm 114, shown: known. The word shew, likewise, appears in connection with o-sounds: I, 218-219, shewn, no: IV, 86 know, 98 grow, 112 know, 122 shew; VII, 553-555-557, abode, shew'd, rode; VIII, 103-106-110-115, own, known, slow, shew; VIII, 537-538, bestow'd, III, 350-357, shew'n, Throne.

although they seem to have struck neither the eye nor the ear of Masson, who said that Milton did not "allow himself that liberty of occasional assonance instead of rhyme".¹

I have noted 403 assonating couplets, or one to every twenty-five lines of the poem. I have counted also series of assonating words, either in successive lines, as in these cases,

III, 539-40-41, wave: stair: Gate,

III, 672-3-4, behold: bestowd: pour'd,

or with a single line intervening at one or possibly two points in the series:

VII, 154-156-157-158, create: Race: rais'd: way

VIII, 271-272-274-275, spake: name: gay: Plains

IX, 598-599-600-602, perceave: degree: Speech:
deep

XI, 849-850-851-853-854, drive: tyde: flies:
spie: light: signe

There are 103 series, which add 776 to the total number of assonating words; so that really we have between three and four consecutive assonating words to every twenty-five lines.

It must here be observed, however, that the rhyme and assonance lists are not mutually exclusive. The second member of a rhyme may be two or three lines away from the first, and may assonate with its neighboring words. In a few cases, both members of a rhyming couplet, - regular, identical, or

Shakespeare rhymes shew with so and crow (Midsummer Night's Dream III, 2, 32; Romeo and Juliet I, 2, 26).

1. Poetical Work of Milton, Vol. III, p. 129.

imperfect - are comprehended within an assonating series:

IV, 393-394-395, necessie: deeds: Tree

IV, 949-950-951, trac't; name: profan'd

V. 23-24-25, Reed: Bee: Sweet

V. 71-72-73, more: growes: more

VI, 540-541-542-543, see: each: each: Shield

In order to make my lists complete for each device, it was necessary to count these words in both places. On the other hand, the number assigned to assonances does not cover all the unrhymed words which influence the vowel-sound. One sound may noticeably predominate a passage, and yet be unrepresented in the list of assonances, because it does not occur in successive lines.¹ In the following lines from Book One, every other end-word has the ei-sound:

Line 32, besides; 33, revolt; 34, guile;

35, deceiv'd; 36, Pride; 37, Host; 38, aspiring;

39, Peers; 40, High.

Nor does the list include quatrain-like combinations of two sounds:

I, 721-722-723-724, strove, pile: dores, wide

III, 295-296-297-298, die, raise: life, hate

IV, 111-112-113-114, hold, reign: know, face

VII, 107-108-109-110, song, shine: besought, milde

1. Raymond (Rhythm and Harmony, p.154) calls such series interspersions.

VII, 272-273-274-275, extreams, frame: Ee'vn, day

IX, 507-508-509-510, transform'd, seen: bore,
oblique

X, 793-794-795-796, knows, infinite: so, exercise

XI, 94-95-96-97, eat, live: decree, till

A line sometimes separates the halves:

XI, 718-719, met, preached

721-722, imminent, ceas'd

XII, 567-568, weak, wise

570-571, victorie, Life

In the examples cited, the sounds that occur most frequently are the same that were found to be most frequent in the rhymes. The list of assonances is certainly the best source of accurate information with regard to Milton's sound-preferences. I have tabulated the assonances in the first two books of the poem, and find that the order of the five most used sounds corresponds exactly, and the relative proportions of these favorites tally to an astonishing degree.

Another element in the artistic finish of Milton's verse-ends is consonantal rhyme. Many pairs and series of words end in the same consonant; and this agreement tends to keep them parallel. Here again I have limited my count to words in succeeding lines, or in series with only single lines intervening. I have made no distinction, however, between the voiced and the voiceless dental stop, and between the nasals

m and n, counting as consonantal rhymes such pairs as late:
indeed (I, 113-114) and plain: stream (I, 397-398). I
 count 607 couplets, and 647 series averaging four words each.
 Many of the series are considerably longer:

- V, 277-278-279-281-282-285-286-288, shade, clad, breast
round, Gold, feet, stood, filld, state
- VIII, 428-429-430-431-432-433-434-435-437, not, pleas'd,
~~wit, seif'd, erect, find, us'd, gain'd, pleas'd~~
- XII, 266-268-269-270-272, Aialon, him, win, Heav'n, concerne
- IX, 403-405-406-407-408, repose, perverse, paradise,
repose, shades

The total number of words counted as consonantly rhymed is
 3788, or 35.87 per cent. of all the end-words.

It must again be recalled that many of the words
 numbered among the ^{an}consontal rhymes are counted elsewhere also.
 This doubling is found particularly in the series, although it
 occurs also in the couplets. The incorporation of regular,
 identical, and imperfect end rhymes in the series of consonantal
 rhymes is simply one more manifestation of the wonderfully
 interwoven fabric by which the lines are held together:

- I, 711-713-714-715, sound: round: overlaid: want
- II, 433-435-436-438-439, Light: round: Adamant: profound:
- III, 622-624-625-626, curse: breeds: things: worse
- II, 754-755-756-757-758-759, fast: wide: bright: arm'd:
 seis'd: affraid
- II, 986-988-989-990-991-993, night: old: incompos'd: art:
 late: host

III, 463-464-(465)-466-467, born: came: (renown'd):

plain: designe.

III, 558-559-561-562-563, bears: Seas: pause: throws: ease

V, 103-105-106-108-109-110-111-112, things: Shapes:

frames: retires: rests: wakes: shapes: dreams.

V, 611-613-614-615, disobeyes: falls: place: words

The examples just given represent the favorite consonants, - the dentals and nasals. A review of the consonantal rhymes in the first two books reveals that the d-t, s, and m-n rhymes occur in the respective proportions 15: 5: 3. Laggard followers of the nasals are the liquids. Other consonants are no more than occasional:

I, 95-96, rage: change

VII, 594-595-596, Harp: Pipe: Stop

IX, 91-92, Snake: Mark

Perhaps the least considerable element, structurally viewed, is end - alliteration, the appearance in succeeding lines of words beginning with the same letter. The effect is distinctly weaker than that produced by agreement in the final sound, but it is yet not negligible, especially in series:

II, 709-710-711-712, huge, hair, Head, hands

VI, 483-485-486-487, flame, fire, forth, foes

VIII, 117-119-120-122-123, seem, sense, Sight, Sun, Starrs.

X, 111-112-114, God, guilt, guile

XI, 403-405-406-(407)-408-(409)-410-411-413, Sus, sway,

saw, (Montezume), seat, (unspoil'd), sons, sights, sight

XII, 304-305-306, free, fear, Faith

The letters most used in alliteration are s, f, and h. I find that 33 per cent. of the alliterative rhymes are in s, 14 per cent. in f, and 8 per cent. in h. To compare these proportions with the normal frequency of the letters in an initial position, I recorded the final words of four pages of Paradise Lost, chosen at random, finding that 8.5 per cent. began with s, 5.5 with f, and 9 with h; but since the alliteration is restricted to monosyllables, I tried five pages, considering only the monosyllabic words. Of them 17 per cent. began with s, 8 per cent. with f., and 8 with h.

	s	f	h
Alliterating Monosyllables	33	14	8
General Monosyllables	17	8	8

The use of the third letter is evidently normal; but that of the other two is so heightened as to indicate that the alliteration is more than incidental, and has a definite sound-value.

I count 903 alliterating words, or 8.6 per cent. of the final words in all the lines. The lists again overlap, for the words in any of the preceding lists, except that of regular rhymes, may have alliteration in addition to imperfect or identical rhyme, assonance, or consonantal rhyme.

- I, 43-44, Proud, Power
- I, 786-787-789, Dart, Death, Death
- II, 213-214, fires, flames
- IV, 351-352-354-356-357, Sat, Seen, Scale, stood, sad

To say that end rhyme and assonance appear with alliteration is to reiterate that the elements of tone-color appear not alone, but in combinations and variations, constantly shifting and lightly changing, working together for concord, intensified sound, and parallelism. Thus we have seen assonance united with rhyme, identical rhyme, and imperfect rhyme to form quatrains and series; we have seen the various sorts of rhyme subtly connected to color long passages; we have seen all these included in series of consonating rhymes and alliterations. An apt illustration is found in Book Five, lines 183 to 199. The twenty lines immediately preceding have their own rhymes:

160-162-166-179, light: Night: Night: Light,

164-171, extoll: Souls;

they also contain the words praise (line 172) and fli'st: flies (lines 175 and 176); these words introduce the new series which begins at line 183. The following rhymes are found in the passage:

1. 184-191-196-199, praise (repeated)

2. 185-188, rise (repeated)

3. 192-195, blow: flow

There are alliterations in g, s, and p, consonantal rhymes in s, assonances in ē and e\, and a more complicated series of assonances,

186-187, grey, gold

191-192, praise, blow

194-195, wave, flow:

- 183, change
 184, praise¹
 185, rise²
 186, {grey
 187, {gold
 188, rise²
 189, skie
 190, showers
 191, {praise¹
 192, {blow
 193, Pines¹
 194, {wave
 195, {flow³
 196, praise¹
 197, Birds
 198, {ascend)
 199, praise¹

A new sound-series is then taken up, which is joined to the old by the words praise (line 204) and row (line 212).

The commingling of the elements has its effect upon the total number of words included in the lists. If we add all the numbers together, we find 8,452, which is much more than the actual number of words closely connected by means of tone-color; but I have noted all the cases in which a word appears in more than one list. Subtracting these repetitions, we get 8,845 words,

or 64.83 per cent. of all the verse-ends, directly affected by the devices of tone-color. That is, for every twenty words in the poem, thirteen are definitely united one with another.

Nor do the percentages that have been given for the individual lists present an accurate idea of the relative influence of the devices, because of this repetition. For that reason, I have sought some more satisfactory method of expressing the comparative figures. It is impossible to excise the repeated words from any list, because there is no way of deciding where the word should be included and where excluded, and the individual lists would be in themselves incomplete. Instead of subtracting these repetitions from the lists, therefore, I have added the whole number of repetitions to the whole numbers of words found at the end of the verses; and taking this number (12, 165) as a basis, I have computed the individual percentages anew. By this method, I find the comparative amounts to be those given in the table below:

	Number of Words	Percentage
Rhyme	380	3.12
Identical rhyme	515	4.23
Imperfect rhyme	1284	10.55
Assonance	1582	13.
Consonantal Rhyme	403	7.42
Alliteration	3788	31.13

CHAPTER III

TONE-COLOR IN NORMAL BLANK VERSE

I have shown in the last chapter that about two-thirds of the lines of Paradise Lost are connected by means of rhyme, assonance, and alliteration. I have counted the number of words distinctly affected by these various devices, reducing the figures to percentages on a common basis. The results are interesting, to be sure, in that they show the extent to which tone-color operates in the poem; but in order properly to apprehend their significance we must see an application of the same methods of analysis to some other representative specimens of blank verse. If we discover that Milton's figures coincide in the main with those of other poets of the unrhymed pentameter line, then we have simply found an expression for the amounts of each device which may normally be expected to occur in blank verse. If, on the other hand, Milton's figures differ in any radical way from the norm thus established, we may conclude that they are a peculiar expression of the value of the tone-color devices in Paradise Lost.

I have made this test, choosing fifteen other poets of blank verse. I read the passages listed below, which consist of approximately 600 lines from each poet:

Surrey: Vergil's Aeneid, Book Two, first 200 lines
Book Four, first 400 lines.

Marlowe: Jew of Malta, Prologue; I,1; II,1,2;V,4
Tamburlaine, Part One, II,1,2,3

Shakespeare: First Part of Henry IV, III, 2
Hamlet, I,5; II,2; III,3
The Tempest, III,3; V,1

Dryden: King Arthur, II,1,2 (omitting songs); III,1; V,1
Amphitryon, IV,1; V,1

Thomson: The Seasons, Spring, first 100 lines
Autumn, lines 370-570

A Hymn

Liberty, first 100 lines

Young: Night Thoughts, I, first 200 lines
V, first 200 lines
IX, first 200 lines

Cowper: The Task, IV, first 200 lines
VI, first 400 lines

Wordsworth: Michael, first 200 lines
The Wanderer, II, first 200 lines
The Prelude, first 100 lines
Tintern Abbey Poem, 160 lines

Coleridge: The Aeolian Harp

Frost at Midnight

Hymn before Sunrise

The Nightingale

The Picture

Reflections

Shelley: Queen Mab: Fit IV

Fit V, first 136 lines

Prometheus Unbound, first 200 lines

Keats: Hyperion, I

Otho the Great, I, 1,3

Tennyson: Enoch Arden, first 400 lines

Gareth and Lynette, first 200 lines.

Browning: Andrea del Sarto

The Ring and the Book, I, first 200 lines

XII, first 200 lines.

Swinburne: Erechtheus, first 200 lines (omitting songs)

Mary Stuart, I

Chastelard, V, 2

Bridges: Demeter, lines 1-56, 171-253, 1003-1103

Prometheus, lines 1-120-435-601, 1073-1171

I have tabulated the manifestations of tone-color in these passages as in Milton's poem, and have reduced the resulting figures to percentages in the same way. The new percentages are in general smaller than Milton's; in some instances the disparity is pronounced. I shall consider the devices separately, as in the previous chapter.

Perhaps most interesting is the consideration of rhyme. The percentages of rhyme in the various poems are given in the following table:

Surrey	4.27	Shelley	3.17
Marlowe	3.47	Keats	2.03
Shakespeare	3.79	Tennyson	.94
Milton	3.12	Browning	1.87
Pryden	4.08	Swinburns	2.18
Thomson	1.81	Bridges	2.02
Young	2.14		
Cowper	1.23	Average	2.52
Wordsworth	1.72	Milton	3.12
Coleridge	2.53		

The earlier poets evidently made a freer use of rhyme. We are not surprised to find Surrey's percentage largest of all, since he was the first poet to attempt blank verse. In the

dramatic blank verse of Marlowe, Shakespeare, and Dryden, the number of rhymes is swelled by the use of closing couplets. If we were to leave Shakespeare's closing couplets out of the consideration of his verse, we should find 3.095 per cent. of rhymes, or practically the same number as in Milton. The poets after Dryden dispensed with rhyme to a much greater degree. Shelley's usage comes closest to that of the older writers. The slight amount of rhyme in Tennyson's verse seems astonishing, until we find that he has instead made a liberal use of identical rhyme.

Milton's close rhymes, then, are more frequent than those of the blank verse poets from Thomson on, are about as numerous as the incidental rhymes of Marlowe, Shakespeare, and Dryden, and are fewer than Surrey's rhymes. In the next place, Milton differs even from the last named poets in the manner in which he has incorporated his rhymes in the verse. I have counted the number of rhymes, in the five earliest poets, which occur respectively in couplets and with one, two, and three lines between the members. Reducing the numbers to percentages, for the sake of comparison, I get these results:

	Surrey	Marlowe	Shakespeare	Milton	Dryden	Average
Couplets	7.4	18.2	38.4	10.6	50.	24.9
1 line	48.2	54.5	23.1	29.7	25.	36.1
2 lines	29.6	27.3	23.1	33.7	12.5	25.3
3 lines	14.8	0.	15.4	26.0	12.5	13.7

The other four show a marked preference for the close rhymes: in Shakespeare and Dryden, the couplet; in Surrey and Marlowe, the rhyme with one intervening line. Milton alone has his largest number of rhymes with two and three lines between the component parts. This gradual decrease in the proportions of Milton's more distant rhymes, as compared with the sudden falling off in the other cases, indicates that if I should extend my counting limits to include rhymes still further separated, Milton's figures would grow more rapidly. I shall discuss this point a little later.

If in the same way as before we find the position of the rhymes in all the blank verse read, we get the following average:

	Average	Milton
Couplets	16.6	10.6
1 line	37.7	29.7
2 lines	25.3	33.7
3 lines	20.3	26.0

The later poets have evidently followed Milton's example more closely than that of Marlowe or Shakespeare; but the number of rhymes in the first two classes is still considerably larger than in the last two. Thus we see that Milton's preference for the more distant rhymes is unusual; and to it is probably due

the fact that although Milton's poetry contains more than an average amount of rhyme, his rhymes in general pass onobserved. This unusual separation of the members allows also the more intricate structural arrangements found in Paradise Lost.

If we pass now to the question of identical rhyme, we make the interesting discovery that Milton has indulged in only an average use of this device, deposite the extraordinary extent to which repetition figures throughout his poem.

Surrey	1.89	Shelley	3.17
Marlowe	8.52	Keats	4.06
Shakespeare	7.73	Tennyson	7.33
Milton	4.23	Browning	1.87
Dryden	3.57	Swinburne	7.62
Thomson	1.51	Bridges	4.91
Young	2.29		
Cowper	1.54	Average	4.10
Wordsworth	2.87	Milton	4.23
Coleridge	4.59		

The explanation of the wide variance in these percentages is that identical rhyme is more artificial than regular rhyme. Some poets have adopted its use consistently, while others have employed it but sparingly. Marlowe, for instance, has contrived to gain part of the high-sounding effect of his

lines by the final repetition of the words Turk, Tamburlaine, Alexandria, and Barabas. Shakespeare and Tennyson develop their theme by a series of successive repetitions:

Now might I do it pat, now he is praying;
 And not I'll do it: and so he goes to heaven:
 And so I am revenged - That would be scann'd;
 A villain kills my father; and for that,
 I, his sole son, do this same villain send
 To heaven.

Oh, this is hire and salary, not revenge.
 He took my father grossly, full of bread,
 With all his crimes broad blown, as flush as May;
 And how his audit stands who knows save heaven?
 But in our circumstance and course of thought,
 'Tis heavy with him: and am I then revenged

Hamlet, III, 4, 11,
73-84

Him running on thus hopefully she heard,
 And almost hoped herself; but when he turn'd
 The current of his talk to graver things
 In sailor fashion roughly sermonizing
 On providence and trust in Heaven, she heard,
 Heard and not heard him;

Enoch Arden, ll. 202-207

Swinburne, in highly emotional passages, uses identical rhyme to pronounce his theme, rather than to develop it. So, in Act Five of Chatterlard, lines 51 to 151 contain the following cases of identical rhyme:

56-60, life,
 51-53-65-72-75-82-92-, me
 71-78-96-100, love
 102-106-109, come
 126-134-144-154, heart
 138-145, you
 148-151, thing

In considering imperfect rhyme, I shall first mention that small class of couplets such as sands: band, which I have called approximate rhymes. In no other poem are these words present to as great an extent as in Paradise Lost; and only Surrey's Aeneid, which, we remember, had the largest amount of regular rhyme, approaches Milton's poem in this respect:

Surrey	2.5	Shelley	1.0
Marlowe	1.3	Keats	.9
Shakespeare	1.8	Tennyson	1.3
Milton	3.0	Browning	.9
Dryden	1.0	Swinburne	.6
Thomson	1.8	Bridges	1.2
Young	1.2		
Cowper	.3	Average	1.3
Wordsworth	.9	Milton	3.0
Coleridge	1.3		

The members of these couplets certainly show sufficient parallelism of sound to justify their inclusion in the list of imperfect rhymes; yet their presence adds more to Milton's numbers than to the others'. Then, too, the regular imperfect rhymes abound in Paradise Lost. The complete table of percentages follows:

Surrey	7.44	Shelley	1.9
Marlowe	3.79	Keats	4.6
Shakespeare	5.90	Tennyson	4.21
Milton	10.55	Browning	3.87
Dryden	3.74	Swinburne	5.28
Thomson	4.53	Bridges	5.49
Young	5.49		
Cowper	4.01	Average	5.05
Wordsworth	3.73	Milton	10.55
Coleridge	6.65		

It is interesting to note that after Surrey - whose use of imperfect rhyme is no doubt due to his rhyming proclivity-, the poet whose practice is most like Milton's is Coleridge, another student of the subtler possibilities of tone-color. The super-normal prevalence of imperfect rhymes in Paradise Lost is responsible for a number of delicate effects which could not otherwise be achieved.

In the matter of assonances, Milton's percentage

is surpassed only by that of his modern student, Bridges, and is approached by those of his imitators, Thomson and Young, and of Coleridge, the tone-color artist:

Surrey	9.17	Shelley	9.03
Marlowe	7.25	Keats	9.43
Shakespeare	9.42	Tennyson	9.83
Milton	13.0	Browning	8.04
Dryden	9.01	Swinburne	9.33
Thomson	12.34	Bridges	15.31
Young	10.84		
Cowper	8.50	Average	9.41
Wordsworth	9.18	Milton	13.00
Coleridge	10.91		

In connection with the study of assonances, I completed the test which I had made of Milton's vowel sounds. The preceding chapter gives the results of my comparison of Milton's tonic vowel sounds with those which normally appear at the verse-ends in rhymed poetry, finding that Milton's chief accented vowels occur in the same order of frequency, but that the \bar{e} and \bar{i} sounds are so much more abundant as to heighten their influence and depress that of the other vowels. I have now classified the rhymes and assonances of the other specimens of blank verse, to see whether the conclusions here are in any way altered. In the first and third columns of the

accompanying table I give the comparative percentages of the vowels in Milton and in rhymed verse generally, as given in the former chapter, and in the second column I have put the average percentages for all the blank verse read:

		Rhymed Verse	Blank Verse	<u>Paradise Lost</u>
1.	əi	14.1	11.6	26.1
2.	ɪ	13.8	18.3	18.4
3.	ī	13.8	17.9	13.2
4.	e	13.3	12.2	11.8
5.	ē	10.	9.6	9.5
6.	əu	3.4	2.2	5.8
7.	ē	4.9	4.8	4.2
8.	ū	5.1	3.6	4.2
9.	ɸ	7.1	6.7	4.2
10.	a	3.3	3.1	1.6
11.	i	5.6	6.1	.5
12.	oi	.7	.3	.5
13.	æ	4.9	2.9	0

The most evident difference is the substitution of *for* *as*. one of the two most frequent sounds. In blank verse generally, then, we find the *ɪ* and *ī* sounds stressed; in Paradise Lost *ɪ* and *əi*. In the next place, neither the heightening of the leading sounds nor the consequent depression of their subordinates is so marked in the normal blank verse. The distinction may

be illustrated by adding the percentages of the five leading vowels in each column.

Rhymed Verse	Blank Verse	<u>Paradise Lost</u>
65.0	69.6	79.0

The extent to which the $\text{e}i$ -sound is normally depressed is astonishing, in view of its almost thematic use by Milton. After Milton, the poets departing farthest from the norm are Surrey and Bridges. Surrey has confined his rhymes and assonances to the five leading sounds, to the almost complete exclusion of the other eight. Bridges's usage is more like Milton's, except that the relative proportions of $\text{e}i$ and \bar{v} vowels are interchanged.

An interesting point of quite minor importance is concerned with the use of proper names in rhymes and assonances. Knowing Milton's fondness for proper names, we might expect to find them represented in the lists. As a matter of fact, only three proper names appear among the 2477 words, or .12 per cent. At the other extreme stands Marlowe, over twenty-one per cent. of whose assonances and rhymes are proper nouns. The average appearance is 3.03 per cent.

The amount of consonantal rhyme in Paradise Lost is considerably greater than in the other blank verse poems:

Surrey	23.26	Shelley	24.08
Marlowe	24.76	Keats	23.07
Shakespeare	24.75	Tennyson	20.12
Milton	31.13	Browning	18.60
Dryden	22.10	Swinburne	20.06
Thomson	21.23	Bridges	22.88
Young	26.56		
Cowper	28.12	Average	23.44
Wordsworth	23.53	Milton	31.13
Coleridge	20.88		

In this case Cowper, who has little rhyme or imperfect rhyme, has the next largest percentage.

In addition to having a larger proportion of consonantal rhymes, Milton's poem has a different arrangement of them. Of the consonantal rhymes in all the other blank verse read, 55.4 per cent. are found in series, and 44.6 per cent. in couplets; of those in Paradise Lost, 66.8 per cent. in couplets. The sequence of a number of consonantal rhymes results in a stronger cumulative effect than can be attained by simple couplets.

Then, too, Milton's series are somewhat longer, averaging four words each, to three and a half in the other verse. In the 9,170 lines of general blank verse, I found only two series seven words in length, and one, in Cowper's Task

(VI, 11-19), containing eight words: cello, recurs, pains, takes, retrace, course, years, seems. I have recorded in the following tabulation all the series containing over four words. The greater pervasiveness of the long series in Paradise Lost is plainly indicated.

Paradise Lost (10,558 lines):

88	series	of	5	words,	or	one	to	every	120	lines
30	"	"	6	"	"	"	"	"	352	"
16	"	"	7	"	"	"	"	"	660	"
8	"	"	8	"	"	"	"	"	1320	"
5	"	"	9	"	"	"	"	"	2112	"
3	"	"	10	"	"	"	"	"	3519	"

Other blank verse (9,170 lines):

28	series	of	5	words,	or	one	to	every	328	lines
14	"	"	6	"	"	"	"	"	665	"
2	"	"	7	"	"	"	"	"	4585	"
1	"	"	8	"	"	"	"	"	9170	"

Combinations of consonantal rhyme with regular, identical, and imperfect rhyme are met with occasionally:

Jew of Malta, I, 139-146, Barabas, affairs, multitudes,

Jews, Barabas, Council-house

Hamlet, I, 5, 102-107, brain, heaven, woman, villain, down,
villain

First Henry IV, III, 2, 36-43, time, man, been, men,
crown, possession

The Task, VI, 36-41, plant, hand, allured, renowned,
forewent, regret

The Wanderer, II, 24-27, days, guise, pace

Hyperion, I, 15-21, went, strayed, ground, dead,
closed, yet

Erechtheus, 243-249, bowed, thought, mood, bad, misdoubt

The Seasons, I, 56-59, height, refined, employ'd, mankind

Night Thoughts, V, 183-188, pride, molest, slide,
guest, sent, night

Prometheus, 1078 - 1084, plain, stream, won, town, sun

The intricate structural relationships which exist in Paradise Lost, however, are rarely to be observed in the usual blank verse. The possibility of involution is restricted by the smaller amount of consonantal rhyme, by its more frequent appearance in couplets, and by the smaller number of words contained in the series. In the examples given above, to be sure, rhyme and consonantal rhyme are joined; but I have quoted in that short space over a sixth of all the long series found in 9,170 lines of blank verse chosen from fifteen different poets.

In discussing Milton's consonantal rhymes, in the last chapter, I observed that the majority of the endings were in d-t, s, and m-n, saying that the continual recurrence of the same final consonants strengthened their effect. To test Milton's usage in this particular, I have classified according to their endings the consonantal rhymes in the first two books of Paradise Lost, and in all the other passages of blank verse

read. Counting them, and reducing the results to percentages, I find that in the average blank verse the same consonants (most naturally) prevail, but are less markedly preferred.

Percentages of Consonantal Rhymes According to Endings

	d-t	s	m-n	l-r	All other Consonants
Average for all blank v-	42.80	35.74	10.99	4.32	6.15
<u>Paradise Lost</u>	62.56	20.85	12.81	2.79	.99

Thus we see that with the consonantal endings a process has gone on analogous to that which we observed with regard to the assonating vowels: certain sounds have been emphasized, to the consequent depression of the rest. In Paradise Lost, 96.2 per cent. of the consonantal rhymes are in the three leading sounds, and 3.8 per cent in all other consonantal sounds; while in blank verse generally, the figures are 89.5 to 10.5.

A third manifestation of this heightening process is seen in the case of the alliterating couplets and series. I have already mentioned that the letters most frequently alliterating in Paradise Lost are s and f, which occur in the proportion of 33 per cent. in s and 14 per cent. in f, whereas of monosyllabic final words generally 17 per cent. begin with s and 8 per cent. with f. A comparison of Milton's verse with the average of all the poetry shows the following percentages of the

most frequent letters:

	s	f	h	w	m	g	k	all other letters
General End Monosyllables	17	8	8	8	8	7	6	38
General B. Verse Alliterations	27	9	7	6	9	3	3	36
<u>Paradise Lost</u> Alliterations	33	14	8	7	3	4	2	29

The percentages for the usual blank verse again form an intermediate step between the usage in Paradise Lost and that outside of alliteration. The sand f sounds are more than normal in frequency, and the other sounds below normal; in Paradise Lost the distinction becomes still more marked.

Alliteration, however, is probably the weakest of the tone-lending elements. We are led to this inference by observing the percentages of alliteration which are present in the various specimens of blank verse:

Surrey	6.32	Shelley	6.17
Marlowe	4.41	Keats	7.25
Shakespeare	5.34	Tennyson	6.08
Milton	7.42	Browning	6.17
Dryden	7.99	Swunburne	10.73
Thomson	9.19	Bridges	5.82
Young	9.31		
Cowper	6.64	Average	7.12
Wordsworth	8.03	Milton	7.42
Coleridge	7.10		

The comparatively even percentages would indicate that a certain amount of the alliteration is inevitable; but that not all of it is incidental is shown by the facts just cited with regard to the alliterating letters.

We are now in a position to say that the comparison of rhyme, assonance, and alliteration as they appear in Paradise Lost and in other representative specimens of blank verse has established the fact that Milton's poem is decidedly stronger in the elements of tone-color. We have seen that he has made an average use of identical rhyme and alliteration, and more than an average use of rhyme, assonance, and imperfect and consonantal rhyme. If, then, we consider all the words directly joined by these various means, we expect the number of such closely connected words to be proportionately greater in Paradise Lost; nor are we disappointed. The following table gives the percentages, in the verse of each poet, of words thus joined; that is to say, the number of lines in every hundred which are brought into definite parallelism with one another through the medium of tone-color.

Surrey	49.6	Shelley	45.8
Marlowe	48.6	Keats	47.0
Shakespeare	50.6	Tennyson	45.0
Milton	64.8	Browning	37.3
Dryden	46.7	Swinburne	51.9
Thompson	47.1	Bridges	51.2
Young	52.7		
Cowper	46.2	Average	51.2
Wordsworth	45.8	Milton	48.7
Coleridge	49.3		64.8

The percentages may be rearranged in the order of their magnitude. They offer a wide range between the highest and the lowest.

37.3 to 48.7		48.7 to 65	
Browning	37.3	(Average,	48.7)
Tennyson	45.0	Coleridge	49.3
Wordsworth	45.8	Surrey	49.6
Shelley	45.8	Shakespeare	50.6
Cowper	46.2	Bridges	51.2
Dryden	46.7	Swinburne	51.9
Keats	47.0	Young	52.7
Thomson	47.1	Milton	64.8
Marlow	48.6		

One is perhaps most surprised to see Surrey in the goodly company of Shakespeare and Milton. I have already remarked upon the unusually narrow limitations of his rhymes; and the same holds true in general for all the manifestations of tone-color in his verse. His rhymes are close, and are not often combined with assonance or imperfect rhyme; his alliterating lists and lists of consonantal rhymes include few rhymes or assonances. Surrey's case illustrates the value of another table which may be studied together with the last one,- a table showing the comparative percentages of words which are used in more than one connection.

4 to 7.7		7.7 to 15.2	
Browning	4.5	(Average,	7.7)
Shelley	5.2	Dryden	7.7
Surrey	5.3	Cowper	7.8
Marlowe	5.3	Shakespeare	8.7
Wordsworth	5.6	Young	9.2
Swinburne	6.6	Bridges	11.8
Tennyson	6.8	Milton	15.2
Keats	7.0		
Coleridge	7.1		
Thomson	7.4		

Here Surrey appears at the end of the list. Swinburne has also moved down. Dryden and Cowper stand high; but an examination of the preceding list shows that their percentage

of all words connected by tone-color is below the average. Shakespeare in both cases stands well above the average, despite the fact that his verse, being dramatic, is broken into shorter paragraphs, and does not ordinarily fall into the swing of the long, continuous epic verse. The high position of Young in both lists indicates that with regard to this stulistic point, at least, he was a more successful imitator of Milton than was Thomson, whose verse in each case is slightly below the average. The happiest follower of Milton, however, is Bridges. Their relative positions are particularly significant when we recall that he has made an intensive study of the versification of Paradise Lost.

In the normal blank verse poem, as we have seen, half of the lines are unified by means of tone-color: in Paradise Lost, two-thirds of the lines are so connected. The former shows less than eight words in every hundred which are doubly joined to their context; the latter shows twice that number. The former tends toward close rhymes and short series; the latter has more comprehensive effects, and consonant sound. ^{longer series, greater concentration of vowel} Since the devices of tone-color are the forces which produce verse-parallelism, we have surely been justified in examining the manner of their employment by their greatest master.

CONCLUSION

From the material that has been presented, two general deductions are to be drawn: that end rhyme, assonance, and alliteration are present to a greater extent in Paradise Lost than in any other blank verse poem, and that their operation is more comprehensive and more complex. A number of reasons may be assigned for this more intricate arrangement by which the verses are bound together. In the first place, there was an unusual need for coordination, because of the length and unbroken flow of the epic. Marlowe, Shakespeare, Dryden, Shelley, Swinburne, and Bridges wrote dramatic blank verse, in which single lines appear with sufficient regularity to establish the feeling for the line unit. Even in narrative verse, no other poet has written such long and involved verse paragraphs as Milton; and no other blank verse poem, either narrative or dramatic, has so large a percentage of run-on lines as has Paradise Lost:

Run-on Lines .

Surrey	18.3	Shelley	46.2
Marlowe	23.3	Keats	27.3
Shakespeare	32.2	Tennyson	29.8
Milton	57.4	Browning	23.7
Dryden	6.6	Swinburne	54.1
Thomson	26.7	Bridges	51.9
Young	20.0		
Cowper	32.8	Average	33.5
Wordsworth	48.5	Milton	57.4
Coleridge	36.9		

Moreover, complexity of structure was more practicable in Paradise Lost, because of certain characteristics of the verse, such as its "unfailing level of style";- the presence, in at least average proportions, of all the coordinating factors, instead of the over-appearance of some and under-appearance of others, as in a number of the poems; the large amount of consonantal rhyme in a few sounds, and its distribution in series rather than disjointed couplets; the prevalence of imperfect rhyme and assonance, together with the accentuation of a few vowels, to the comparative submersion of the rest. In this matter, to be sure, the distinction between cause and effect is difficult; but clearly Milton has sought and achieved the larger effect. An example at hand is that of rhyme. Only

rhymes with less than four lines between the members were included in the list, because in blank verse, where the absence of any fixed rhyme-scheme prevents the reader from anticipating a rhyme, the limits of its recognition must be narrower than in rhymed poetry, and can be set only arbitrarily. If they should be extended, however, to include all members of rhymes less than ten lines apart, probably a larger percentage of rhymes would be added to Milton's list than to any other. I have made the test for a few poets:

Percentages of Rhymes

	Milton	Shakespeare	Cowper	Shelley	Keats	Wordsworth	Tennyson
Less than 10 ll. apart	8.76	6.12	2.55	6.89	5.36	2.79	2.00
Less than 4 ll. apart	3.92	4.51	1.10	2.76	2.24	.31	.67
Differences	4.84	1.61	1.45	4.13	1.12	2.48	1.33

Milton, more than any other poet, has developed the art of writing sustained and intricate, yet smooth and melodious, verse-periods, while keeping the individuality of the single lines as well, by the elaboration of an equally sustained and intricate system of commingled rhymes, assonances, and alliterations.

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1. I read for this purpose Book Seven of Paradise Lost, and 2900 lines from the other poets. All the percentages here given appear larger than in the regular table of rhymes because the question of repeated words does not here arise.

APPENDIX

I have appended a few passages from Paradise Lost illustrating the marvelous co-ordination of the verses by means of tone-color. The members of regular, imperfect, and identical rhymes are in each case given corresponding numbers, and the alliterating, assonating, and finally - consonating letters are underscored. The words which are connected to the context in none of these ways are enclosed in parentheses.

Behold a wonder ! they but now who seem
In bigness to surpass Earths giant Sons
Now less then smallest Dwarfs, in narrow room (1)
Throng numberless, like that Pigmeean Race
Beyond the Indian Mount, or Faerie Elves (2)
Whose Midnight Revels, by a Forrest side
Or Fountain some belated Peasant sees,
Or dreams he sees, while over head the Moon (1)
Sits arbitress, and nearer to the (Earth)
Wheels her pale course, they on thir mirth and dance
Intent, with jocond Music charms his (ear);
At once with joy and fear his heart rebounds.
Thus incorporeal Spirits to smallest forms
Reduc'd thir shapes immense, and were at (large),
Though without number still amidst the (Hall)
Of that infernal Court. But far within (3)
And in thir own dimensions like themselves (2)
The great Seraphic Lords and Cherubin (3)
In close recess and secret conclave sat
A thousand Deny-Gods on golden seats,
Frequent and full. After that short silence then (4)
And summons read, the great consult began (4)

Thrones and imperial Powers, off-spring of heav'n, (1)
 Ethereal Vertues; ^{or} these Titles (now)
 Must we renounce, and changing stile be call'd
 Princes of Hell? For so the popular vote
 Inclines, here to continue, and build up here
 A growing Empire: doubtless, while we dream,
 And know not that the King of Heav'n hath doom'd
 This place our dungeon, not our safe retreat
 Beyond his Potent arm, to live exempt
 From Heavn's high jurisdiction, in new League
 Banded against his Throne, but to remaine (2)
 In strictest bondage, though thus far remov'd,
 Under th' inevitable curb, reserv'd
 His captive multitude: For he, be(sure),
 In highth or depth, still first and last will Reign (2)
 Sole King, and of his Kingdom loose no part
 By our revolt, but over Hell extend
 His Empire, and with Iron Scepter (rule)
 Us here, as with his Golden those in Heav'n. (1)

To whom the great Creatour thus reply'd. (1)
O Son, in whom my soul hath chief delight, (1)
Son of my bosom, Son who art (alone)
My word, my wisdom, and effectual might (1)
All hast thou spoken as my thoughts are, all (2)
As my Eternal purpose hath decreed: (3)
Man shall not quite be lost, but sav'd who will (4)
Yet not of will in him, but grace in me (3)
Freely vonsaft; once more I will renew (5)
His lapsed powers, though forfeit and enthrall'd (2)
By Sin to foul exorbitant (desires);
Upheld by me, yet once more he shall (stand)
On even ground against his mortal foe, (6)
By me upheld, that he may know how frail
His fall'n condition is, and to me ow (6)
All his deliv'rance, and to none but me.(3)
Some I have chosen of peculiar grace (7)
Elect above the rest; so is my will; (4)
The rest shall hear me call, and oft be warn'd
Thir sinful state, and to appease betimes
Th' incensed Deitie while offered grace (7)
Invites; for I will cleer thir senses dark
What may suffice, and bring obedience due. (5)
To prayer, repentance, and obedience due (5)
Though but endeavor'd with sincere intent,
Mine eare shall not be slow, mine eye not Shut

With thee conversing I forget all time
 All seasons and all change, all please alike.
 Sweet is the breath of morn, her rising sweet (1)
 With Charms of earliest Birds; pleasant the Sun (2)
 When first on this delightful Land he spreads
 His orient Beams, on herb, tree, fruit, and flour, (3)
 Glistring with dew; fragrant the fertil earth
 After soft showers; and sweet the coming on
 Of grateful Evening milde, then silent Night (4)
 With this her solemn Bird and this fair Moon, (5)
 And these the gemms of Heav'n her starrie train:
 But neither breath of Morn when she (ascends)
 With charm of earliest Birds, nor rising Sun (2)
 On this delightful land, nor herb, fruit floure, (3)
 Glistring with dew, nor fragrance after showers, (3)
 Nor grateful Evening mild, nor silent night (4)
 With this her solemn Bird, nor walk by Moon, (5)
 Or glittring Starr-light without thee is sweet. (1)
 But wherefore all night long shine these, for whom (5)
 This glorious sight, when sleep hath shut all (eyes)?
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Awake (1)

My fairest, my espous'd, my latest found,
 Heav'ns last best gift, my ever new delight, (2)
 Awake, the morning shines, and the fresh field
 Calls us, we lose the prime, to mark how (spring)
 Out tended Plants, how blows the Citron (grove),
 What drops the Myrrhe, and what the balmie Reed, (3)
 How Nature paints her colours, how the Bee (4)
 Sits on the Bloom extracting liquid sweet, (3)
 Such whispering wak'd her, but with startl'd eye (5)
 On Adam, whom imbracing, thus she spake. (1)
 O Sole in whom my thoughts find all (repose),
 My Glorie, my Perfection, glad I see (4)
 Thy face; and Morn return'd, for I this Night, (2)
 Such night till this I never pass'd, have dream'd,
 If dream'd, not as I oft am wont, of thee, (4)
 Works of day passt, or morrows next designe (6),
 But of offence and trouble, why my mind (6)
 Knew never till this irksom night; methought
 Close at mine eare one call'd me forth to walk
 With gentle voice, I thought it thine; it said,
 Why sleeps't thou Eve? now is the pleasant time, (6)
 The cool, the silent, save where silence (yields)
 To the night-warbling Bird, that now awake (1)
 Tunes sweetest his love-labor'd song; now reignes (7)
 Full orb'd the Moon, and with more pleasing light (2)
 Shadowie sets off the face of things: in vain, (7)

Before him Power Divine his way prepar'd; (1)
 At his command the uprooted Hills retir'd
 Each to his place, they heard his voice and went u (2)
 Obsequious, Heav'n his wonted face renewd
 And with fresh Flourets Hill and Valley smil'd.
 This saw his hapless Foes, but stood obdur'd,
 And to rebellious fight rallied thir (Powers)
 Insensate, hope conceiving from despair. (1)
 In heav'nly Spirits could such perverseness dwell?(3)
 But to convince the proud what signs availe (3)
 Or Wonders move th' obdurate to relent? (2)
 They hard'nd more by what might most (reclame),
 Grieving to see his Glorie, at the sight u (4)
 Took envie, and aspiring to his highth, (4)
 Stood reimbattell'd fierce, by force or fraud
 Weening to prosper, and at length prevaile u (3)
 Against God and Messiah, or to fall
 In Universal ruin last, and (now)
 To find Battel drew, disdainig flight. (4)

Open, ye everlasting gates, they sang, (1)
 Open, ye Heavn's, your living dores; let in (2)
 The great Creator, from his work returnd
 Magnificent, his Six days work, a World;
 Open, and henceforth oft: for God will deigne (2)
 To visit oft the dwellings of just men (2)
 Delighted, and with frequent intercourse (3)
 Thither will send his winged Messengers (3)
 On errands of supernal Grace. So sung (1)
 The glorious Train ascending: He through Heav'n,
 That open'd wide her blazing Portals, led
 To Gods Eternal House direct the way, (4)
 A broad and ample roade, whose dust is (Gold)
 And pavement Starrs, as Starrs to thee (appeer),
 Seen in the Galaxie, that Milkie way (4)
 Which nightly as a circling Zone thou seest
 Pouderd with Starrs. And now on Earth the Seaventh
 Eev'ning arose in Eden, for the Sun (5)
 Was set, and twilight from the East came on, (5)
 Forerunning Night; when at the holy mount (6)
 Of Heav'ns high-seated top, th' Imperial Throne (5)
 Of Godhead, fixt for ever firm and (sure),
 The filial Power arriv'd, and sat him down (6)
 With his Great Father.

Abstract as in a transe methought I saw,
 Through sleeping, where I lay, and saw the Shape
 Still Glorious, before whom awake I stood;
 Who stooping op'nd the left side, and took
 From thence a Rib, with cordial Spirits warme,
 And Life-blood streaming fresh: wide was the wound,
 But suddenly with flesh fill'd up and heal'd:
 The Rib he formd and fashond with his hands;

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For what admir'st thou, what transports thee so, (1)
 An outside? Fair no doubt, and worthy well (2)
 Thy cherishing, thy honouring, and thy love, (3)
 Not thy subjection: weigh with her thy self; (2)
 Then value: oft times nothing profits more (4)
 Than self-esteem, grounded on just and right
 Well manag'd; of that skill the more thou knowst (1).
 The more she will acknowledge thee her Head,
 And to realities yield all her shows; (1)
 Made so adorn for thy delight the more, (4)
 So awful, that with honour thou maist love (3)
 Thy mate, who sees when thou are seen least(wise).

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Pleasing was his (shape)

And lovely, never since of Serpent kind
Lovelier, not those that in Illyria chang'd
Hermione and Cadmus, or the God (1)
In Epidaurus; nor to which transform'd (2)
Ammonian Jove, or Capitoline was seen,
Hee with Illympias, this with her who bore (2)
Scipio the highth of Rome. With tract oblique
At first, as one who sought access, but feard
To interrupt, side-long he works his way.
As when a Ship by skilful Stearsman wrought
Nigh Rivers mouth or Foreland, where the Wind
Veres oft, as oft so steers, and shifts her Saile;
So varied hee, and of his tortuous Train
Curld many a wanton wreath in sight of (Eve)
To lure her Eye; shee busied heard the sound
Of rustling Leaves, but minded not, as us'd
To such disport before her through the Field,
From every Beast, more duteous at her (call)
Than at Circean call the Herd disguisd,
Hee boulder now, uncall'd before her stood;
But as in gaze admiring; oft he bow'd (1)
His turret Crest, and sleek enameld (neck)
Fawning, and lick't the ground whereon she trod: (1)

Beare thine own first, ill able to sustaine (1)
His full wrauth whose thou feelst as yet lest past,
And my displeasure bearst so ill. If Prayers
Could alter high Decrees, I to that place,
Would speed before thee, and be louder heard,
That on my head might all be visited,
Thy frailtie and infirmer sex (forgiv'n),
To me Committed and by me expos'd.
But rise, let us no more contend, nor blame (1)
Each other, blam'd enough elsewhere, but strive
In offices of Love, how we may light'n
Each others burden in our share of woe: (2)
Since this days Death denounc't, if ought I see,
Will prove no sudden, but a slow-pac't evill,
A long days dying to augment our paine, (1)
And to our Seed (O hapless Seed !) deriv'd.
To whom thus Eve, recovering heast, repli'd.
Adam, by sad experiment I know (2)
How little weight my words with thee can finde,
Found so erroneous; thence by just event
Found so unfortunate; nevertheless,
Restor'd by thee, vile as I am, to place,
Of new acceptance, hopeful to regaine (1)
Thy Love;

And Sofala thought Ophir, to the (Realme)
 Of Cogs, and Angola fardest South;
 Or thence from Niger Flood to Atlas Mount
 The Kingdoms of Almansor, Fez and Sus,
 Marocco and Algiers, and Tremisen;
 On Europe thence, and where Rome was to sway
 The World: in Spirit perhaps he also saw
 Rich Mexico the seat of Motezume,
 And Cusco in Peru, the richer seat
 Of Atabalipa, and yet unspoil'd
 Guiana, whose great Citie Geryon's Sons
 Call El Dorado; but to nobler sights (1)
 Michael from Adams eyes the Filme remov'd (2)
 Which that false Fruit that promis'd clearer sight (1)
 Had bred; there purged with Euphrasie and Rue (2)
 The visual nerve, for he had much to see;
 And from the Wall of Life three drops instill'd.
 So deep the power of these Ingredients pierc'd,
 Eevn to the inmost seat of mental sight,
 That Adam now enforct to close his eyes,
 Sunk down and all his Spirits became intranst:
 But him the gentle Angel by the hand,
 Soon raisd, and his attention thus recall'd.

O that men

(Canst thou believe?) should be so stupid grown, (1)
While yet the Patriark liv'd, who scap'd the Flood,
As to forsake the living God, and fall
To worship thir own work in wood and Stone (1)
For Gods ! yet him God the most High voutsafes (2)
To call by Vision from his Fathers house,
His Kindred and false Gods, into a Land (3)
Which he will shew him, and from him will raise (2)
A mightie Nation, and upon him shoure
His benediction so, that in his Seed
All Nations should be blest; hee straight obeys (2)
Not knowing to what Land, yet firm believes: (4)
I see him, but thou canst not, with what (Faith)
He leaves his Gods, his Friends, and native (Soile)
Ur of Chaldea, passing now the (Ford)
To Haran, after him a cumbrous Train (5)
Of Herds and Flocks, and numerous seritude;
Not wand'ring poor, but trusting to his wealth
With God, who call'd him in a land unknown. (1)
Canaan he now attains, I see his (Tents)
Pitcht about Sechem, and the neighboring Plaine (5)
Of Moreh; there by promise he receaves (4)
Gift to his progenie of all that Land; (3)

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