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**LA THÈSE A ÉTÉ
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"FALL": WORD, KEY, AND TECHNIQUE
IN PARADISE LOST

by Judith L. Kaminsky

Thesis presented to the School of Graduate Studies
in partial fulfillment of the requirements for the
degree of Ph.D. in English Literature

UNIVERSITY OF OTTAWA
OTTAWA, CANADA, 1978

Abstract

This study examines a number of types of linguistic patterning in Paradise Lost in an attempt to discover whether the repetitive arrangement of words and sounds in the poem makes thematic and/or theological statements on a level of perception not normally used to analyze theme, image, and structure in a work of this size. First, the concept of "key words", familiar from Shakespearean studies, is tested for viability in Paradise Lost through an intense scrutiny of the changes and accrual of context and resonance of one potential "key word"--"fall". Other types of verbal patterning for this particular "key word" are explored next. Line position, book position, approximations of, and rhymes with the "key word" prove to add overtones and qualifications to the areas of resonance and meaning already focused on the "key word". Alliteration and phonetic clusters about the "key word" supply still more nuances that bear upon the word's meaning in various books.

With so many ways of applying stress or suggesting non-stated premises about a theological concept central to the poem, Milton can utilize pattern phenomena such as these to state without sermonizing, to imply without discussing doctrine. Complex and multidimensional concepts can be cued to single "key words" that can then be used to evoke complicated reader response.

Judith Kaminsky was born in 1946 in Memphis, Tennessee. She received her Bachelor of Arts degree from Swarthmore College and her Master of Arts degree from San Francisco State College. She was admitted into the Doctorate program of the University of Ottawa as a teaching fellow in 1972 and completed the requirements for the Doctor of Philosophy degree in 1978.

To My Mother

Ring-a-ring o' roses,
A pocket full of posies,
A-tishoo! A-tishoo!
We all fall down.

I wish to extend my gratitude and appreciation to Dr. Jerome Kramer for his advice, patience, and willingness to venture into unorthodox areas of research. I would also like to thank Pat Kramer for aid with statistics and linguistics; Roland Serrat, for innovative computer programming; John Kingsbury, for listening and proofreading; and William Ingram of the University of Michigan, whose gift of a computer tape of Paradise Lost reflects the true spirit of academic cooperation.

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Preface

The occurrence, repetition, and accumulation of meanings about a single word have long been familiar discussion topics in Shakespearean scholarship. "Fool" and "nothing" and "nature/natural", for instance, mark out key motifs in King Lear. Little work of this kind has been done with Milton's Paradise Lost, except in small and incomplete segments, as parts of larger works directed toward other critical ends. Since a linguistic/thematic approach is currently an orthodox way of analyzing a text, it may be assumed that the length of Paradise Lost has acted as the major deterrent to application of this critical technique. It remains to be seen whether the tracing of a single key word throughout Paradise Lost might lead to a fuller understanding of Paradise Lost, its design, and authorial strategy.

It is also a generally accepted truth that Paradise Lost has many key words and utilizes the techniques of repetition and alliteration for a variety of purposes, but no thorough or definitive study connecting these three devices has appeared. Yet, a large group of words connected linguistically, thematically, doctrinally and verbally surround "fall", a potential focus for a key word oriented analysis of Paradise Lost. Words such as "fault", "frail", "foul", "feel", and "fulfill" criss-cross Paradise Lost, linked to one another by position within

the line, rhetorical equivalence, and theological connection. It would appear, then, that investigation of "fall" and this group of reiterated "f-l" sounds could demonstrate the presence of a major structural-rhetorical device in this poem.

This study, therefore, proposes to investigate these linguistic phenomena to determine whether Milton was creating an especially forceful and complex emotive response to and conception of the Fall by using this cluster of words to build up the reader's idea of what the Fall should mean. In other words, was Milton attempting to produce a "mythic" apprehension of a not easily understood Christian mystery--avoiding flat, doctrinal statement--on a level of perception less overt than theme and image through verbal patterning.

"Fall" will prove to be a key word, much like the Shakespearean keys, words that acquire both new meanings and associations as the poem progresses. "Fall", too, is a word that expands and resonates through its cognates, as well as through its verse and book positioning and association with other aurally similar words. "Fall" seeps ever more subtly through the poem as the center of an ever-widening sound complex that contributes to the word's meaning and to the emotional pressure on the reader. This sound complex underlines, and to some extent, may even create, the theological bias of the poem.

Ultimately, the result of this study of one key word will suggest that the entirety of Paradise Lost is a webbed tissue of alliterative and repetitive patterning surrounding a number of key words and that Milton employed a unique and often

extremely subtle linguistic manipulation to impress certain ideas upon his readers--a technique that would probably be labeled subliminal today.

Introduction: The Background and the Problem

Christopher Ricks has documented at some length the controversy surrounding Milton's "grand style".¹ He traces the debate over the possibility of sense having been sacrificed to sound and the various positions taken by such critics as T. S. Eliot, F. R. Leavis, C. S. Lewis and William Empson during the period 1958 to 1963.² Ricks himself takes a minority position, arguing for Milton's subtlety, wit, and precision as an intrinsic part of the verse. Thus, he finds himself allied with J. B. Broadbent, Cleanth Brooks, and William Empson by insisting that Milton did not substitute melody for meaning.³

A corollary issue is also crucial to this famous debate: do explicatory techniques of analysis have any place or value in Milton studies? Rather than arguing over much-criticized individual passages as Ricks does, the question should be enlarged to concentration on the analytical technique itself. Will extensive and exclusive attention to the text or particularly close scrutiny of Milton's language alone yield informative results? If the question is stated this way, many additional Miltonists swell the ranks of those taking sides by virtue of their commitment to a particular mode of criticism. In general the critical trends in more recent studies

seem to have been in the direction of more emphasis on and more serious treatment of the language and less concern with the "grand music" and whether it muddles the meaning of the language Milton used.

Scholars have increasingly insisted on the conscious precision of Miltonic language and on the value to be derived from a study of it. C. L. Wrenn notes "simply that Milton found no matter of language too minute for his attention if it could contribute to the best making of his sublime poem."⁴ In Mario Di Cesare's "Advent'rous Song: The Texture of Milton's Epic," the major argument concerns Virgilian echoes, but the author sees work of this type as a movement away from the issues of the Leavis-Eliot controversy:

For too long, much Miltonic criticism has been distracted by F. R. Leavis' tendentious judgments on his style or T. S. Eliot's irrelevant recantation. We have generally not brought to Milton's epic the kind of dignity and serious attention that modern criticism has long accorded fiction, drama, or lyric. . . . But the Vergilian influence, or the Miltonic style itself, cannot be separated from anything else in Paradise Lost. In effect, every great poem creates its own language. More, the language of a great poem is always and inevitably a collaboration among the poet, the tradition, and the work itself. In this essay, I will discuss certain motifs of the poem by close examination of some of the words Milton uses, some Latinate elements in his diction and syntax, some images and metaphors, allusions, and patterns.⁵

Another recent critic addressing the issue, Michael Lieb, directly counters T. S. Eliot's and F. T. Prince's premises regarding the non-productive results to be gained by applying linguistic and analytic techniques to Milton's poetry:⁶ "The point is that Milton's poetry does respond to this kind of analysis and that Milton as a poet was aware of what he wrote.

A genuine assessment of Paradise Lost must take account of its poetry, that is, its subtleties and complexities of meaning, its variety and flexibility of execution."⁷

Ricks, in his review of the debate over Milton's language, also seems to have ignored the Miltonists who give tacit votes for language analysis by absorbing fragments of close reading or explication into larger and more traditional types of thematic or theological argument. Perhaps this is because those who do carefully scrutinize Milton's poetry are usually interested in things other than the language of an entire poem as technique and meaning; the fascination lies either in the nature of the verse (prosody, rhetoric, grammar) or in glossing a limited number of passages for later reference in a more abstract discussion. Ants Oras' exhaustive consideration of Milton's strong pauses, polysyllables, feminine endings, syllabized -ed endings, and pyrrhic verse endings, for example, is ultimately directed toward verification of the poems' compositional chronology.⁸

Of the rhetoricians interested in Miltonic language, most are concerned with counting and classifying: R. Bordelon schematizes and illustrates Milton's use of the traditional figures of speech,⁹ and Evert Clark statistically evaluates the native, Teutonic, and classical proportions of Milton's poetic vocabulary, noting their variation according to "subjects, situations, and characters and the varying artistic purposes of the author, which may be primarily lyrical, dramatic, or purely narrative."¹⁰ Josephine Miles carefully

scrutinizes Milton for inclusion in her work on "Major Adjectives in English Poetry,"¹¹ and J. A. Symonds, even earlier,¹² analyzed which sounds Milton preferred in his grand music. J. S. Diekhoff,¹³ J. M. Purcell,¹⁴ and Ants Oras¹⁵ all carefully document Milton's unorthodox use of rhyme in Paradise Lost, while R. D. Emma discusses Milton's grammatical practices¹⁶ thoroughly and statistically.

Another group of language analysts is more interested in the classical or non-classical nature of Milton's syntax and grammar. Helen Darbishire, for example, argues for the Miltonic mix of polysyllabic Latin negatives in order "to defy the finite, contradict earthly limitation" while simultaneously remarking on "his highly organized syntax . . . and precision in the use of words."¹⁷ W. B. Hunter deals with Milton's neologisms and his prosody.¹⁸ J. B. Broadbent focuses on Milton's use of iterative figures, "the prevailing figures of oxymoron, tradio, ploce, prosonomasia"¹⁹

More recently the traditional rhetoricians have been joined by scholars interested in the differing rhetorical styles of various characters and passages in Paradise Lost. Stanley Fish, among others, emphasizes the differing patterns of individual speakers and also argues that Milton carefully²⁰ distinguished the diction of fallen and innocent states. Many others have debated the opposition between Satan's false rhetoric and that of God and the angelic speakers.²¹

Still other critics attend to particular language in an attempt to justify and/or place a higher valuation on Books

XI and XII in terms of the beauty and fitness of the language used. Sister Mary Durkin reports that "scant attention has been paid to Milton's use of rhetorical figures to heighten the serious instructional import of many lines."²² And William H. Marshall rationalizes the change in rhetorica and style in these last books by explaining a change in reader response to the idea of felix culpa after Book X.²³

The most prevalent critical approach to close reading, however, involves the analysis of selected passages to support more general arguments revolving around historical premises, major images, themes, or motifs.²⁴ Hilda M. Hulme, for example, discusses the language of Paradise Lost in terms of its Elizabethan and seventeenth-century background,²⁵ as does B. Rajan's Paradise Lost and the Seventeenth Century Reader.²⁶ While Harold Fisch interprets Paradise Lost via Hebraic style and motifs,²⁷ C. A. Patrides analyzes the same material in light of Christian tradition.²⁸

Scholars interested in theme and motif have generally concentrated on the rising/falling, light/dark antitheses of Paradise Lost: T. Green fits this characteristic of Milton's poem into the tradition of the epic;²⁹ D. C. Allen relates these oppositions to religious tradition via typological and allegorical arguments;³⁰ and M. Lieb chooses significant words and passages on the same topics as support for his view of the dialectic structure of Paradise Lost.³¹ Yet another variation on this subject comes from N. R. Jones, who treats position--rising and falling--and sees physical postures as

moral, physical, and cosmological analogues of the poem's major themes. ³² Obviously these kinds of argument can deal with a minute segment of a poem or can attempt to include the entire canon of a poet. However, all the types of criticism mentioned above involve the additional and external materials of history, tradition, or religion plus the results produced from the analysis of some portion of the poetry.

In similar fashion, the allegorist and symbolist readers of Milton often make use of close textual study and explicatory technique to support typological and theological conclusions. One such critic, A. D. Ferry, looks carefully at Milton's language but comes to the poetry with the seventeenth-century reader's expectation that she will find "key words bearing double meanings in Christian theology." ³³ Kathleen Swaim follows much the same procedure in her study of "flower", "fruit", and "seed" in Paradise Lost: for her "the epic's action and poetry hinge on changes in the meaning of 'fruit', and the future promise of the final books lies in 'seed'." ³⁴ The number of critics using sections of text to support religio-thematic points could provide a multiplicity of citations, but a representative few should establish the point.

All the explicatory methods and biases cited above make certain basic assumptions which I find either to be false, incomplete, or imperfectly developed. First, I obviously agree that a close examination of the text, the words and their arrangement, can be of considerable value. Still, I do take exception to much of the methodology in studies that entail

close reading: too many explicators use only very small and carefully limited sections of text, selecting only those textual fragments that support some larger and more important theory that the explicator is seeking to establish. Thus the analytic process often works deductively---from the theory to the portions of the text that will buttress the hypothesis. The most obvious offenders in this respect are the theologically and historically oriented critics who work exclusively from religion or seventeenth century culture to Milton, from doctrine to text, rather than vice versa. ³⁵ I do not mean to say that these attempts are not legitimate, so long as the explication supports what is actually there and the passages of illustration are neither "stacked" nor wrenched from context nor wrongly interpreted to accommodate a theory. I should also like to make it clear that I do not in any way want to suggest that many of the critics I have cited above are necessarily unaware of the materials they have passed over or are obligated to pursue them. However, with regard to Paradise Lost, a narrow focus utilized to prove a particular or limited point may falsify the more complex statement made by the poem in its entirety.

As to more specific objections to the methods of textual analysis described above, I find that critical examinations of Miltonic texts have assumed a number of important points concerning Milton's language and style without sufficient consideration or definition of the terms, principles, or structures involved. More precisely, a large number of the

expositors cited above accept the idea that there are "key images" and "key words" in Paradise Lost.³⁶ Such an approach is familiar in Shakespeare studies,³⁷ where responsible and thorough documentation and serious study corroborate these concepts. Key images and typological figures in Milton's major poems have been discussed, but no single "key word" has been studied completely and systematically from the beginning to the end in the larger poems. William Empson approached the issue in a provocative but unstructured consideration of Milton's use of "all";³⁸ however, he has not shown why the word is "key" nor why, when, or how it is used. His primary concern lies in an emotive theory of language for all of literature, and his four page chapter on Milton closes with an unfounded biographical assumption tenuously linked to the poet's use of "all". In her study of Paradise Lost as myth, Isabel MacCaffrey mentions "key words" only in passing: "a final medium for 'retrospection' and 'anticipation' is provided by Milton's use of repeated phrases and systems of 'key words' or images. Such repetitions are one of the most pervasive unifying forces of the poem, although they do not yield their full effect at a first reading."³⁹ Howard Felperin remarks that "in the course of Paradise Lost, Eden changes from a paradise into a proving-ground, as certain key words like 'taste' and 'tempt' realize their undertones of 'test'" before rapidly moving on to more philosophic ground.⁴⁰ While arguing for the classical influences on the style of Samson Agonistes, Leonard Moss hastily mentions that Milton used epanodos for the "expansion of a

statement by repeating and amplifying key words. . . ."

John Reesing, in a study of Milton's poetic art, perhaps takes the issue most seriously, commenting on and to some extent documenting the workings of a few key words. "Indeed the entire poem, the long stretch of its total length, is needed to effect a development in idea and emotion that comes about chiefly through a transformation in the meaning of three key words: 'loss', 'death', and 'wrath'." ⁴² However, he supplies no convincing or systematic rationale to explain why these three words are "key words". And Stanley Fish takes the idea of key words so much for granted that he can assert the following: "From the beginning of the poem, the reader is aware that certain moral distinctions are being conveyed to him by an unconventional kind of word play. A number of words are placed so firmly and immediately in specific contexts that it becomes impossible to use them in any other way without calling attention to a deviation from the established meaning. Every reader knows them---woe, man, fruit, disobedience, loss, high, low, dark, light, and most obviously fall." ⁴³ Fish does spend some pages citing the somewhat unorthodox ways in which Milton uses "fall" early in Paradise Lost, but he never supports the assumption of the statement quoted. He has repeated an unestablished commonplace: how or why does everyone "know" that the entire poem expands thematically from the nouns used in the first five lines of the poem? This is but one more instance of terminology loosely used.

Thus the idea of words being "key" is accepted but not

explained, discussed but not analyzed. The critics using the term are suggestive but not systematic. In all fairness, they do often have other critical ends in mind or underestimate the full implications of what they are saying and simply fail to explain what constitutes a "key word" for them. In any case, the key word often serves only as introduction and then quickly becomes lost in the labyrinths of some other kind of discussion, usually thematic or imagistic; therefore most of the remarks on the subject of "key words" remain merely provocative rather than definitive.

What is true concerning discussions of "key words" is equally true of studies of Milton's repetitions. An equally large number of explicators have touched on Milton's use of repetition, but little appreciable time or paper has been dedicated to thorough tracing of what these repeated words are, why they are repeated, or how they may contribute to the meaning of the poetry. Again, studies of Milton's repetitions have been uniformly partial, fragments of other arguments, or merely lists devoted to proving that Milton could and did utilize all the figures of classical rhetoric.

W. B. Watkins decides that "the ritualistically repetitive use of words with more than one reference to express divine unity of vision is the most important characteristic of the narrator's metaphoric style in Paradise Lost." ⁴⁴ A. H. Gilbert comments that "in all his poetry Milton uses repetition for ⁴⁵ both rhetorical and rational reasons" before suggesting that Samson is unfinished or carelessly edited, as the repetitions

are widely separated so as to attract attention without producing rhetorical effect. J. B. Broadbent discusses the iterative figures in classical terms, but does mention that they serve several functions: "they represent the circling thoughts of the speaker. . . they give a lyrical quality to his speech by chiming on key words. . ." ⁴⁶ E. S. LeComte devotes his entire study Yet Once More: Verbal and Psychological Pattern in Milton ⁴⁷ to a consideration of Milton's iterations. His concern here is specifically with repetition of certain words rather than with repeated images expressed in different words. However, he deals only with combinations of two or more words and is interested primarily in Milton's "auto-plagiarisms". He mentions that "Milton's repetitive devices range from a simple parallelism, which has more to do with grammar than rhetoric, . . . to the use of refrain," ⁴⁸ but argues as his major thesis that these repetitions pass from one poem into another and indicate persistent psychological patterns finding expression in the poetry. Reasoning toward other ends, Irene Samuel also has occasion to notice Milton's use of repetition: "But the effects Milton, like Dante, achieves through such repetition are too many and various to be elaborated, and owe a great deal to the rhetorical tradition both poets inherited from antiquity. More striking is their variant of epic repetition to link widely separated parts of the poem." ⁴⁹

Thus it is clear that Milton's repetitions have interested scholars primarily as a subject for enumeration, as evidence in treatments of literary heritage, or as examples of technical

or rhetorical virtuosity. Rarely, and then only fleetingly, is repetition of the individual word considered of literary, structural, or thematic value in and of itself.

Finally, everyone who has ever read Milton is aware that the grandeur of his music is partially attributable to alliteration. Scholarship noting this fact usually centers on brief passages that are particularly lyrical or uniquely onomatopoeic. A representative remark from G. W. Knight concedes that "the metallic sounds of Milton's verse . . . match his images." He also claims, however, that Milton's "rhythmic and verbal modulation work to remedy a weakness in organization." ⁵⁰ J. S. Diekhoff, taking a position harking back to the music versus meaning argument, seems to imply that attention to the alliterative effects is unnecessary: "That Milton was concerned, then, with alliterative effects and was careful of them is clear. That he used them in any peculiar way---except for his exceptional skill---is I think not demonstrable, . . . " ⁵¹

If alliteration is not passed over as merely another iterative figure and is not ignored as being too familiar for comment, it too may be subordinated to serve the interests of another kind of argument---usually thematic or rhetorical. In the course of his discussion of the rhetoric and language of God the Father in Paradise Lost, J. B. Broadbent, for example, curiously avoids the issue:

. . . ,the Father does not speak with a human tongue; he juggles with a limited number of arbitrary words, meanings and syntactical shapes . . . An extraordinary pattern of alliteration, prosonomasia, and traductio on the words free-freely-all-fall-fault-failed-fell runs through the Father's whole speech and into his next: lines 95, 96, 99,

101, 102, 118, 122, 128, 129, actually end with parts of this series, forming a subdued rhyme scheme. Within the sentences argument depends on traductio of the "foreknowledge-foreknew-unfore-known" type. The words accelerate into a continuous single sound. The effect is appropriate in a way for it represents the Father's speech as Logos, Alpha, and Omega, 'I AM. Milton has got the better of language---"only by the form, the pattern, Can words or music reach the stillness"---but by desecrating its nature. Ultimately his triumph is vain for he leads us into a corridor of verbal mirrors in which unbodied concepts are defined by their antitheses so all we can do is mark time with our lips. It had been done so much better in the Bible and by the Metaphysicals, and has been since, . . . 52

Broadbent has sacrificed the alliteration to rhetoric; David Daiches makes it subordinate to the Biblical orientation of the seventeenth-century reader:

The ear is immediately struck by the alliteration 'First . . . Fruit . . . Forbidden.' The alliteration forces these words together; we think of 'first fruit', then --- 'forbidden'. The twenty-third chapter of Leviticus gives the divine command to the children of Israel concerning the festival of the firstfruits. . . . An audience deeply familiar with the Old Testament could scarcely help hearing an echo of this passage behind the opening two lines of Paradise Lost. The echo is achieved by alliteration. 53

Others, like William Madsen, cite alliterative lines or passages in articles whose primary concern lies elsewhere: "the descent fair-fell-foul, linguistically enacted in the regression from front to back vowels is embodied in a visual symbol in the person of Sin."⁵⁴ In her study of the images of flower, fruit, and seed in Paradise Lost, Kathleen Swaim notices that after the fall, fruit is described as fair, false, fallacious, foretasted fatal, defended, and forbidden, but does not deal with the sound pattern at all. This does not imply that she is under any obligation to do so, but in the second paragraph preceding she has

remarked upon the alliterative beauty of "Defac't, deflow'r'd,
and now to Death devote."⁵⁵

Joseph Summers points out that the assonance of Eve's repentance speech (X.914-36) echoes Christ's offer of salvation (III.236-41); he generalizes that the double "e" sound appears in speeches of sincere love and humility and the contrasting "I" appears in the travesties and parodies of these passages---Satan's offer to suffer for the fallen angels and Eve's parody in IX.877-80. But although he does conclude that "Milton's use of the 'Voice of the Redeemer' may serve to exemplify the extent to which the success of Paradise Lost is dependent on large and complex structural effects rather than local metaphor" and has suggested that sound patterns were used intentionally and structurally, he devotes little space to a study of these effects.⁵⁶ It appears, therefore, that Milton's alliterative patterns have received as little serious consideration as his repetitions and use of key words.

In the preceding pages, the focus has been on the lack of completeness, discipline, and systematic study in critical commentary on Milton's key words, repetitions, and alliteration. However, many studies directed toward other critical ends have provided interesting, suggestive, and valuable clues in passing. The next few pages will acknowledge these critical debts before presenting a new hypothesis combining key words and the other repetitive devices and patterns.

J. B. Broadbent, C. L. Wrenn, and Arnold Stein all agree that much may still be learned from serious consideration of

Milton's language.

Book IX's recurring words and patterns need to be studied in more detail; but note how often fruit is associated with false (e.g., 1011, 1070) and hence with fall, fault, etc. 57

. . . one may see what has been widely demonstrated: that in warmly pursuing the trail of a structure of meaning one may nod politely to the rich circumstances of texture but recognize only what is to the purpose of structure. And this leads critics to make rather flimsy remarks about alliterative and rhythmic effects. 58

But the point I wish to make here is simply that Milton found no matter of language too minute for his attention if it could contribute to the best making of his sublime poem . . . Milton's language has not yet received anything like its due share of exact study. 59

All imply that there is a great deal to be gained by an inductive approach to Milton's language. ⁶⁰ John Reesing and J. Gowland support the idea that the critic must consider linguistic patterning of the entire poem. ⁶¹ Joseph Summers, E. S. LeComte, Arnold Stein, David Daiches, and Ants Oras have claimed that the sound, in particular the iterative and alliterative patterning, is important to the poem's sense and should be studied in more detail. Summers and Stein indicate that sound can create as well as decorate sense: "Milton used the sound of his verse to suggest, to reinforce, and even to create meanings which, consciously comprehended or not, enrich his poetry and act upon his readers," ⁶² and "the basic point to make, in any case, is that the pattern of sound does not reinforce an already established meaning so much as it helps to shape and modulate that meaning." ⁶³

LeComte warns that such patterns are subtle and not immediately apparent: "There are those who will argue that what

a reader is not fully conscious of in a poem can be of no importance . . . The answer is that they do work, however conspicuously, for the unity and solidity of the poem." ⁶⁴ And Daiches adds that sound texture is perhaps yet another way in which Milton intended to manipulate reader response:

It is not difficult to discuss Milton's sound patterns and his handling of verbal cadence. The temptation succumbed to by so many earlier critics has been to produce such analyses divorced from any but the most perfunctory discussion of the intellectual-emotional texture of the language. The texture is carefully wrought, and to see it for what it really is we must be aware both of the ways in which Milton shared background knowledge with his readers by his deliberate manipulation of suggestive echoes and of the ways in which he posed himself, as it were, with reference both to his material and his audience. ⁶⁵

The scholars cited above have recommended attention to the minute particulars of Milton's sound and verbal patterning. Others have provided partial answers as to how these arrangements function thematically. Robert Beum argues for alliteration as a mode of unifying and ordering thematic material, ⁶⁶ while Leonard Moss describes how repetition and alliteration present theme: "It should be evident from the foregoing that while there is an impressive variety of rhetorical figures in Samson Agonistes, the iterative schemes---considering this category to embrace repetition through identical sounds and through identical derivative and synonymous words---are largely responsible for structuring the repetitive statement of theme." ⁶⁷ Even more suggestive is Christopher Ricks' thesis that "Milton uses syntax and alliteration in just the same way---they allow him to suggest things which he doesn't actually

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say."

Having returned to the book that began this discussion, this study can now move from critical background to present intentions. A purely inductive approach to the text of Paradise Lost and the areas of language discussed above-- Milton's use of key words, repetition, and alliteration-- will be explored in the hope that this combination may provide a new way of appreciating Milton's mastery of language. Additionally, linguistic and statistical data may give objective support for a number of thematic and/or intuitive assumptions.

The argument must of necessity be limited, for a comprehensive examination of any one of the linguistic areas mentioned above would be massive in itself. Since Milton himself states his thesis in the first paragraph of Paradise Lost and all critics will agree that Paradise Lost is a poetic discussion of the fall of man, "fall" has been selected as the key word and focus of my argument. I am not thereby excluding any other possible key words, ⁶⁹ but simply choosing to concentrate on this single and most important word as one of the possible pivot points for a fuller understanding of the poem.

In the course of this study, "key word" will be defined and "fall" tested against this definition. Chapter Two will treat "fall" in the manner used for Shakespearean keys, measuring accrual of denotative and connotative meaning as the poem progresses. Chapter Three will expand outward from the basic tenets of the "key" definition, discussing the additional

resonances that "fall" acquires through various kinds of repetition within various units of measure--the line, the book, and the poem. To demonstrate how related kinds of pressure on the word can be manipulated, the latter section of the chapter will discuss Anglo-Latinate and elided equivalents of "fall" and a number of phenomena connected with the word's line position and repeated use: stress, enjambment, and rhyme. The fourth chapter will move from "fall" and rhyme, a pattern based on sound and a specific position, to a consideration of "fall" and alliteration, a more flexible sound association. This last chapter will also discuss the semantic connections and pressures elicited through this pattern.⁷⁰ The final section of the study combines the results of the previous discussions of patterning about a key word to illustrate how Milton intensifies, qualifies, and complicates the meaning of "fall". It also suggests how such iteration may explain readers' intuitive and often diametrically opposed responses to the poem, especially on theological issues, and presents a number of potential "keys" for further exploration.

Notes

- 1 Christopher Ricks, Milton's Grand Style (London: Oxford Univ. Press, 1963), pp. 1-21.
- 2 Ricks, pp. 1-10.
- 3 Ricks, pp. 8-9, 21.
- 4 C. L. Wrenn, Word and Symbol: Studies in English Language (London: Longmans, 1967), p. 117.
- 5 Mario Di Cesare, "Advent'rous Song: The Texture of Milton's Epic," in Language and Style in Milton: A Symposium in Honor of the Tercentenary of Paradise Lost, ed. by R. D. Emma and J. T. Shawcross (New York: Ungar, Frederick Publ. Co., Inc., 1967), p. 1.
- 6 T. S. Eliot, "Milton I," in Two Studies by T. S. Eliot (1936; rpt. London: Faber & Faber, 1968), p. 16. F. T. Prince, "On the Last Two Books of Paradise Lost," E & S, 11 (1957), 47.
- 7 Michael Lieb, The Dialectics of Creation (Amherst: Univ. of Mass. Press, 1970), p. 224.
- 8 Ants Oras, "Milton's Blank Verse and the Chronology of His Major Poems," in SAMLA Studies in Milton, ed. J. Max Patrick (Gainesville, Fla.: Univ. of Fla. Press, 1953), pp. 128-97.
- 9 Roma B. Bordelon, "The Use of Verbal Repetition as a Structural Device in the Poetry of Milton," MA Thesis La. State Univ. and Agricultural and Mechanical College 1939.
- 10 Evert Clark, "Milton's English Poetic Vocabulary," SP, 53 (1956), 220-38.
- 11 Josephine Miles, "Major Adjectives in English Poetry from Wyatt to Auden," (Berkeley, 1946; rpt. Folcroft, Pa.: Folcroft Lib. Ed., 1974).
- 12 J. A. Symonds, Blank Verse (1895; rpt. New York: AMS Reprint, 1970), p. 101.
- 13 J. S. Diekhoff, "Rhyme in Paradise Lost," PMLA, 49 (1934), 539-43.

- 14 J. M. Purcell, "Rime in 'Paradise Lost'," MLN, 59 (1944), 171-2.
- 15 Ants Oras, "Echoing Verse Endings in Paradise Lost," in South Atlantic Studies for S. E. Leavitt, ed. by T. Stroup and S. Stoudemire (1953; rpt. Freeport, N. Y.: Books for Libraries Press, 1972), pp. 175-90.
- 16 R. D. Emma, Milton's Grammar (The Hague: Mouton and Co., 1964).
- 17 Helen Darbishire, "Milton's Poetic Language," E & S, 10 (1957), 45, 46-7.
- 18 W. B. Hunter, "New Words in Milton's English Poems," in Essays in Honor of W. C. Curry (Nashville: Vanderbilt Univ. Press, 1954), pp. 241-59.
- 19 J. B. Broadbent, "Milton's Rhetoric," MP, 56 (1959), 227.
- 20 Stanley Fish, Surprised by Sin: The Reader in Paradise Lost (Toronto: MacMillan, 1967).
- 21 John M. Steadman is only one of the many who discuss Paradise Lost's traditional rhetoric and the deliberately oratorical style of Satan's speech. "Ethos & Dianoia: Character and Rhetoric in Paradise Lost," in Language and Style in Milton: A Symposium in Honor of the Tercentenary of Paradise Lost, ed. by R. D. Emma and J. T. Shawcross (New York: Ungar, Frederick Publ. Co., Inc., 1967), pp. 193-232.
- 22 Sister Mary Durkin, "Iterative Figures and Imagery in Paradise Lost, XI-XII," Milton Studies, 3 (1971), 141.
- 23 William H. Marshall, "Paradise Lost: Felix Culpa and the Problem of Structure," MLN, 76 (1961), 15-20.
- 24 Theodore Banks, Milton's Imagery (New York: AMS Press, 1969), covers all of Paradise Lost but counts images after the manner of Caroline Spurgeon rather than provide critical analysis of the imagery of the entire poem.
- 25 Hilda M. Hulme, "On the Language of Paradise Lost: Its Elizabethan and Early Seventeenth Century Background," in Language and Style in Milton: A Symposium in Honor of the Tercentenary of Paradise Lost, ed. by R. D. Emma and J. T. Shawcross (New York: Ungar, Frederick Publ. Co., Inc., 1967), pp. 65-101.
- 26 B. Rajan, Paradise Lost and the Seventeenth Century Reader (London: Chatto and Windus, 1962).

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Harold Fisch, "Hebraic Style and Motifs in *Paradise Lost*," in Language and Style in Milton: A Symposium in Honor of the Tercentenary of *Paradise Lost*, ed. by R. D. Emma and J. T. Shawcross (New York: Ungar, Frederick Publ., Co., Inc., 1967), pp. 30-64.

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C. A. Patrides, Milton and the Christian Tradition (Oxford: The Clarendon Press, 1966).

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T. Greene, The Descent from Heaven (New Haven: Yale Univ. Press, 1963), pp. 388-95.

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D. C. Allen, "Milton and the Descent to Light," JEGP, 60 (1961), 614-30.

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Michael-Lieb, The Dialectics of Creation (Amherst: Univ. of Mass. Press, 1970).

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Nicholas R. Jones, "'Stand' and 'Fall' as Images of Posture in *Paradise Lost*," Milton Studies, 8 (1975), 221-46; Jackson Cope, The Metaphoric Structure of *Paradise Lost* (Baltimore: Johns Hopkins Press, 1962), and Isabel MacCaffrey, *Paradise Lost* as "Myth" (Cambridge, Mass.: Harvard Univ. Press, 1967), detail these image patterns.

33

Anne D. Ferry, Milton's Epic Voice (Cambridge, Mass.: Harvard Univ. Press, 1970), p. 94.

34

Kathleen Swaim, "Flower, Fruit & Seed: A Reading of *Paradise Lost*," Milton Studies, 5 (1973), 155-75.

35

Numerous examples may be found in essays discussing Milton's heretical leanings, his misogyny, or his cosmology.

36

Swaim, p. 156; Ferry, p. 94; Broadbent, p. 227. Chapter Two will add a number of other names to this list.

37

John F. Danby, Shakespeare's Doctrine of Nature: A Study of *King Lear* (London: Faber and Faber, 1958); Caroline Spurgeon, Shakespeare's Imagery and What It Tells Us (Cambridge: Univ. Press, 1971); Robert Heilman, This Great Stage: Image and Structure in *King Lear* (Seattle: Univ. of Wash. Press, 1963); Mark Van Doren, Shakespeare (New York: Henry Holt & Co., 1939). See especially Spurgeon, pp. 156, 199, 352, and Van Doren, p. 85.

38

William Empson, The Structure of Complex Words (London: Chatto and Windus, 1952), pp. 101-104.

39

MacCaffrey, p. 81. Elsewhere in the course of her discussion of the mythic motif of a heroic journey, she remarks that "the word wander has almost always a pejorative, or melancholy, connotation in *Paradise Lost*. It is a key word, summarizing the theme of the erring, bewildered human pilgrimage, and its extension into the prelapsarian

world with the fallen angels" (p. 188). Earlier in the book, while considering Milton's use of repetition as part of a structural system, she states that "The tree itself is one of the poem's major icons; Death is a character, of whom the word mortal reminds us some twenty times at crucial points. Fruit and woe are key words to which critical associations are attached in the course of the poem" (p. 83).

40

Howard Felperin, Shakespearean Romance (Princeton, N.J.: Princeton Univ. Press, 1972), p. 35.

41

Leonard Moss, "The Rhetorical Style of Samson Agonistes," MP, 62 (1965), 300.

42

John Reesing, Milton's Poetic Art (Cambridge, Mass.: Harvard Univ. Press, 1968), p. 55.

43

Fish, p. 94.

44

W. B. Watkins, An Anatomy of Milton's Verse (Baton Rouge: La. State Univ. Press, 1955), p. 98.

45

A. H. Gilbert, "Is Samson Agonistes Unfinished?" PQ, 28 (1949), 103. On p. 104, he also comments that "words, too, noticeably recur, such as fool, folly, trivial, weapon, cry, single, diffused, prime, noisy, massy."

46

Broadbent, p. 227.

47

E. S. LeComte, Yet Once More: Verbal and Psychological Pattern in Milton (New York: City House, 1954). Secondly he is also interested in the idea of Homeric influence on Milton's repetitions.

48

LeComte, p. 20.

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Irene Samuel, Dante and Milton (Ithaca, N.Y.: Cornell Univ. Press, 1966), p. 275.

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G. W. Knight, "Milton: The Poetry," in Poets of Action (London: Methuen, 1967), 49-50, 55.

51

J. S. Diekhoff, "Critical Activity," PMLA, 55 (1940), 770.

52

J. B. Broadbent, Some Graver Subject (New York: Schocken Books, 1967), pp. 146-7. The passage cited is from Paradise Lost, Book III.

53

David Daiches, "The Opening of Paradise Lost," in The Living Milton, ed. by Frank Kermode (London: Routledge and Kegan Paul, 1962), pp. 56-7. The quotation refers to Paradise Lost I.1-5.

54

William Madsen, From Shadowy Types to Truth: Studies in Milton's Symbolism (New Haven: Yale Univ. Press, 1968), p. 150. The discussion refers to Paradise Lost I.442-6.

55

Swaim, pp. 166, 164. The line quoted is Paradise Lost IX.901.

56

Joseph Summers, The Muse's Method (Cambridge, Mass.: Harvard Univ. Press, 1962), p. 185.

57

J. B. Broadbent, Introduction to Paradise Lost (Cambridge: Univ. Press, 1970), p. 89.

58

Arnold Stein, "Structures of Sound in Milton's Verse," KR, 15 (1953), 267.

59

C. L. Wrenn, pp. 117, 127.

60

Alastair Fowler, The Poems of John Milton, ed. by John Carey and Alastair Fowler (London: Longmans, Green and Co., Ltd., 1968), p 436, comments on what has been done and what needs yet to be done in the area of "key words": "What might be called ideological awareness is in evidence not only in the similes of Paradise Lost but throughout its style. This is well established with respect to the imagery, and diction in the broader sense. Thus, much recent criticism of the poem has been given over to the faithful and sometimes remorseless tracing of how Milton's every use of certain key words is in accordance with strategic considerations of placement, association, sequence, and the like (whether following or preceding the Fall; whether used of God or of Satan; etc.). . . . This has been a rich vein, and there is little fear of its being bled dry in the near future. For almost any word in the poem could be shown to be a key word: it is a work of that degree of intellectual concentration. And when scepticism has been allowed the relief of expression; when it has been said that in any poem about the Fall words such as fall and rise are bound to be specially significant (whether without the poet's help, like beetroot in a book on beetroot; or with the poet's unconscious help), still real thanks are due to the pursuers of thematic words for repeating the work of the poet so fully. For there are a great many genuine key words in Paradise Lost. And the study of them has put it beyond question that Milton chooses and builds his words with an extraordinarily sustained awareness of their ideological and moral implications The study of the thematic words in Paradise Lost seems to be at its most interesting . . . when it concerns itself with the semantic fields surrounding objects or events literally present in the physical world of the poem. Naturally the important themes, to which Milton would give the most attention, gain an expression beyond the merely verbal. Thus the study of key words becomes at its best a study of key images and objects; of the symbolic organization of the poem. . . ."

61

J. Gowland, "The Fall as Process," in Introduction to Paradise Lost, ed. by J. B. Broadbent (Cambridge: Univ. Press, 1970), pp. 90-1. Reesing, p. 55; see also the passage quoted earlier, p. supra.

62

Joseph Summers, p. 178.

63

Arnold Stein, p. 271.

64

LeComte, p. 46.

65

Daiches, pp. 68-9..

66

Robert Beum, "So Much Gravity and Ease," in Language and Style in Milton: A Symposium in Honor of the Tercentenary of Paradise Lost, ed. by R. D. Emma and J. T. Shawcross (New York: Ungar, Frederick Publ. Co., Inc., 1967), p. 354.

67

Moss, p. 300.

68

Ricks, pp. 91-2.

69

Ricks, pp. 92-3. In his discussion of Milton's word play, Ricks suggests any number of other possible centers of the type that I shall be exploring. In this instance, he details the frequent connections of "high" and "heaven".

70

A number of critics have suggested this sort of process. Jim Gowland, pp. 89-91, claims that the "impact of the word fall itself is increased by the subtle way words, which have the vowel changed, convey similar changes of meaning" and that "the other words that suggest fall also appear throughout the poem, helping to weave a complex fabric." Stanley Fish, p. 138, has also remarked that "as the Fall becomes more imminent, the pressure (on the reader) to moralize spatial language increases."

"Fall": Key Word and Context

As noted in Chapter One, this thesis will discuss a number of incorrect, partially correct, or unsubstantiated commonplaces concerning Milton's language. Of necessity this endeavor will require an examination, refinement, or redefinition of the literary terminology (or jargon) at issue before any application to Paradise Lost itself can be relevant or meaningful.

The first problem revolves around uncritical acceptance of "key word" as a descriptive term. The first chapter cited a number of critics who mention key words in Milton studies, but their use of this term is usually vague or perfunctory. In the majority of cases, "key" seems to equal "important" and nothing more.¹ For example, S. I. Tucker in her Preface to English Examined: A Collection of Views on the nature, resources and use of the English language by writers of the 17th and 18th centuries remarks that "to avoid quoting at length from easily accesible books, I have left out some of the most important names in English linguistic criticism, or represented them barely: but I have added in Appendix I lists of key passages to indicate the topics dealt with and the books where they may most conveniently be found."² However, the Appendix itself is headnoted with "A reference list of important comment in the major authors whose works are easily accesible."³

To multiply references of this sort would be both easy and fruitless.⁴

Secondarily, "key word" is often used to indicate only frequent use or repetition with noticeable regularity of a word having some importance to the theme of a given work. William Empson takes this approach in The Structure of Complex Words. Although the main concern of this book is an elaboration of an emotive theory of language, he devotes the bulk of his study to examining "key words" in a number of major literary works to illustrate his algebraic formulae for the emotive components of these words. He is evasive about definitions but does provide some helpful clues by arguing that "the 'key-word' of a long poem, or a complete play," has "a structure of meaning for the word . . . gradually built up."⁵ He also insists that a word designated "key" occur with fairly high frequency. For example, although he mistakenly chooses "all" as the "key-word" for Paradise Lost (on the basis of a thematic generalization), he does support his contention by citing the frequent appearance of "all" in the poem.⁶ He argues as well for considering habitual contextual uses and different "senses" of the word in the work at hand.⁷ To some extent Isabel MacCaffrey also bases her choice of key words on criteria of thematic import and/or frequency.⁸ For her there are key words, key phrases, and leit-motifs in Paradise Lost.⁹

My criticism of these approaches concerns the lack of completeness and the perhaps too easy acceptance of terminology

which has not been adequately defined by either the user or his predecessors in criticism. While "key word" is used as frequently in modern literary studies as "anti-hero", this term lacks the sanction of serious definition or in-depth study in various works. More simply, "key word" exists without a formal literary history long past the point it should have.

Consequently, a working definition of "key word" must precede any evaluation and discussion of the term's applicability or relevance in Milton studies. The Oxford English Dictionary¹⁰ and Robert Heilman's This Great Stage provide ideas that crystallize MacCaffrey's, Empson's and Tucker's partial criteria into a more complete definition, against which "fall" in Paradise Lost may be tested.

The O. E. D. distinguishes "key word" under compound forms of "key", referring to sense six, "that which serves to open up, disclose, or explain what is unknown, mysterious, or obscure; a solution or explanation."¹¹ By extension, therefore, a "key word" is one which serves to open up new meanings, new perceptions in a work of literature, or clarifies, explains, or defines the theme within that work. A single word can serve such a function by expressing some concept crucial to the work. By repeating a given word in its various forms and in differing contexts, an author can create a rich texture of denotative and connotative meaning around some central idea without having to resort to overt or lengthy explanations. Compression, suggestiveness, and thematic pressure thus become

available to the sensitive author and the perceptive reader.

Robert Heilman expresses a similar concept of the key word in his study. First he separates "key words" from the related area of recurrent imagery ("or families of terms"), where different expressions cluster about a central idea.¹²

Advancing past Caroline Spurgeon,¹³ he insists on the organic nature of such repetitions: "yet in King Lear the evidence strongly suggests that the imagery groups are not merely theme supporters but theme carriers."¹⁴ Heilman also argues that such words "participate in two kinds of meaningful relationship. One is the conventional relationship to the thing denoted."¹⁵

The second concerns the word's latent suggestiveness or powers of implication:

A recurrent word . . . is found to exist in a dual relationship: one of its links is to the thing denoted, the other is to the sum total of the uses of the word. All these uses constitute a community which by its very existence calls out attention to it and which, once we are aware of it, sets up imaginative vibrations and thus imparts to us meanings beyond the level of explicitness. Repetition itself is a mode of meaning. The trivial or accidental will not be repeated by a knowing artist, at least beyond the narrow limits of linguistic necessity; so that reiteration---whether we regard it as consciously planned or as a necessary mode of acting of the creative imagination which has not defined all its processes ---invests that which is repeated with special, trans-literal values. Briefly, it is the recurrency of hat which calls hatness into play, and hatness then is seen to have some thematic import in the work as a whole. The object named has become a symbol, and the critical task is the discovery of the structural role of the symbol. At some time or other, in some key passage, the symbolic value of the object . . . is fairly likely to receive an unequivocal statement, and it is of course such passages which are most quickly observed and critically discussed. But the way in which reiteration---of the symbolic object or of related objects or processes---extends symbolic meanings throughout the work sometimes calls for further analysis. 16

Although his immediate concern is with families of words rather than single key words, Heilman discusses the different types of recurrency---series of references, metaphorical uses of the word in question, and direct discussion of the word's meaning. He summarizes, "At this stage in the discussion, however, the sole point is that a series of dramatic statements about one subject does constitute a bloc of meaning which is a structural part of the play. This bloc may be understood as one of the author's metaphors." ¹⁷ By extension, then, recurrence of a single word or words in a long poem can also constitute a bloc of meaning, a more complicated statement than the sum of meanings in each isolated usage of that word or words.

Heilman's idea of bloc meaning and the O. E. D.'s concept of unlocking meaning explain what a key word should do and, to some extent, the process by which it does so. MacCaffrey's and Empson's requirements of repetition, high frequency, and thematic import are a guide to location and identification of such words. A combination of all these notions forms a more complete definition of "key word", including recognizable characteristics, poetic behavior, and effects within a specific work.

A working definition of "key word" should read as follows: any word of intrinsic thematic import that acquires added importance (or draws particular attention to itself) by the frequency of its use in differing contexts and senses. Additionally, the repeated uses of such a word reflect on one another

and eventually build a resonant, complicated, partially intuitive, and often ambiguous area of linked meanings around any use of the word. Furthermore, an understanding of this bloc of meaning will provide the reader with a deeper understanding of the meaning of the entire work.

The next step is to choose a potential key word for Paradise Lost and test it to determine whether it fulfills all the criteria and proves the key word concept to be valid in Miltonic texts. Choosing such a test word is relatively simple: the Argument of Book I states briefly and in Milton's own words the subject of the poem and presumably contains thematically crucial language.

This first Book proposes, first in brief, the whole Subject, Man's disobedience, and the loss thereupon of Paradise wherein he was plac't: Then touches the prime cause of his fall, the Serpent, or rather Satan in the Serpent; who revolting from God, and drawing to his side many Legions of Angels, was by the command of God driven out of Heaven with all his Crew into the great Deep. 18

"Disobedience", "loss", "Paradise", "fall", "Serpent", and "Satan" are all possible key words, but since "fall" seems to be the most inclusive thematic term and also appears with most frequency in Paradise Lost,¹⁹ it will be the test choice. And since the criteria of thematic import and frequency of appearance have been so easily satisfied, accrual of meanings and resonance must be established before testing the unlocking power of the bloc of such meanings.

The simplest way to determine how (and if) "fall" gathers resonance and additional impact via multiple and simultaneous meanings is to examine the nature and context of the word's

TABLE 1
HIGH FREQUENCY WORDS
IN PARADISE LOST AND PARADISE REGAINED

I. Aggregate figures^a on all word groups in Paradise Lost greater than 100 (excluding articles, pronouns, conjunctions, negatives, prepositions, auxiliary verbs, and common adverbs and adjectives---soon, such, then, there, now, long, less, first, all, far, other). b

100-139		140-190		191-490	
Adam	102	come	142	earth	228
air	115	create	142	God	340
angel	133	day	161	heaven	485
arm	110	die	171	high	234
dark	103	fall	143	know	233
end	103	find	161	man	290
eye	104	great	150		
fair	108	life	195		
godd	117	see	195		
hand	103	stand	171		
happy	110				
hell	126				
leave	103				
light	133				
love	132				
make	134				
night	121				
power	133				
place	109				
seem	129				
spirit	112				
thing	116				
think	133				
way	103				
world	122				

II. Aggregate figures^a on all word groups in Paradise Regained greater than 25.

25-55		56-100	
fall	25	God	90
find	42	know	58
glory	47	man	92
great	41	son	72
heaven	47		
high	50		
king	50		
see	38		
stand	26		
tempt	28		

^a Aggregate figures indicate totals of all variant spellings, prefixed and suffixed forms, hyphenated forms, and modulations from one part of speech to another. See footnote 19, p. 62 for the members of the "fall" aggregate group.

^b Computer totals indicate 10,194 different words (counting variant spellings) in Paradise Lost and 80,018 occurrences of these words. Paradise Regained has 3695 different words and 15,732 occurrences.

TABLE 2

THE "FALL" GROUP IN PARADISE LOST AND PARADISE REGAINED

Paradise Lost	Argument I Book I	Argument II Book II	Argument III Book III	Argument IV Book IV	Argument V Book V	Argument VI Book VI	Argument VII Book VII	Argument VIII Book VIII	Argument IX Book IX	Argument X Book X	Argument XI Book XI	Argument XII Book XII	Total
Fall-noun	2	3	0	1	1	1	1	1	0	0	0	0	26
Fall-verb	0	1	0	1	1	1	1	1	0	0	0	0	29
Falling-adj.	0	0	0	0	0	0	0	0	0	0	0	0	6
Falling-verb	0	0	0	0	0	0	0	0	0	0	0	0	2
Fell-adj.	0	0	0	0	0	0	0	0	0	0	0	0	3
Fell-verb	0	9	0	4	1	3	0	5	0	3	0	1	46
Fall'n-adj.	1	4	0	2	0	2	0	1	0	2	0	0	20
Fall'n-verb	0	0	0	0	0	0	0	0	0	0	0	0	2
Total	3	20	0	15	1	13	2	11	0	15	0	4	135
Befall-verb	0	0	0	0	0	0	0	0	0	0	0	0	7
Befall'n-adj.	0	0	0	0	0	0	0	0	0	0	0	0	3
Befall'n-verb	0	0	0	0	0	0	0	0	0	0	0	0	2
Befell-verb	0	0	0	0	0	0	0	0	0	0	0	0	5
Total	0	0	0	0	0	0	0	0	0	0	0	0	17
Combined Total	3	20	0	16	1	13	2	12	0	15	0	4	152 ^a

Paradise Regained

Fall	1	2	1	5
Fall'n	1	1	0	0
Falls	0	0	0	1
Fell	1	2	2	8
Total	3	5	3	14 ^b

^a The total number of uses of "fall" in Books and Arguments is 152; for Books alone, 143; for Arguments alone, 9.

^b There are no instances of "befall", "befell", or "befall'n" in Paradise Regained. The total number of uses for this poem is 25. Moreover, several related words are not included in the counts for either poem. "Fallacious" appears once in Paradise Lost II and IX and once in Paradise Regained III. "Fallacy" appears once in Paradise Lost III. "Fallible" appears once in Paradise Lost VI. "Infalible" appears once in Paradise Lost XII and once in Paradise Regained III.

TABLE 3

CHARACTER USE OF "FALL"
IN PARADISE LOST

	Fall	Fell	Falling	Fall'n	Befall	Befell	Befall'n	Total
I-XII								
Narr.	10	23	4	2	2	1	0	42
Satan	7	4	1	6	0	0	1	19
Beelz.	0	0	0	1	0	0	0	1
Moloch	1	0	0	0	0	0	0	1
Belial	2	0	0	0	0	0	0	2
Sin	1	1	0	0	0	0	0	2
Chaos	0	1	0	0	0	0	0	1
God	9	3	0	4	0	0	0	16
Son	2	0	0	1	0	0	0	3
Angels	0	0	0	1	0	0	0	1
A & E	2	0	2	0	0	0	0	4
Adam	6	3	1	0	4	0	2	16
Eve	0	2	0	1	0	0	2	5
Raphael	3	0	0	2	0	1	0	6
Raph/Narr	3	8	0	2	0	1	0	14
Gabriel	0	1	0	0	0	0	0	1
Michael	2	0	0	0	1	0	0	3
Abdiel	1	0	0	0	0	0	0	1
Poet	1	0	0	2	1	1	0	5

	Fall	Fell	Falling	Fall'n	Befall	Befell	Befall'n	Total
Book I								
Narr.	1	1	0	0	0	0	0	2
Satan	0	0	0	0	0	0	0	0
Beelz.	0	0	0	0	0	0	0	0
Book II								
Narr.	1	1	0	0	0	0	0	2
Satan	0	0	0	0	0	0	0	0
Moloch	0	0	0	0	0	0	0	0
Belial	0	0	0	0	0	0	0	0
Sin	0	0	0	0	0	0	0	0
Chaos	0	0	0	0	0	0	0	0
Book III								
God	1	0	0	0	0	0	0	1
Son	0	0	0	0	0	0	0	0
Angels	0	0	0	0	0	0	0	0
Narr.	1	0	0	0	0	0	0	1
Book IV								
Satan	1	0	0	0	0	0	0	1
Narr.	1	0	0	0	0	0	0	1
A & E	1	0	0	0	0	0	0	1
Gabriel	1	0	0	0	0	0	0	1
Adam	0	0	0	0	0	0	0	0
Book V								
Eve	0	1	0	0	0	0	0	1
Narr.	1	0	0	0	0	0	0	1
A & E	1	0	0	0	0	0	0	1
God	1	0	0	0	0	0	0	1
Raph.	1	0	0	0	0	0	0	1
Abdiel	1	0	0	0	0	0	0	1
Book VI								
Satan	1	0	0	0	0	0	0	1
Raph./	1	0	0	0	0	0	0	1
Narr.	1	0	0	0	0	0	0	1
God	1	0	0	0	0	0	0	1
Book VII								
Poet	1	0	0	0	0	0	0	1
Raph./	0	1	0	0	0	0	0	1
Narr.	0	1	0	0	0	0	0	1
Book VIII								
Raph.	1	0	0	0	0	0	0	1
Adam	1	0	0	0	0	0	0	1
Book IX								
Satan	1	0	0	0	0	0	0	1
Adam	1	0	0	0	0	0	0	1
Eve	0	0	0	0	0	0	0	0
Book X								
Narr.	1	0	0	0	0	0	0	1
God	1	0	0	0	0	0	0	1
Adam	1	0	0	0	0	0	0	1
Eve	0	0	0	0	0	0	0	0
Book XI								
Son	0	0	0	0	0	0	0	0
Eve	0	0	0	0	0	0	0	0
Adam	1	0	0	0	0	0	0	1
Narr.	0	1	0	0	0	0	0	1
Book XII								
Michael	1	0	0	0	0	0	0	1
Eve	0	1	0	0	0	0	0	1

20

use book by book. The section of Argument I quoted above indicates that the first or primary meaning of "fall" shall be man's disobedience and subsequent loss of Paradise. Hence, a theological referent shall precede any additional meanings in the reader's awareness, as that first meaning is the subject of the entire poem.

21

However, "fall" and its variant forms occur twenty times in Book I, and the majority of instances have distinctly different connotations. For example, thirteen uses of the word emphasize height or distance from heaven:

22

. . . into what Pit thou seest
From what highth fall'n, . . .
(ll. 91-2)

No wonder, fall'n such a pernicious highth
(l. 282)

Falling is used primarily as a measure of time and distance in Book I:

. . . and how he fell
From heav'n, they fabl'd, thrown by angry Jove
Sheer o'er the Crystal Battlements: from Morn
To noon he fell, from Noon to dewy Eve,
A Summer's day; and with the setting Sun
Dropped from the Zenith like a falling Star,
On Lemnos th'Aegean Isle: thus they relate,
Erring; for he with this rebellious rout
Fell long before; . . .
(ll. 740-8)

23

Two of the uses indicating distance imply that the distance is downward (ll. 116, 330), and two other examples deal more explicitly with a "fall" as a military defeat:

When Charlemaine with all his Peerage fell
By Fontarabbia. . . .
(ll. 586-7)

. . . His strength concealed,
Which tempted our attempt, and wrought our fall²⁴
(11. 641-2)

Additionally, a physical change in location or defeat in battle seems concomitant with a change of appearance for Lucifer and his cohorts:

"If thou beest hee, but O how fall'n! how chang'd
From him, . . .²⁵
(11. 84-5)

The idea of gross change in terms of distance down is also extended to the less extreme idea of prostration or a loss of pride:

Awake, arise, or be for ever fall'n.²⁶
(1. 330)

Moreover, the concept of a fall as prostration, and perhaps defeat, appears several other times in reference to idols in the catalogue of later demons:

By that uxorious King, whose heart though large,
Beguil'd by fair Idolatresses, fell
To Idols foul . . .²⁷
(11. 444-6)

Dagon also "fell flat, and shamed his worshippers" (1. 461). The action seems to be ongoing in time: the angels fell, defeated and prostrate; later human representations of them do the same. Men literally fall before representatives of fallen angels, who, in their own turn, fall and are destroyed.

Thus, three major categories---distance, military defeat, and prostration account for eighteen of twenty uses of "fall" in Paradise Lost, Book I. Of the other two uses, one is merely an epithet, "Fall'n Cherub" (1. 157). The other, the only reference to Adam and Eve's fall in this Book, has a completely

different meaning. The epic question, "Say first . . . what
 cause/ Mov'd our Grand Parents in that happy State,/ Favor'd
 of Heav'n so highly, to fall off/ From their Creator, and
 transgress his Will . . ." (ll. 27-31),²⁸ is significant as
 Milton's first use of "fall" in the poem proper. This com-
 pound form indicates Adam and Eve's alienation and estrange-
 ment from God²⁹ before eighteen repetitions of the word in
 passages concerning Satan and the devils emphasize the physi-
 cal distance such estrangement must effect. Obviously the fall
 of the angels precedes the fall of man chronologically, but
 Milton's insistence on the physical results of falling in one
 case thus extends to the second.

It is also of interest that seven of these first twenty
 uses appear in formal epic machinery: the epic question, or
 Initium (l. 30); the opening of the action, or Ianua narrandi
 (l. 84) and Satan's first speech; the opening of Satan's se-
 cond speech (l. 157); and several epic similes (ll. 445-6, 461,
 586). Milton makes the epic machinery work towards both the
 grandeur and the theme of his epic by using his key word in
 such prominent positions.

Book II has slightly fewer total uses (16), but it in no
 way simply repeats the meanings used in Book I. New meanings
 are added and previous ones are expanded. For example, Book
 I's insistence on distance fallen from heaven here becomes
 more precisely distance fallen down:³⁰

. . . down they fell
 Driv'n headlong from the Pitch of Heaven, down
 Into this Deep, and in the general fall
 I also; . . .

(ll. 771-4)

. . . Descent and fall
 To us is adverse. . . .
 (ll. 75-6)

In close proximity to "fall", words such as "down" (ll. 771, 773, 935), "descent" (ll. 13, 16, 76), "deep" (ll. 13, 76, 771, 773), and "gulf" (l. 13) appear with noticeable regularity.³¹ And in two of these examples, the obvious contrast, to ascent or rise, is expressed:

That in our proper motion we ascend
 Up to our native seat: Descent and fall
 To us is adverse. . . .³²
 (ll. 75-7)

The idea of a fall as equal to a military defeat is also rather more prominent in Book II.³³ The point of view, however, shifts to include more of the physical machinery of war --foes (ll. 76, 203), heroic deeds (l. 551), arms (l. 826), and fire (l. 177). The idea of defeat is generalized, made less absolute and more specific: a battle has been lost, but perhaps the war may be won (ll. 457, 13-6) or an additional "fall" may beset the devils (l. 177).

Chance also enters the scenario. "Fall" is first used as a verb meaning "to happen": "Contending, and so doubtful what might fall"³⁴ (l. 203). And the first use of "befall" also occurs in this book: ". . . through dire:change/ Befall'n us unforeseen, unthought of, . . ."³⁵ (ll. 820-1). The original distance down from heaven, the descent from "on high", and the lost battles may not be the final results.

"Fell" also appears for the first time as the adjective equivalent to "cruel" or "ruthless" in a natural simile.³⁶

In Book I Mammon descended like a "falling star" (l. 745) in a lovely astronomical comparison, but here (Book II.539-40) ironically the fallen angels are playing at joust "with vast Typhoean rage more fell/ [and] Rend up both Rocks and Hills." ³⁷

As in Book I, however, the key word is used only once in reference to any character other than Satan and his followers: ". . . soon after when man fell," (l. 1023). This explicit reference to the central event of the poem forms half of a symmetrical pair, opening and closing the first two books: line 30, Book I, questions Adam and Eve's alienation from God; and line 1023, Book II, looking forward to their moral and physical fall, occurs just thirty-two lines from Book II's end.

Book III exhibits a radical shift in the contextual uses of "fall". Of course, the movement here to more direct theological references parallels the change from satanic to divine speakers. The total number of uses in this book (13) is also smaller than that of the previous books (20, 16) and slightly larger than that of the following book (12), indicating that the total numbers might also be following a decreasing pattern. ³⁸

In general, Book III is concerned with the fall of man and with the causality or agency involved: "should Man . . . Fall circumvented thus by fraud," (ll. 150-2); "Man falls de- ceiv'd/ By th'other first" (ll. 130-1); man is "through their malice fall'n" (l. 400). ³⁹ Secondly, the fall of man and that of the angels are juxtaposed. The suggestion made by Book II's last usage is here openly developed: the two falls are both similar and unlike (ll. 95-102, 129-32).

. . . So will fall
 Hee and his faithless Progeny: whose fault?
 Whose but his own? Ingrate, he had of mee
 All he could have; I made him just and right,
 Sufficient to have stood, though free to fall.
 Such I created all th' Ethereal Powers
 And Spirits, both them who stood and them who fail'd;
 Freely they stood who stood, and fell who fell.

The first sort by thir own suggestion fell,
 Self-tempted, self-deprav'd: Man falls deceiv'd
 By th' other first: Man therefore shall find grace,
 The other none:

In these two passages, parts of a single speech containing
 seven of the book's thirteen uses, ⁴⁰ God clearly---and repeti-
 tively---states the difference in the causes of the two falls,
 not the actual events or results in either case.

The remaining six uses are much more widely separated.
 First, the Son reiterates the idea of outside agency (l. 152).
 Then God changes the time perspective to describe the theologi-
 cal consequences of man's fallen state (l. 181) and reveals
 that man may yet fall further (l. 201). The absoluteness of
 God's first seven uses softens and diffuses as the book pro-
 gresses, and the contexts move outward from the fall itself
 and man's responsibility therein to the after-effects. The
 Son changes the emphasis again by using the word "fall" it-
 self in an entirely new context: "I offer, on mee let thine
 anger fall; (l. 237). ⁴¹ Here he seeks a different kind of
 fall, focused on himself, rather than on mankind or the Sa-
 tanic host.

The last two uses within this book show how Milton uses
 change of speaker and context to move from a timeless and ab-
 solute perspective (God's seven consistent uses of "fall")

negative uses and these new, neutral or positive uses with the book's single instance of "befall" in a description of Satan's physical disfigurement. The narrator then proceeds to describe Eden, where falling is part of a natural, orderly, and organic process. Fountains fall "Down the steep glade" (ll. 230-1); ⁴³ "murmuring waters fall/ Down the slope hills" (ll. 260-1); and the sun falls "Beneath th' Azores" (ll. 591-2); ⁴⁴ and Adam and Eve fell gratefully to their supper fruits (l. 331). ⁴⁵ Adam and Eve also observe the "timely dew of sleep/ Now falling" (ll. 614-5) and God's uncropped abundance falling to the ground (l. 731). ⁴⁶

Once again, however, the natural, cyclical falls of nature in the garden are framed by Satan's disorderly and unnatural fall; Satan's own speeches contain the first four uses (collecting most of the earlier contexts and connotations), and Gabriel has the last word (or the use of it) when he evicts the fallen angel from the garden: "Since Satan fell, whom folly overthrew," (l. 905). This context recalls the opening of Book IV and the major contextual pattern of Book III, God's insistence on cause and agency in man's fall from innocence and Satan's fall from heaven.

The patterning of "fall" usages in this book is almost perfectly symmetrical. Satan and his fall, its cause and consequences, open and close the book. In the center, the reader finds the ordered, natural pattern of rising and falling for the objects of Paradise. And in the center of all this, there is a single reference to Adam and Eve (the fourth in a group

of seven similar contextual uses). After all the previous uses of "fall", this line (331) presents both a pun and a warning.⁴⁷

Book IV also provides the first use of a context that will function as an admonitory pun in later books: in lines 614-5 the "dew of sleep" falls on Paradise. Later "falling asleep" becomes a less innocent matter.

In Book V, the largest group of fall usages (six of a total of fifteen) continues the natural cycle pattern of Book IV: "the sun gains high noon and then falls (ll. 171-4); mists and exhalations "wet the thirsty earth with falling showers, / Rising or falling still advance[ing] his praise" (ll. 185-91). However, these three natural uses of "fall" in the garden are preceded by three other natural, but perhaps more sinister, examples of falling.

In two cases (ll. 130, 133), Eve lets tears fall,⁴⁸ as a result of her unpleasant dream and as "signs of sweet remorse / And pious awe, that fear'd to have offended" (ll. 134-5). And before this, Eve concluded her narration of the temptation dream with the words, "My Guide was gone, and I methought, sunk down, / And fell asleep;" (ll. 91-2).⁵⁰ Here the immediate situation creates a reader response less simple than that evoked by falling waters or Book IV's "dew of sleep now falling." Falling asleep seems more than just another part of the natural pattern of awakening and retiring to rest, and "falling down" echoes Satan's fall in Books I and II. Temptation and evil have appeared to the sleeping Eve, and perhaps she did begin to "fall" while asleep. The grammar is ambiguous

here: the two words can be read as a compound verb or as a verb with an adverbial modifier: "fell [while] asleep".

Book V exhibits much the same overall patterning of contexts as Book IV, i.e., a large group of seemingly pure and orderly (i.e., cyclical) "falls" becomes ambiguous with the inclusion of one or more references to a more ominous "fall". When the natural cycles are expanded to include Adam and Eve, any "fall" can be read as a pun or as an allusion to Eve's future behavior in light of what every reader knows to be the subject of the poem. ⁵¹ "Fall" can be a verb of simple action, if applied to fruits and streams, but may at best be applied with ambiguity or grim humor to Adam and Eve.

This uneasiness surrounding fall/man pairings in Eden receives immediate confirmation from Milton. The next two uses of "fall" belong to God and gather up all the negative and theological connotations used in the first four books. God sends Raphael to warn Adam and to tell him "what enemy/ Late fall'n himself from Heav'n, is plotting now/ The fall of others from like state of bliss;/ . . . by deceit and lies . . ." (ll. 239-43).

"Fall" contexts have evolved into an alternation of word-play and theological presentation. The next use concerns Adam and Eve and repeats the pun of Book IV: "So down they sat/ And to thir viands fell," (ll. 433-4). More emphatically, Milton inserted the single reference to Adam and Eve between God's authoritative warning quoted above and Raphael's equally stern version of God's message:

Myself and all th' Angelic Host that stand
 In sight of God enthron'd, our happy state
 Hold, as you yours, while our obedience holds;
 On other surety none; freely we serve,
 Because we freely love, as in our will
 To love or not; in this we stand or fall:
 And some are fall'n, to disobedience fall'n,
 And so from Heav'n to deepest Hell; O fall
 From what high state of bliss into what woe!
 (ll. 535-43)

Raphael not only does as he was bid, but he also delivers his warning in the same limited, repetitive vocabulary that God used for the original statement of this message in Book III. In three lines of verse, four uses of "fall" hammer home the admonition. The stage has been set: Adam has had fair warning. Now the message has to be delivered tangentially and in terms of past history---the story of Satan's fall from the heavenly point of view, accommodated to man's limitations.

Thus, the last two uses of "fall" in the book parallel uses ten through thirteen. All are God's warnings, but the latter are directed towards Lucifer rather than towards Adam and Eve:

. . .him who disobeys
 Mee disobeys, breaks union, and that day
 Cast out from God and blessed vision, falls
 Into utter darkness, deep engulft, his place
 Ordain'd without redemption, without end.
 (ll. 611-15)

O alienate from God, O spirit accurst,
 Forsak'n of all good; I see thy fall
 Determin'd, . . .
 (ll. 877-9)

The sixth book returns to the major contextual groupings of the first two books, with one-half of the sixteen total uses indicating that a fall equals a military defeat (ll. 24, 55, 250, 285, 593, 796, 844, 852, 898). In this book, a large

proportion of the military uses also stress other ideas. For example, emphasis is placed on the largeness of the numbers fallen: "many Myriads" fell (l. 24); they "fell/ By thousands" (l. 593); "squadrons" fell (ll. 250-1); and "so huge a rout" fell (ll. 872-3). And several instances seem to stress the preceding plural pronouns "they" or "their" (ll. 55, 871-2). Yet another group within the military bloc assigns a new meaning to "fell": the word is used as a verb signifying "to lay low or cut down" (ll. 190, 250, 575, 844).⁵³ Powerful strokes fell enemies; angels and trees are felled.

A few instances repeat the earlier books' usage of "fall" as a measure of time or distance; lines 871-4 echo an earlier line: "Nine days they fell; confounded Chaos roar'd,/ And felt tenfold confusion in thir fall/ Through his wild Anarchy, so huge a rout/ Incumber'd him with ruin." Another few return to the opposition of falling and standing (ll. 593, 912) in the speeches of God and his agents, and the contrasts between rising and falling in Satan's speeches (l. 285).

Perhaps ironically, Book VI also skews the orderly and balanced falls of natural objects presented in Books IV and V. Branches are felled (l. 575); angels that should stand as rocks fall (l. 593). Discord and disorderly action, rather than a regular rise and fall, prevail: strokes fall tempest-like (ll. 190, 844); discord befell (l. 897); and Lucifer's contingent of angels "fall/ Through [Chaos] his wild Anarchy" (ll. 872-3). God is also reported by Raphael to have ordered that the apostates be driven to "the Gulf/ Of Tartarus, which

ready opens wide/ His fiery Chaos to receive thir fall" (ll. 53-5). It is almost as if the Satanic fall affects nature beyond earth in the same way that Adam and Eve's fall will affect nature on earth in Book X.⁵⁴ Where Books I and II report the apostate view of the angelic fall in terms of time and distance down from heaven, Book VI gives the heavenly perspective which focuses more specifically on a fall down into disorder and chaos. For example, in Books I and II, a fallen angel appears as a slightly changed (physically) angel who has suffered a military defeat and forcible descent from heaven; in Book VI, a fallen angel is a "lost" angel (l. 24). A shift has been effected from the physical perspective of the earlier books toward the moral, psychological, and emotional results of that physical fall:

O'er Shields and Helms, and helmed heads he rode
 Of Thrones and mighty Seraphim prostrate,
 That wish't the mountains now might be again
 Thrown on them as a shelter from his ire.
 Nor less on either side tempestuous fell
 His arrows, from the fourfold-visaged Four,
 Distinct with eyes, and from the living Wheels,
 Distinct alike with multitude of eyes;
 One Spirit in them rul'd, and every eye
 Glar'd lightning, and shot forth pernicious fire
 Among th'accurst, that wither'd all thir strength,
 And of their wonted vigor left them drain'd,
 Exhausted, spiritless, afflicted, fall'n. 55
 (ll. 840-52)

The story has changed with the point of view: Raphael's version differs from that of Satan and his cohorts.

One additional and totally new context appears in Book VI. Satan uses "fall" only twice in this book---once in the by now customary boast of rising again, familiar from Books I and II. The second instance, however, occurs in the center of a punning

verse paragraph (ll. 609-19), where Satan notices that the virtuous angels fell "into strange vagaries" (l. 614) and appeared to dance.

Also curious in this book is the narrator's (Raphael's) use of two groups of paired lines (ll. 871-2, 897-8), each containing a member of the fall group at the book's end. An additional single instance of "fall" occupies the book's last line (l. 912). In some ways, these instances provide a mini-summary of previous contexts:

Nine days they fell; confounded Chaos roar'd,
And felt tenfold confusion in their fall . . .

The discord which befell, and War in heav'n
Among th' Angelic Powers, and the deep fall
Of those too high aspiring, who rebell'd
With Satan, . . .

Of disobedience; firm they might have stood,
Yet fell; remember, and fear to transgress.

This pattern seems particularly significant since Book VII (which contains only six uses of "fall" in total) opens with a reversal of this arrangement: one single use is followed by two pairs, all in the voice of the poet/narrator (ll. 19, 25-6, 43-4). Thus, the uses of "fall" in the final speech of the first half of the poem are the mirror image of the uses in the first speech of the second half of the poem.

The poet fears lest he fall on the Aleian field, although
already fallen on evil days, and on evil tongues, himself.
He twice connects the verb "befall" to "apostasy" (ll. 43, 44)
and mentions Adam's name and his fall in warning tones similar
to those of Raphael at the close of the preceding book. The
anticipatory warning of Book VI becomes stern reproach on the

other side of the looking glass. In the book's single other usage (l. 134), Raphael reiterates the fact that Lucifer fell through the deep and away from heaven. The remaining five hundred and six lines of Book VII contain no instances of any member of the fall group.

Book VIII also contains very few uses of "fall"---five. Raphael uses "befall" in its innocent sense of "happen" (l. 229), but closes the book (l. 640) with a restatement of God's ideas in speech patterns similar to God's diction.

Be strong, live happy, and love, but first of all
 Him whom to love is to obey, and keep
 His great command; take heed lest Passion sway
 Thy Judgment to do aught, which else free Will
 Would not admit; thine and of all they Sons
 The weal or woe in thee is plac't; beware.
 I in thy persevering shall rejoice,
 And all the Blest: stand fast; to stand or fall
 Free in thine own Arbitrement it lies.
 Perfet within, no outward aid require;
 And all temptation to transgress repel

(ll. 633-44)

Adam first uses the word to indicate humility: "with awe,/ In adoration at his feet I fell/ Submiss . . ." (ll. 314-

62
 6). Later he connects falling and sleep. Yet the meaning in this case is innocent: sleep falls on Adam at God's command. Here, unlike the ambiguous phrasing in Eve's case, the language does not state that Adam "fell Asleep." Yet, just before Raphael's parting rebuke and warning, Adam very nearly reverses the idea of true humility before God that he exhibited earlier (l. 315) when he remarks of Eve,

. . . yet when I approach
 Her loveliness, so absolute she seems
 And in herself complete, so well to know
 Her own, that what she wills to do or say,

Seems wisest, virtuousest, discreetest, best;
 All higher knowledge in her presence falls
 Degraded, Wisdom in discourse with her
 Loses discount'nanc't, and like folly shows;⁶⁴
 (ll. 546-53)

Paradoxically, Book IX, which gives the dramatic account of Adam and Eve's fall from grace, contains an amazingly low number of uses of the word itself: seven in all. And of these seven total uses, three are the compound form "befall", and one is a two word compound verb, "fall short".⁶⁵ Moreover, the other three instances are not utilized to make explicit theological points. For example, Adam warns Eve lest she "fall into deception unaware" (l. 362),⁶⁶ as earlier (ll. 251-2) he advised her to be careful "lest harm/ Befall thee" severed from him.

It is as if Adam and Eve are not aware of the serious theological repercussions of eating the apple, although they have been warned, and the reader certainly is. Milton may be making use of this disparity in awareness when Eve remarks, immediately before eating the apple, that the serpent, "Friendly to man," has come to share "with joy/ The good befall'n him," (ll. 770-2). She is totally unaware of the grim truth of her own musings. Likewise, Adam twice uses "our fall" (ll. 941, 1069), although the first use precedes his own eating of the fruit.

Adam's first use of "our fall" also echoes the Satanic rhetoric of Books I and II that considers a fall only in relation to its contrary, a rise.⁶⁷ He doubts the failure of creatures "dignifi'd so high," (l. 940). However, he soon

realizes his own faulty logic and rhetoric concerning rising and falling; he has been counterfeiting Satan's voice, and he acknowledges that "that false Worm, of whomsoever taught/ To counterfeit Man's voice, [was] true in our Fall,/ False in our promis'd rising;" (ll. 1068-70). Adam has cleansed himself of his earlier wishful misconceptions concerning the possible benefits of having disobeyed. His final speech in Book IX contains a "shall befall" (l. 1182), an echo of God's "shall fall" and a prophecy of the continuing results for mankind of mistakes like his.⁶⁸ Again, Adam's words seem to echo those of Satan and his cohorts when they worried over what future harm might come to them.⁶⁹ Yet, by taking some responsibility for his action and adopting a less passive stance, Adam has begun the process of rising in God's estimation.

Book X has the highest total number of uses for any book (22) and seems a compendium of earlier contexts and echoes. Many of the uses of "fall" have occurred earlier in the poem; others build upon or further extend these previous uses. For example, in Books I and II the fallen angels frequently equate a fall and a defeat in war. In Book X military contexts continue. In the earlier books, angels use their weapons to smite and fell their opponents like trees (VI.250, 575); arrows and strokes fall like tempests (VI.190, 844). By Book X, the struggles are over---both man's and Satan's falls. Accordingly, "down their arms,/ Down fell both Spear and Shield, down they as fast," (ll. 541-2). Satan's army has temporarily felled some of its foes, has itself fallen in battle, and now lets its arms fall down.

Moreover, these lines; with their punning use of "arms", also refer to the apostates' change in appearance and posture. This, too, points back to another series of contexts for "fall" in Books I and II. In those books, falling has also meant prostration, a change in appearance, or a change in station (I.84, 330, 459). In Book X, Satan (like Dagon in Book I.461) "supplanted down he fell/ . . . on his Belly prone" (ll. 513-4). The Mammon of Book I.745, "who dropt from the Zenith like a falling Star," resembles the Satan of Book X.184 whom the Son will see "fall like lightning down from heav'n."

Books I and II emphasize the angels' fall downward and away from heaven; Book X describes "that revolted Rout/ Heav'n-fall'n," (ll. 534-5). Satan first addresses Beelzebub in terms of his change in appearance: "O How fall'n! how chang'd/ From him, who in the happy Realms of Light/ Cloth'd with transcendent brightness didst outshine/ Myriads though bright:" (I.84-7). Now the narrator describes Satan in a similar manner: "and shape Star-bright appear'd, or brighter; clad/ With what permissive glory since his fall/ Was left him, or false glitter:" (ll. 450-2). All the contexts---war, posture, appearance---are familiar, but the emphasis is different. This time the falls are imposed; the perspective is God's.

This brief exposition of the summarizing and synthesizing power of Book X brings us to the principal new use of "fall" in this section of the poem, a modification and extension of the emphasis on cyclical and continuing falling seen in Book IV. Here, it is clear that a single fall of any sort has moral

dimension in Paradise Lost and necessitates additional falls of other kinds. ⁷¹ God lets his curse fall on the serpent (l. 174). ⁷² Satan falls prostrate, changing from an angel of diminished lustre into a serpent (ll. 513-4). Horror falls on his once-angelic followers (l. 539), ⁷³ who are also changed into serpents and repeatedly fall into the same illusion concerning the forbidden fruit (ll. 570-1). ⁷⁴ A whole series of additional falls results from their first fall from heaven. ⁷⁵

In Book III God's speeches concentrated on the causes of Satan's first falling; in Book X the narrator reports the additional falls that constitute God's judgment (via the Son) for both Satan's own fall from heaven and his agency in man's fall. In Book X, as in Book III, God considers Satan's and man's falls simultaneously. Adam's, however, is still described in causal terms in Book X: God once again insists that "no Decree of mine/ Concurring to necessitate his Fall," (ll. 43-4) ⁷⁶ and "Manifold in sin," he "deserv'd to fall" (l. 16). At the same time God "destin'd Man himself to judge Man fall'n" (l. 62). The first result of man's disobedience, however, does not concern him immediately but affects Paradise. The orderly, cyclical falls of nature that appear in Books IV and V ⁷⁷ and were skewed and distorted in Book VI are echoed and destroyed in Book X. The regular and beneficial sequences of rising and falling will exist no more:

. . . To the blanc Moon
 Her office they prescrib'd, to th' other five
 Thir planetary motions and aspects
 In Sextile, Square, and Trine, and Opposite,
 Of noxious efficacy, and when to join
 In Synod unbenign, and taught the fixt

Thir influence malignant when to show'r,
 Which of them rising with the Sun, or falling,
 Should prove tempestuous: 78
 (ll. 656-64)

Yet, having observed Satan's punishment and having heard their own pronounced, Eve institutes a series of falls different from those imposed on Satan: Eve falls humble at Adam's feet "and imbracing them, besought/ His peace," (ll. 911-3). Together "Repairing where he judg'd them [they] prostrate fell/ Before him reverent, and both confess'd/ Humbly thir faults, and pardon begg'd" (ll. 1099-1101). By admitting and accepting their faults (and because of the Son's judgment), they resort to voluntary prostration as a sign of humility. These contexts are also reminders of Adam's first falling before God, his maker, in Book VII.⁷⁹ The fallen angels are consigned to mandatory and permanent proneness; Adam and Eve choose voluntary proneness as the sign that they have begun an expiatory process.

Although Book X closes with two rather positive uses of "fall", "befall" has taken on additional grim meaning in this book after the events of Book IX.⁸⁰ Rather than indicating only the neutral idea of "come to pass", the word is used specifically to indicate the occurrence of evil acts or consequences. Thus the first use of the word in this book is a pun: "The ethereal People ran, to hear and know/ How all befell:" (ll. 27-8). Actually, they came to hear how Adam and Eve fell. Adam repeats the word with the same, negative connotations: "This mischief had not then befall'n,/ And more that shall befall, innumerable/ Disturbances on Earth through Female snares,/"

And strait conjunction with this Sex:" (ll. 895-8) echoes Adam's tone: ". . . On me exercise not/ Thy hatred for this misery befall'n" (ll. 927-8). Thus Book X ends with Adam and Eve, recognizing their own fall, using the term negatively and knowingly; and, having instituted a new kind of falling, the voluntary prostration and humility before God, Adam and Eve are ready for a lesson in salvation history and the concept of felix culpa.

Book XI's seven uses describe the future falls in store for mankind. Men fall wounded and die: Abel "fell, and deadly pale/ Groan'd out his Soul with gushing blood effus'd" (ll. 446-7). Adam learns that the "great mischief [which] hath befall'n" him is death (l. 450). After seeing other forms of death and disease, Adam weeps: "O Miserable Mankind, to what fall/ Degraded, to what wretched state reserv'd!" (ll. 500-1). Later he views other vices, man "Marrying or prostituting, as befell," (l. 716). He recognizes that whatever happens, evil is sure to come: ". . . Let no man seek/ Henceforth to be foretold what shall befall/ Him or his Children, evil he may be sure, " (ll. 770-2). Now all that may happen---or befall---concerns evil and new falls as the result of his first fall from grace. And the awareness of these future falls and his responsibility for them is part of the price Adam must pay for his own fall from innocence. Eve, too, learns that loss of the original Paradise is only the beginning of their punishment. She expects that they can remain "though in fall'n state content" (l. 180), but Adam is soon educated to the impossibility

of such a future.

Book XII shifts attention from future falls in Biblical history to future falls of a more directly theological nature. Book XII also gathers up earlier contexts, applying them now specifically to man and his posterity. For example, Book I first asked what caused Adam and Eve "to fall off/ From their Creator and transgress his Will" (ll. 30-1). Book XII tells the story of Abraham to show that future generations will continue "to forsake the living God, and fall/ To worship their own work in Wood and Stone" (ll. 118-9). In a military passage, Michael advises Adam that Satan's final defeat will not be in battle, but in the hearts and acts of men, recalling Satan's earlier "fall from heav'n," (XII.391). And if evil and/or death must befall man, baptism can make them pure and prepared (ll. 439-65).

Appropriately, Eve, the first to fall in Paradise, has the last use of the word in Paradise Lost:

Whence thou return'st, and whither went'st, I
know;
For God is also in sleep, and Dreams advise,
Which he hath sent propitious, some great good
Presaging, since with sorrow and heart's distress
Wearied I fell asleep: but now lead on;
In mee is no delay; . . .

(ll. 610-15)

This context, too, has appeared several times before. In Book IV the "timely dew of sleep" (ll. 614-5) falls as part of nature's cycle. Sleep also fell on Adam instantly when God wished to create Eve (VIII.458). In Book V Eve sank "down/ And fell asleep" (ll. 91-2) at the end of her dream. In sleep she heard the voice of temptation and waked disturbed, but in

Book XII she hears only God's judgment and promise and wakes at peace. Adam and Eve are ready to leave Paradise and enter the world, fallen but prepared.

Tracing "fall" through its many and varied contextual uses in Paradise Lost makes clear that "fall" more than satisfies the requisites for a "key word": frequency, thematic import, accrued resonance. The foregoing pages have detailed the wide variety of ways and contexts in which this word group is used. This variation is, however, far from random. A single use or two may dominate a given portion of the text, but invariably a reminder or vestige of a previous context, a slanted or revised version of an ~~earlier~~ usage, a proleptic hint at a later instance, or a completely ~~new~~ meaning will intrude and complicate the word's meaning. Milton is constantly insisting that the word--and man's fall--are complex and multidimensional. The puns in Books IV and V are perhaps the most extreme form of this type of linguistic manipulation, a forcing of awareness of two or more diverse meanings simultaneously.

It is this system of cross-referencing of uses and contexts that makes "fall" a "key word" and a key to a new perception of Milton's meanings and techniques. He utilizes "fall" and other words like it to say many things at once, to imply complicated combinations of ideas without stating them, and to support thematic premises. "Fall" constantly changes, describes new events and situations in light of past, present, and future ones: the word's contextual uses create a sense of

flux, of momentum, of all time. For example, the falls of man and angel are connected, reflect on one another, and compare likenesses and differences. And quite apart from God's explicit comparisons in Book III (and the structural parallels of events and their parodies), the mixture and combinations of "fall" contexts in the description of both events serve as echoes, making the same connections on a linguistic level.⁸⁵ And this precisely matches Milton's arguments about Satan's fall and Adam and Eve's fall from grace. Those first falls cause new and bewildering additional falls---changes in appearance, temperament, residence, and way of life. The Fall, for Milton, was not a single event, but an ongoing procession of events, and his language reflects this concept.

Additionally, this technique allows Milton to raise or submerge meanings already established with each new use and also helps explain the range in the number of uses per book. High frequency in Books I through VI establishes the groundwork of meaning in the descriptions of Lucifer and Hell and introduces the fall into Eden. Book VI also restates and collates most of the early uses. Books VII and VIII, the first books of the poem's second half, show sharply reduced numbers of "fall", a phenomenon explicable in terms of dramatic suspense and the pressure already accumulated about "fall". As noted earlier, the scarcity of the "fall" words themselves in the book giving the only dramatic account of that act is somewhat unexpected. Yet, since the meaning of "fall" has become extremely complicated through varied contexts in the earlier

books, perhaps it is unnecessary to restate all these meanings explicitly at this point. The emphasis in Book IX is on the action itself, and insistence on the textual density that such words as "fall" would bring to bear in this part of the poem would only undercut the narrative immediacy of the poetry. For eight books, varied contextual uses have supplied suspense, irony, and allusive reference to earlier and later events. All of this is unnecessary in Book IX. This enactment of the fall will restate all past falls and include all future ones. As in the case of any other important action, the reasons and rationalizations preceding the event, as well as the results and analysis following the event, are always much more complicated than the usually simple and immediate act at the center. Thus, it is not surprising that Book X, the book of recriminations and consequences contains the highest total occurrences of the word in any book in the poem (22) and is also the book of summary and synthesis of "fall" group contexts. Book X picks up most of the threads "fall" has spun and webbed throughout the first nine books. It summarizes, changes perspectives, and recapitulates. The military defeats, downward movements, and physical prostration of Books I, II, and VI appear here, as do the causal arguments and emphasis on man in Books III and VIII. Two passages in Book X serve to recall the natural cycles of Books IV and V. All the neutral (i.e., orderly or chance) and negative changes on the word have been rung. A new, positive series has been introduced: by falling humbly of his own accord, man may yet rise again to God. The repetition of virtually

identical passages (ll. 1086-92, 1098-1104) emphasizes this hope.

Notes

1

See Chapter One, pp. 8-10 supra.

2

Susie I. Tucker, English Examined: A Collection of Views on the Nature, Resources and Use of the English Language by Writers of the 17th and 18th Centuries (1961), p. xvii.

3

Tucker, p. 148.

4

Even the hard sciences have borrowed this meaning of the term. One such example appears in the Euratom-Thesaurus, Part II, Terminology Charts Used in Euratom's Nuclear Documentation System: "The Euratom-Thesaurus was developed to serve as an authority list for subject control at the Center for Information and Documentation of the European Atomic Energy Community, which supplies scientists and engineers in research and industry with documentary information on all aspects of nuclear energy. . . . The printed Thesaurus comprises an alphabetical list of all significant terms used in the literature of nuclear energy (Part I) and a collection of charts displaying these terms according to subject fields for easy use by the documentalists (Part II) In these charts, a number of semantically related terms are grouped to form clusters around the keywords, which are terms particularly representative of the concepts involved. Each subject field is thus divided into a number of non-overlapping polygonal domains, each represented by one keyword (in upper-case font)." (Brussels: Guyot, S.A., 1967), pp. v, vi.

5

Empson, p. 74.

6

Empson, p. 101: "To be sure its [all's] prominence in Paradise Lost is not surprising; the poem is about all time, all men, all angels, and the justification of the almighty. But Milton was already using it in his typical way in Comus. It seems to be suited to his temperament because he was an absolutist, an all-or-none man."

7

Empson, pp. 101-4.

8

See p. 8 supra and n. 39.

9

MacCaffrey, p. 78: "'O how unlike'" is a "key phrase destined to resound through Satan's consciousness and give us

the very note of his fate." She also states that "the use of the phrase 'all our woe' as a leit motiv in Paradise Lost, recurring in a number of instances 'in the same prominent place in the meter' has been discussed . . ." (p. 84).

10

The Oxford English Dictionary, 13 vols., ed. by J. A. H. Murphy, H. Bradley, W. A. Craigie, C. T. Onions (Oxford: The Clarendon Press, 1961), will hereafter be referred to as O. E. D. in notes and text.

11

O. E. D., Vol. V, p. 682.

12

Heilman, pp. 6-7. He also says, "There is really no end to the secrets hidden behind the meanings of single words . . ." and that to concentrate upon single words is to participate in the poetic process, which is "the making of meaning" (p. 132).

13

Caroline Spurgeon, Shakespeare's Imagery.

14

Heilman, p. 8.

15

Heilman, p. 8.

16

Heilman, pp. 9-10. Although his article is primarily a conventional image study, Robert Altick expresses a comparable idea concerning repeated words in "Symphonic Imagery in Richard II," PMLA, 62 (1947), p. 339: "But suppose that to the poet's associational sensitivity is added a further awareness of the multitudinous emotional overtones of words . . . Suppose furthermore, that instead of being the occupation of a few fleeting lines of the text, certain words of multifold meanings are played upon throughout the five acts, recurring time after time like leit-motifs in music. And suppose finally that this process of repetition is applied especially to words of sensuous significance, words that evoke vivid responses in the imagination."

In a study from another discipline Michael McKeon, rev. of Keywords: A Vocabulary of Culture and Society, by Raymond Williams, Studies in Romanticism, 16 #1 (Winter 1977), 128-39, also expresses this notion of multiple meaning: he feels that keywords must express a contradictory quality, referring back to Freud's "primal words" as examples. "Thus Williams explores the dialectical relationship between the whole and its parts first of all in the very notion of a keyword as an antithetical structure expressing a historical contradiction" (p. 133).

Isabel MacCaffrey, p. 114, also remarks on the ambiguity of meaning intrinsic to key words: "The same sort of effect is visible in Milton's habitual use of deep, one of his key words. It is ambidextrous, both a noun and an adjective, and carries a trace of its other function when used as either . . . High, too, has twin meanings, . . . All the examples of the last few paragraphs have suggested how Milton's language becomes a vehicle for his themes. When he turns to pure description, where a weight of ethical or metaphysical meaning is not suitable, he follows the necessities of his subject, instead of creating them.

17
Heilman, p. 11.

18
Unless otherwise noted, all citations from Paradise Lost will follow Complete Poems and Major Prose, ed. by Merritt Y. Hughes (New York: The Odyssey Press, 1957).

19
All totals include all variant forms and spellings. For example, "fall", "falls", "fallst", "falling", "falln", "fall'n", "fell", "fell'd", "befall", "befall'n", "befalln", "befell", "befel", "downfall", and "heav'n-fall'n" are included in the "fall" count. This group of words shall also be designated "the fall group", and the total number of appearances of its members is 143. (In some charts, spellings and/or use of hypostrophe may vary from the Hughes edition, as some statistics were computer generated, using the input tape of Milton's poetry originally created for A Concordance to Milton's English Poetry, ed. by William Ingram and Kathleen Swaim (Oxford: The Clarendon Press, 1972).) The disobey group appears 60 times; the loss group, 79 times; Paradise, 54 times; the serpent group, 43 times; and the Satan group, 73 times. See also Table 1 for a comparison of the frequency of appearance of the fall group with all other high frequency groups in Paradise Lost. "Befall" is included in the fall group for two reasons: 1) its original meaning was equivalent to "fall". The O. E. D., vol 2, p. 762, cites as its first meaning of "befall" as a verb, "intr. to fall (chiefly fig.) obs."; 2) Emma, p. 110, Section 23, n. 25, states that "In the body of Milton's work we find an interesting use of the 'be' prefix as an intensifier and a signal for contempt in a neologism . . ."

20
Hereafter there will be no consideration of the Arguments preceding individual books. Occurrences within them will be charted separately and not included in totals or discussion for the remainder of this chapter.

21
Nicholas Jones, works out some of the equations among the moral, anagogical, and literal uses of posture in the narrative. However, he makes no attempt to account for all the uses of either word; and he often includes other postural words and passages which express similar ideas but contain no positional words in his attempt to prove that "in this myth, apparently trivial actions, repeated and varied, are not only important signs of crucial moral decisions: they are also, in an admittedly circular complex of language and ideas, the means by which those decisions are made" (p. 224). The bulk of his citations are taken from Book I. He notes "the oscillations of Book I provide an example of Milton's preparation of the metaphoric complex associations with the words 'stand' and 'fall.' Posture, behavior, cosmic position, countenance, reason, obedience, and morality are some of the abstract and concrete qualities connected by this network!" (p. 235). Only incidental is the fact that he does call "stand" and "fall" "key words" (p. 223).

A. D. Ferry also includes "fall" in her list of key words for reasons similar to Jones'. "To seventeenth century readers, for whom Adam's story was sacred history, the interpretation of Genesis which Milton's language expresses was familiar, and the language itself---both generally and in a unique way metaphorical---resembled the language of Scripture in which concrete and abstract meanings are true and indivisible. . . . The double senses of the words 'light', 'blind', 'taste', 'deep', and 'fall' used in this passage [III.194-202] are exploited throughout the poem in combination with other key words bearing double meanings in Christian theology---'head', 'root', 'fruit', 'seed', 'grace', 'inspire', 'illumine', 'see', 'dark'---to name only a few often repeated in Paradise Lost."

I reject Stanley Fish's concept of the naive reader and Milton's education of him in the area of key words: "The fact of the law is an ever-present reminder of our peccability and in the structure of Paradise Lost a small group of words serves a similar function. Fall, wanton, light, dark, dishevelled, loose are like litmus paper. They test acidity (sin) by taking on the hue of the consciousness that appropriates them. On an absolute scale, according to the norm established in Paradise, Satan's demoralization of language is no more reprehensible and revealing than the over-moralization which makes it necessary for the reader to exclude meanings that properly are not there" (p. 103). See also pp. 131-5 for a similar argument regarding "wand'ring". I find Jackson Cope, The Metaphoric Structure of Paradise Lost (Baltimore: Johns Hopkins Press, 1962), p. 90 to have a more congenial view: there are "metaphoric echoes on 'fall' in peripheral uses of the word"; i.e., any use does focus on the "entire felix culpa development."

22

See ll. 75, 76, 92, 174, 282, 330, 491, 679, 740, 743, 745, 748. Jones, p. 223, also notes this usage: "'To fall', in the traditional Christian cosmology means to experience the transition between heaven and hell; 'to stand' means simply not to undergo that change. This sense works toward the concrete by presenting not a moral state of being but a physically discernible effect: the good angels 'stand' in heaven, the bad are fallen into hell. Throughout the first two books, of course, we are distinctly aware of this sense of 'fall', . . ." Although I concur with Jones on the question of contextual emphasis in Books I and II, I am not entirely convinced about "fall's" meaning in "the traditional Christian cosmology." M. Van Beek, An Enquiry into Puritan Vocabulary (Groningen: Walters-Noordhoff N.V., 1969) favors other definitions: "the Puritans interpreted the Fall as the total corruption of man" (p. 51); "A verb frequently found to refer to 'lapsing from grace' is fall away" (p.57). "Fall away could also be used in the sense of 'apostatize' . . . Like fall away fall (from) refers to a temporary relapse. . . . Through the influence of biblical language [sic] fall away is found in Puritan writings in the sense of 'desert'" (p. 58).

23

This use of "fall" corresponds to the O. E. D. entry in Vol. IV, p. 36, "Fall, sb., I.1.a: A falling from a height. A dropping down from a high or relatively high position, by the force of gravity." Paradise Lost I.76 is cited in the survey of historical use of the word with this meaning. Hereafter, O. E. D. subsections and definitions will be provided for each new connotation of words in the fall group.

24

O. E. D., Vol. IV, p. 39, "Fall, v., III.21.b: Of an empire, government, institution, etc.: To be overthrown, come to ruin, perish."

25

See also l. 116. O. E. D., Vol. IV, p. 38, "Fall, v., II.7.b: To get into a low state, physically or morally; to decline." These lines are also cited in the historical survey.

26

O. E. D., Vol. IV, p. 38, "Fall, v., I.1.c: fig. esp. with reference to descent from high estate, or from moral elevation."

27

O. E. D., Vol. IV, p. 42, "Fall, v. with prepositions, X.66: To be drawn by feeling to; to attach oneself to, become a follower of; also, to make one's peace with. Obs."

28

O. E. D., Vol. IV, p. 44, "Fall, v. with prepositions, XI.91.e: Of lovers or friends: To part company, become estranged, draw off. Of subjects: To revolt, withdraw from allegiance." The historical survey cites I.30.

29

It is also the only use in this book which restates the connotation of "fall" as the subject of the poem is expressed in the Argument to Book I. See p. 34 supra. The other nineteen instances in Book I are largely literal description. This first unique usage is more nearly figurative. S. Fish, p. 94, explains this emphasis: "the apostate can think only in physical terms." He also comments that words have lost their spiritual significations" (p. 95). Critical comments on Milton's varying uses of rhetoric have seen the early books as places where "the fallen consciousness infects language" (Fish, p. 103).

30

The earlier meaning still appears in ll. 826, 1006.

31

In lists of examples like this one, the line numbers refer only to the lines containing "fall".

32

See also ll. 13-16. Ironically this contrast appears through the fallen angels' perversion and misuse of logic.

33

Five of sixteen uses. Military defeat is also combined with distance down in at least one case (l. 771). A causal relationship tentatively established in Book I is accentuated here.

34

O. E. D., Vol. IV, p. 40, "Fall, v., VIII.46.a: Of an event, etc.: to come to pass; to happen, to occur."

35

O. E. D., Vol. I, p. 762, "Befall, 4.a: To fall out in the course of events, to happen, occur . . . b: with indirect obj. (dative). The most frequent modern use."

36

O. E. D., Vol. IV, p. 142, "Fell, adj. 1: Of animals, and men, their actions and attributes: Fierce, savage; cruel, ruthless; dreadful, terrible." Comus 257 is cited for this context in the historical survey.

37

Falling and natural phenomena are connected for the fallen angels long before this link is made apparent to Adam and Eve. In Book II, the angels question "if this frame/ Of heav'n were falling" (ll. 924-5) and remark on "fiery, impendent horrors" (l. 177).

38

The reason becomes apparent in Books IX and X. See pp. 57-8, 110, 143-4.

39

Although the Arguments are not being considered either for statistical counts or patterning, it is noteworthy that the Argument to Book III contains another expression of agency: "he fell . . . by him seduced." The moral or theological connections of "fall" used in this way are noted by the O. E. D., Vol. IV, p. 39, which cites III.129 in the historical survey of usage: "Fall, v., III.22: In moral sense: To yield to temptation, to sin; esp. of a woman: to surrender her chastity."

40

It is also worth remarking that six of these seven uses en bloc are strong forms of the verb and that all are within very close proximity to one another. Jones, pp. 223, 238, comments on this frequent juxtaposition and contrast of "stand" and "fall" in Paradise Lost, but does not discuss these passages, as his primary concern is with physical and moral equivalences in the use of "fall". Fish, pp. 158-208, also discusses the moral and theological meanings of "stand" and "fall" in Chapter 4, "Standing Only: Christian Heroism." Neither notes the other high frequency pairing in this passage: "free" and "fall".

41

O. E. D., Vol. IV, p. 38, "Fall, v., I.e: To descend freely (primarily by 'weight' or gravity): opposed to 'rise': fig. of calamity, disease, fear, sleep, vengeance, etc."

42

O. E. D., Vol. IV, p. 38, "Fall, v., I.f: Of darkness, night, etc." See I.745 and X.184 for other connections of this sort; p. 51 supra comments on fallen angels described with reference to astronomical phenomena.

43

O. E. D., Vol. IV, p. 38, "Fall, v., II.9.a: To sink to a lower level: opposed to 'rise'. Of a river or stream: To discharge itself, issue into."

44
O. E. D., Vol. IV, p. 38, "Fall, v., II.7.e: To sink to a lower level: opposed to 'rise': Of the sun, etc.: To go down; to sink, set. Obs."

45
O. E. D., Vol. IV, p. 42, "Fall, v., X.66.e: To fall to (food): to begin eating (it)."

46
O. E. D., Vol. IV, p. 38, "Fall, v., I.a: To descend freely (primarily by 'weight' or gravity): opposed to 'rise'. intr. To drop from a high or relatively high position. Const. + in; into, to, on, upon; also, to the earth, ground."

47
 J. Cope, p. 112, also notes this pun.

48
O. E. D., Vol. IV, p. 41, "Fall, v., IX.49: To let fall, drop; to shed tears; to cast (leaves); to bring down (a weapon, the hand, etc)."

49
 In terms of the order of occurrence in the book, ll. 91-2 precede ll. 130, 133.

50
O. E. D., Vol. IV, p. 42, "Fall, v., XI.77" and p. 40, "VII.38: Of persons: To pass (usually, with suddenness) + in, into, + to some specified condition, bodily or mental, or some external condition or relation." "Fall asleep".

51
 Adam and Eve have been mentioned previously only in connection with "fall" where a future event with theological significance is meant; thus, non-theological contexts automatically acquire a grim irony, when the subject of the entire poem is their fall from grace. See I.30, II.1023, III.95, 130, 152, 181, 400 for man/fall pairings. See also Iv.331, 615-6; V.92, 130, 133, 435. Fall has appeared seventy-six times in Books I-V; only thirteen of these occurrences refer to Adam and Eve.

52
 See Book III.95-106 and note 40 supra. Also, observe once again the frequency of "fall" combination with "stand" and "free"

53
O. E. D., Vol. IV, p. 41, "Fall, v., IX.49: To let fall, drop; to shed (tears); to cast, shed (leaves); to bring down (a weapon, the hand, etc)."

O. E. D., Vol. IV, p. 142, "Fell, v., 1: To cut, knock, or strike down (a man or animal)."

O. E. D., Vol. IV, p. 142, "Fell, v., 2: To cut down (a tree)." The historical survey cites this line.

O. E. D., same as for 1. 190, note 53 supra.

54
 Recall the differences in the handling of astronomical phenomena in hell and in Eden. See pp. 38, 40-1 supra.

55

Fish, p. 94, offers a plausible rationale: "The apostates can think only in physical terms"; "Words lose their spiritual significations," (p. 95). MacCaffrey and Ricks (especially p. 103) also discuss the ambiguity language acquires after the falls of men and angels. See also ll. 872, 898.

56

O. E. D., Vol. IV, p. 40, "Fall, v., VII.38.c: Of persons: to pass (usually with suddenness) + in, into, + to some specified condition, bodily or mental or some external condition or relation."

57

O. E. D., Vol. IV, p. 39, "Fall, v., III.b: fig.: esp. in To fall to the ground: to come to nothing: to be discredited or futile."

58

O. E. D., Vol. IV, p. 49, "Fall, v., 35.b: to happen or be thrown + into, on or upon (a period of specified character."

59

O. E. D., no relevant listing.

60

O. E. D., Vol. I, p. 762, "Befall, v., 4.c: with to, unto, upon. arch." These lines are noted in the historical survey.

61

Book III.99-105; see also pp. 38-9 supra.

62

O. E. D., Vol. IV, p. 39, "Fall, v., III.20: Used (after Heb. idiom preserved in the Vulgate) with reference to voluntary prostration: To prostrate oneself in reverence or supplication."

63

Book IV.614-5; Book V.92.

64

O. E. D., Vol. IV, p. 39, "Fall, v., III.b: fig. . . . to come to nothing: to be discredited or futile."

65

O. E. D., Vol. IV, p. 44, "Fall, v., XI.96.b: of a shot, etc: not to reach the mark aimed at." and "XI.96.c: ellipt. for Fall short of finding: to miss." This is Satan's single use of "fall in this book and reverts to his comparative use of "fall" in Books II and IV. See II.75-7, IV.91 and pp. 37, 40 supra.

66

O. E. D., Vol. IV, p. 39, "Fall, v., III.25b: fig. To fall into (error, sin, etc)."

67

See especially Book II.13-16, 75-7, p. 40 and n. 32 supra.

68

However, to some extent Adam is blaming his fall on Eve and predicting future falls for men who trust women overmuch. His misogynistic argument appears again in Book X.895-8. Incidentally the O. E. D., Vol I, p. 762, "Befall, v., 4ld:

impers., or with subject it representing a clause," cites this line.

69

See Book II.820-1; IV.39, 90, 101. Note too that Adam's shift in position occupies only one hundred and four lines; Satan's acknowledgement of his true position is spread over Books I, II, III, and the opening of Book IV.

70

In X.906 Adam also foresees man fighting man as "fell Adversary"; such adjectival use of "fell" appeared earlier in II.539: "vast Typhoean rage more fell."

71

Jones, p. 239, notes "this Satanic fall from obedience implies the swift humiliation of a literal fall."

72

O. E. D., Vol. IV, p. 38, "Fall., v., I.6: Of speech, etc.: To fall from (a person, his mouth): to issue or proceed from."

73

O. E. D.: no relevant usage cited.

74

O. E. D.: see notes 59, 69 supra.

75

This recalls both Satan's and Adam's speculations on future falls: Book II.820-1, IV.39,90,101 and IX.895-8. It also looks forward to XI.770-2; XII.439-65.

76

See also X.47.

77

Book VI also shows falls of some natural objects as part of the discord resulting from the war in heaven.

78

The entire passage, X.651-707, expresses this idea. See also X.846.

79

Earlier, in VIII.315, Adam falls at God's feet, miss with adoration, but this is not exactly the same as his later falling in humility.

80

Book X also has the highest total occurrences of this word: four uses. Books II, IV, VI, VIII, and XII each have one use; Book VII has two uses; Books IX and XI have three each. The nine uses of "befall" before Book X carry some negative implications, but the near identity of "fall" and "befall" is not firmly established. In Book II dire change befalls (l. 822); in IV, Satan is "disfigured more than could befall" (l. 127). In VI discord befalls (l. 897), in VII apostasy befalls (ll. 43, 44), and in IX harm may befall (l. 362). Eve also mistakenly reports the good which has befallen the serpent (l. 771). In XI marrying or prostituting (l. 716) and great mischief (l. 450) have befallen. Only IX.1182, VIII.229, XI.771, and XII.444 seem truly neutral uses.

81

See also IX.1182.

82 O. E. D., Vol. 14, p. 39, "Fall, v., III.23: To drop
down wounded or dead; to die by violence;"

83

See l. 29.

84

See also Book I.364-521, especially ll. 445-6.

85

This is particularly clear in the contexts involving
idolatry, agency, and future falls.

86

See also pp. 49-50 on Adam's awareness of falling. It
is ironic that all of Adam's future attempts to rise must be-
gin with falling in humility, the action with which he began
his relationship with God (VIII.315).

"Fall": Repetition, Patterning, Approximation, and Rhyme

The next area of investigation concerns Milton's use of repetition, sound patterning, alliteration, and more particularly, iteration involving key words. Once the presence of key words is established, what can be determined about when, where, and to what purpose they are used?

Very little has been written about Milton's sound effects in general, and alliteration in particular, except in vague and generally disparaging terms; thus, it is necessary to begin with his use of repetitive devices, a broader technical class. As alliteration (or the repetition of specific sounds) belongs to the general rhetorical category of iteration or repetition, and it is presumed that a member of a class shares qualities of the class to which it belongs, remarks on the larger area may help to clarify the nature and function of the smaller. Extrapolation from critical comment on Milton's use of repetition may provide clues to his use of alliteration. Similarly, analyses of Milton's (and, in some cases, his contemporaries') use of sound effects may contribute to solution of the problem at hand.

Critics of literature and linguists both agree upon a variety of ways in which repetition functions and produces effects upon a reader. First, repetitions affect readers (and listeners) positively via formation "of motifs or patterns

which please for the same reason that all pattern does---we
 delight in order." ³ Second, repetition creates and/or adds
 to the melodious or harmonious effects of verse. ⁴ Repetition
 can also function as an ornament, decorating the verse, or ⁵
 can unify the structure, binding separated areas and ideas.
 Since its beginning, English poetry has made use of repeti-
 tive techniques for these reasons. Harold Whitehall, a linguist,
 using the terminology of his discipline rather than that of
 literary criticism, summarizes the historical development of
 repetition and alliteration.

Here we may take as the basic linguistic frame the
 formula c-v-c in which "c" means any consonant or
 consonant cluster and "v" any vowel or diphthong,
 i.e., and recurrent vowel and semivowel sequence.
 Repetitions of any of the elements in this formula
 may be either structural or mosaic (i.e., decora-
 tive) according to the nature of the language and
 its tradition of poetry. Word-repetition, found in
 Old English, Welsh, Irish, and many other poetic
 traditions repeats the same unvaried words as a
 primary structural factor with the same notational
 semantic spectrum but with connotation spectra
 forced on it by its contextual environment. . . .
 Alliteration, the principal factor of poetic struc-
 ture in early Germanic and some Middle English
 poetry, repeats either the first c or the v at pre-
 determined intervals. Here it is structural. In 6
 later English poetry it is, on the whole, mosaic. . . .

In a wide range of period studies, however, it is the unifying
 function of repetition that provides the subject for critical
 commentary. In regard to Surrey's verse, for example, Ants
 Oras observes that "these echoes [in this case, vowels] . . .
 separate and link . . . divide the lines into constituent parts
 and stress the end-stopped character of the verse: they impede
 its flow. But by connecting one line with another, they create
 a larger pattern." ⁷ Two Shakespearean critics also see sound

and word repetition uniting parts of a line or parts of a play. A. Suzman, discussing Richard II, accepts F. C. Kolbe's "thesis that Shakespeare secures the unity of each of his greatest plays not only by plot, by linkage of characters, by the sweep of Nemesis, by the use of irony and appropriateness of style, but by deliberate repetition through the play of at least one set of words or ideas in harmony with the plot." T. R. Price offers one explanation for this phenomenon: "as the result of the caesura was to cut the verse in two halves, Shakespeare . . . felt, like the older poets, the need of linking the two parts by the most ingenuous harmonies of sound." In units as small as the line or as large as the play, repetition can function as a unifying agent. Regarding Milton, Robert Beum succinctly summarizes: "what one naturally thinks of first is the power of these acoustic repetitions to augment unity of impression by binding together phonologically groups of lines that form a close semantic bond."

The list of scholars noticing the linking powers of repetition is a lengthy one. However, another group of remarks is even more significant---those observing that repetition can emphasize selected words and/or ideas. Two citations, one from a linguist and one from a literary critic, should suffice:

. . . phonemic emphasis resulting from repetition, including alliteration, assonance, consonance, and rhyme is a more subtle matter than either of the preceding [metrical stress, prose rhythm] . . .

. . . the primary purpose of all repetition is to emphasize certain words (and hence ideas) in sense units and members. Repetition is concerned with ideas

directly (when idea words themselves are repeated, . . .) or indirectly (when, for example, the expression of relations is repeated, or when the repetends . . . serve to create repetitive pattern which holds within itself important, though often not repeated words, . . . 13

Last, and perhaps least importantly, repetitions can approximate the effects of rhyme (an aural, iterative scheme itself) in unrhymed verse. In fact, Anne Hamilton remarks that "one might say that rime is alliteration expressed in a heavier way."¹⁴ J. B. Broadbent also comments on the relationship between iteration and rhyme: "All iterative schemes tend . . . to the effect of rhyme . . . what nobody has pointed out is that in blank verse rhyme is simply an iterative scheme"¹⁵

Repetition, therefore, usually serves the poetic functions of creating pleasurable patterns and harmonies, decorating the verse (and tending to the effect of rhyme), unifying a work, and emphasizing certain words and ideas. Consequently, Milton's use of repetitions should produce these effects also, and to some extent critical opinion supports this premise.

There is general agreement that Milton's iterations provide pleasing pattern, although as E. S. LeComte aptly states, "the satisfaction may operate below the level of complete consciousness."¹⁶ Ants Oras, in discussing Milton's use of rhyme, feels that "these rhymes become intelligible only if they are viewed as links in a complex technique of phonetic echoes, . . . Vowel echoes (assonance), often supported by consonantal correspondence, are used to pattern and organize the verse."¹⁷

J. B. Broadbent and M. Jones mention the harmonic effects: "they [the iterative figures] give a lyrical quality to his

[Milton's] speech by chiming on key-words." ¹⁸ Milton's repetitions add "emotive, harmonic, and emphatic effects"; repetition is also "a logical choice for decorating verse devoid of rhyme," and "aids in the elevation of style," "decorate[s] ¹⁹ the blank verse and give[s] aural emphasis to the context." Other critics agree that the repetitions ornament the verse: J. B. Broadbent, in a study of Milton's rhetoric, which documents the number of times each figure occurs, considers his statistics an indication of just how frequently Milton used ²⁰ iterative schemes to decorate his blank verse.

The bulk of the commentary on Milton, however, concerns investigation of the linking and emphasizing functions of iteration. Since most critics employ their observations to buttress image or thematic studies, repetition and unification are usually peripheral to the main argument. For example, Irene Samuel in her study of Milton and Dante remarks, "More striking is their variant of the epic repetition to link widely ²¹ separate parts of the poem." Similarly, E. S. LeComte, who finds psychological habit in Milton's repetitions, agrees that "they do work, however inconspicuously, for the unity and ²² solidity of the poem." And Isabel MacCaffrey, while studying Milton's myth-making power, also observes this function: "A final medium for 'retrospection and anticipation' is provided by Milton's use of repeated phrases and systems of "key words" or images. Such repetitions are one of the most pervasive unifying forces in the poem, though they do not yield their full ²³ effect at first reading." She believes this effect to be

structural, in line with epic precedent, and a device which "helps us to hold the whole sweep of the poem firmly in mind, recalling to us constantly the essential elements in its foundations."²⁴

Others point out the unifying power of Milton's repetitions in historic terms or in commentary on his skillful suggestiveness. Christopher Ricks develops the idea that "Milton's use of syntax for such purposes is often supported by alliteration, which--like rhyme--can tie together suggestively things which are not tied together in the plain statement,"²⁵ and Irene Samuel concurs: "Throughout Paradise Lost Milton uses such subtle variants of the stock epic device of repetition to suggest complex meanings."²⁶ None dispute the unifying power, and several suggest Milton's subtlety in the use of the technique.

Curiously, a large group of commentators have discussed the unifying power of Milton's repetitions with particular reference to his characterization.²⁷ J. B. Broadbent's view that "Milton was using rhetoric to expound theology, to distinguish character, and to choose sides is typical."²⁸ Irene Samuel's argument that "Milton assigns to Satan a special kind of repetition and word play to show his demagogic tendencies . . . [while] Omniscience uses repetition, rhyme, and alliteration with more straightforward effect in the ironic commentary on Satan" also lies in the mainstream of critical opinion. Joseph Summer's connects the echoing sounds of speeches made by several characters: for example, Eve's repentance speech uses

the same sorts of sounds and repetitions as those in Christ's offer to redeem mankind. ³⁰ M. Jones presents a longer, but similar argument:

The previous chapters have clearly established Milton's ability to use the figures of word-repetition as an acceptable means of decorating and intensifying the language of the divine voices, of setting up echoes between related statements by these voices, of revealing Satan's somewhat off-key attempt to imitate the divine voices, and of giving added emphasis to theological issues like the relationship between the Father and the Son, the proper placement of the blame for the Fall, and the mercy of God in man's hope of regeneration. 31

There is little question that Milton uses repetition to emphasize certain words and ideas. However, controversy arises over how the process works and what is being emphasized. As expected, the nature of individual critical comment is dependent on the larger argument attracting the critic's attention. M. Jones, for example, agrees that "The various figures of word repetition work within individual passages to add emphasis and harmony, but over the entire length of the poem [Paradise Lost] they begin to have increased effect as they play on several motifs." ³² Leonard Moss makes an even stronger statement concerning the effect of Milton's iteration in Samson Agonistes: "It should be evident from the foregoing that while there is an impressive variety of rhetorical figures in Samson Agonistes, the iterative schemes---considering this category to embrace repetition through identical sounds and through identical derivative and synonymous words---are largely responsible for structuring the repetitive statement of theme." Arnold Stein takes an even more extreme position than Moss':

"The basic point to make, in any case, is that the pattern of sound does not reinforce an already established meaning so much as it helps shape and modulate that meaning."³⁴

A large number of critics concur that the meanings emphasized by Milton's iterations must be primarily theological. But again they differ as to what is being stressed. Peter Berek considers the iterations a comment on the word of God:

The effect of the repetition is to treat word and doctrine as though they were identical; to treat language not as an imperfect, man-made medium for trying to get as close as one can to expressing the essence of ideas which have an existence independent of words, but instead as an exact set of counters for ideas, having no value or even existence apart from these ideas. . . . 35

Broadbent adds that "The monopoly of Books III and IX indicates that iterative and verbal figures belong especially to theological contexts."³⁶ George Smith, however, takes issue with Broadbent's view that "Milton indulges in iterative displays in Paradise Lost for the purposes of decorating the blank verse, miming the Logos, embellishing ritual, and concealing truth."³⁷ Although he does not know "precisely how and why he uses the schemes," he believes that "Milton employs iterative rhetoric as a means to an emphatic and lucid style for the one subject in Paradise Lost which most requires emphasis and ratio-³⁸cinative clarity," i.e., the justification of God's ways.

John P. Tchakirides agrees to the theological nature of the stress, but points in another direction; his "discussion of repetition centers on the pattern of hope and despair, as it is presented dramatically in the speeches and actions of Satan and Adam and Eve."³⁹ Sister M. Durkin moves in yet another

direction, using a series of quotations of iterative schemes "to show Milton's skill in utilizing the rhetorical and prosodic techniques to intensify the instructional import of the poem and to heighten the visual and auditory beauty of countless lines."⁴⁰

Miltonists have found his iterations to function in ways that general theory on repetition predicted. His repetitions, however, go beyond the general rule in formulating characterization (and establishing relationships between characters), making thematic statements, and suggesting unstated thematic material. The task at hand now involves connecting the theory concerning Milton's repetitions and a single key word--"fall"--to demonstrate how Milton's iterations work to make thematic statements or suggest thematic overtones. Chapter Two dealt with accumulation of meanings and resonance via manipulation of context. This chapter will detail Milton's management of meanings via repetition of the key word within the work, book, paragraph, and verse line. Additionally, the repetitions of "fall" are affected by their proximity to one another, their combination with Anglo-Latinisms with similar meanings, their appearance in puns, their use as rhyme words, and/or their membership in other sound-repetitive groupings.

As mentioned earlier, there are one hundred forty-three occurrences of fall and its compounds in Paradise Lost, a work of 10,565 lines. Crude statistical methods would predict one appearance of some member of the fall group every seventy-four lines (See Table 4). Obviously a poetic work

TABLE 4

AVERAGE FREQUENCY OF "FALL"
IN PARADISE LOST

Book	Number of lines	Number of "fall"	Average Frequency
I	798	20	1 per 40 lines
II	1055	16	1 per 66 lines
III	742	13	1 per 57 lines
IV	1015	12	1 per 85 lines
V	907	15	1 per 61 lines
VI	912	16	1 per 51 lines
VII	640	6	1 per 107 lines
VIII	653	5	1 per 131 lines
IX	1189	7	1 per 170 lines
X	1104	22	1 per 50 lines
XI	901	7	1 per 129 lines
<u>XII</u>	<u>649</u>	<u>4</u>	<u>1 per 162 lines</u>
I-XII	10,565	143	1 per 74 lines

does not operate in a mathematically regular fashion. However, a denial of mathematical compositional technique does little to account for the variation between the expected appearances of one per forty lines for Book I, one per one hundred seventy lines for Book IX, and one per seventy-four lines for the work as a whole.⁴¹ The expected incidences vary over four hundred per cent. Why do Books I, VI, and X have the highest number and highest ratio of occurrences? Why are Books VII, XI, VIII, XII, and IX correspondingly low?⁴²

The simplest explanation arises from the assumption that Milton felt the necessity of maintaining dramatic suspense or tension. In telling an old, old story whose outcome was a foregone conclusion, Milton was forced to manipulate emphasis on the crucial act itself if he wished to preserve any doubt or tension--not only as to the outcome, but also as to motive and cause.⁴³ Additionally, he was faced with the problem of sustaining some appearance of equality between the opponents struggling for man: although God ultimately must prove to be the stronger, Satan cannot be presented as a completely unworthy opponent since he does seduce man. To some extent, this explains why Books VII and VIII, the books leading up to man's fall, exhibit few "fall" occurrences although they do contain one heavenly warning. Milton has emphasized what falling must mean in the earlier books of the angelic fall. When he comes to the crucial central act of the poem--will man fall too?--he encourages the reader to maintain suspense and perhaps hope that man will not fall by not using the word "fall" itself.⁴⁴

Books I and VI, which give two focuses on the angels' fall (and by extension man's) at the beginning and end of the first half of the poem's action are clearly intended to hammer on the idea of the fall through repetition of the word and its variants, while Books VII-IX use more subtle pressures. Book XII, too, has a lower frequency, presumably because Book X has already worked out the events and their implications and Adam has already initiated a more regenerative type of falling. His version of felix culpa (XII.470 ff.) and Michael's review of salvation history would clash with emphasis on the earlier, more negative ideas on falling; and at this stage of the poem any use of the fall group would recall a whole cluster of associations.

Moving from the crude figures based on the number of lines divided by the number of occurrences to the actual locations of the words within the individual books presents yet other problems (See Tables 5 and 6). Books I, II, III, V, VI, VII, and X show clustering of the fall words. Books I, II, III, IV, VII, and X also show a high ratio of appearance in the first one hundred and one lines of each book. Books VIII and IX show only scattered locations and no early concentration. In Book VI "fall" occurs in the last line of the book; in Book VIII, the only overtly theological use of the word occurs thirteen lines from the book's end and is hortatory, as are the final uses in V, VI, and VII.⁴⁵ Book IX also shows light concentration toward the beginning and one usage near the end. The poetic necessities of discussing the subject at hand alone cannot

TABLE 5
LOCATION OF THE "FALL" GROUP WITHIN EACH BOOK
OF PARADISE LOST AND PARADISE REGAINED

Book	Line Numbers
I	30, (75, 76, 84, 92) ^a , 116, 157, 174, 282, 330, 445, 461, 491, 586, 642, 679, (740, 743, 745, 748)
II	(13, 16), 76, 177, 203, 457, 539, 549, (771, 773), (822, 826), 925, 935, 1006, 1023
III	(95, 99, 102, 102), (128, 129, 130), 152, 181, 201, 237, 400, 619
IV	39, 64, 91, 101, 127, 230, 260, 331, 591, 615, 731, 905
V	97, (130, 133), 174, (190, 191), (240, 241), 434, (540, 541, 541, 542), 613, 878
VI	24, 55, 190, 250, 285, 575, 593, 614, 796, (844, 852), (871, 872), (897, 898), 912 ^b
VII	(19, 25, 26), (43, 44), 134
VIII	229, 315, 458, 551, 640
IX	174, 252, 362, 771, 941, 1069, 1182
X	16, 28, (44, 47), 62, 174, 184, 451, 513, (535, 539, 542), 570, 663, 846, (895, 896, 906, 912), 928, 1087, 1099
XI	29, 180, 446, 450, 500, 716, 771
XII	118, 391, 444, 614

I 373, 405, 443

II 31, 88, 134, 150, 223

III 201, 332, 415

IV 70, 165, 192, 295, 311, 415, (562, 567, 568, 571, 571, 576, 581), 620

^a Parentheses indicate a cluster of "fall" words in close proximity to one another.

^b The "fall" in VI.912 is also the last line in that Book.

account for such marked patterns and groupings.

The same logic used to account for book frequency may be applied here. The clustering and high early frequencies stress the word, impress its shadow on the entire book and the entire poem. And equally clearly, Milton foregoes this heavy emphasis in Books VIII and IX in favor of letting the dramatic acting out of man's fall have the foreground. The book-terminal occurrences in Books VI and VIII also impinge on Paradise in the creation story of Book VII and the state of grace in both VII and the first half of IX:

. . . let it profit thee to have heard,
By terrible Example the reward
Of disobedience; firm they might have stood,
Yet fell; remember and fear to transgress
(VI.909-12)

. . . stand fast; to stand or fall
Free in thine own Arbitrement it lies.
Perfet within, no outward aid require;
And all temptation to transgress repel
(VIII.640-3)

Additionally, the final uses in Books I-VI are all time qualified, linking books and parts of the poem.⁴⁶

Two clusters of four members each bracket Book I, emphasizing by use (working both with and beyond context) of the same word in so many places that this is what the book, poem, and subject are about. In Book III, two large and proximate clusters serve to express God's position:

For Man will heark'n to his glozing lies,
And easily transgress the sole Command,
Sole pledge of his obedience: So will fall
Hee and his faithless Progeny: whose fault?
Whose but his own? ingrate, he had of mee
All he could have; I made him just and right,
Sufficient to have stood, though free to fall.
Such I created all th' Ethereal Powers

And Spirits, both them who stood and them who fail'd;
 Freely they stood who stood and fell who fell.
 Not free what proof could they have giv'n sincere
 Of true allegiance, constant Faith or Love,
 Where only what they needs must do, appear'd,
 Not what they would? what praise could they receive?
 What pleasure I from such obedience paid,
 When Will and Reason (Reason also is choice)
 Useless and vain, of freedom both despoil'd,
 Made passive both, had serv'd necessity,
 Not mee. They therefore as to right belong'd,
 So were created, nor can justly accuse
 Thir maker, or thir making, or thir Fate;
 As if Predestination over-rul'd
 Thir will, dispos'd by absolute Decree
 Or high foreknowledge; they themselves decreed
 Thir own revolt, not I: if I foreknew
 Foreknowledge had no influence on their fault,
 Which had no less prov'd certain unforeknown.
 So without least impulse or shadow of Fate,
 Or aught by me immutably foreseen,
 They trespass, Authors to themselves in all
 Both what they judge and what they choose; for so
 I form'd them free and free they must remain,
 Till they enthrall themselves; I else must change
 Thir nature, and revoke the high Decree
 Unchangeable, Eternal, which ordain'd
 Thir freedom: they themselves ordain'd thir Fall.
 The first sort by thir own suggestion fell,
 Self-tempted, self-deprav'd: Man falls deceiv'd
 By th' other first: . . .

(ll. 93-131)

Such heavy emphasis via language (i.e., iteration of a negative concept) would do much to undercut the credibility of God's position on free will, except that "free" is also repeated seven times between III.95 and III.130. In Book V's large cluster, Raphael repeats God's pattern in Book III: four forms of "free" appear in the thirteen lines preceding the intense cluster of "falls". In both cases, the groupings of "free" and "fall" keep the tenuous balance of free will and foreknowledge in the foreground.

Again Milton uses a somewhat different approach in Book VII, the first book of the poem's second half, and the book

that heralds changes in technique as well as a change in subject. The early three-member cluster appears in the poet's invocation, reminding the reader that the poet is a fallen man who has sung the story of the fall in heaven and now descends literally and figuratively to tell of man's fall in the second half of the poem:

Return me to my Native Element:
 Lest from this flying Steed unrein'd, (as once
Bellerophon, though from a lower Clime)
 Dismounted, on the' Aleian Field I fall
 Erroneous there to wander and forlorn.
 Half yet remains unsung, but narrower bound
 Within the visible Diurnal Sphere;
 Standing on Earth, not rapt above the Pole,
 More safe I Sing with mortal voice, unchang'd
 To hoarse or mute, though fall'n on evil days,
 On evil days though fall'n, and evil tongues;
 (ll. 16-26)

Books VIII and IX have no clusters, a pattern in keeping with the lower keyed usage seen in these books previously.

In Book X, a small cluster recounts the devils' physical change, recalling all the previous meanings of the word and preparing the reader for a larger (although more loosely spaced grouping) that reveals Adam and Eve's voluntary assumption of a new kind of fall that will counteract the earlier, negative emphasis. The repetition of "fall" in X.1087 and X.1099 in nearly identical seven line passages underscores this shift to a new "fall" context. Books XI and XII do not exhibit cluster effects. Again, the accumulation of meaning over ten books must be adjusted from largely negative and proleptic overtones to a newer and more hopeful tonality, and reliance on cluster/stress techniques would be reminiscent of "fall's" more negative contexts and might possibly counteract

the new emphasis.

Forms and tenses used also vary noticeably from book to book (See Table 2). Books I-VI, VIII, X, XII use verbal forms with more frequency than do Books VII, IX, and XII. Books II and IX use noun forms with highest frequency; VII and VIII do not use substantive forms at all. Books I, VII, and X use adjectival forms (including participles) most frequently and VIII and IX avoid them altogether. This is logical, as VII and VIII are concerned with the fall as act in progress; II and the latter part of IX are concerned with an act already completed, and VII connects one completed action to a similar potential act. Since Book IX is the book which actually details the particulars of man's fall, it is also the only book which contains no instance of "fell".

"Befall" forms account for very few uses in Books I-VI; in Books VII-XII this subgroup accounts for a much higher proportion of total uses, with the greatest numbers occurring in IX, X, and XI. (The greatest percentage of uses compared to total use within the book occurs in IX and XI.) Books IX, XI, and XII generally have lower frequencies of "fall", as explained above, and since the prefixed form combines the ideas of "falling" and "happening", "befall" provides yet another way of downplaying the obvious outcome of the narrative while providing sly reminders at the same time. Once again, Milton seems to be avoiding the obvious methods of emphasis in Book IX in favor of concentrating on the more oblique ways of keeping the concept of the fall of man on the periphery of the

reader's awareness. After eight books, "befall" clearly connects aurally and thematically with "fall" and "the fall", but it does so by association, implication, and overtone rather than by direct statement.⁴⁸

Within the line, the positioning of "fall" words at first seems fairly consistent (See Tables 6 and 7). Eighty uses (fifty-six per cent) occur in line terminal positions; ten uses (seven per cent), in line initial positions, and twenty-four (seventeen per cent), in other stress positions.⁴⁹ A total of eighty per cent of the occurrences of "fall" is located in some sort of stress position within the line. Yet, Books IX and XII show the lowest percentage of stress positioning proportional to the total number of usages; Books IV and VII are moderately low and the remainder relatively high. Again, Milton seems to be having his cake and eating it; the word is presented in Book IX, albeit often in the muted "befall" form, and with it come all the accumulated associations, but the formal presentation within the line pushes the word into the background rather than highlighting it when other words occur in the stress positions. The reasons for such manipulation appear to be the same as those discussed earlier.

Of the eighty terminal uses and ten initial position uses of "fall", over one-third are examples of a peculiarly Miltonic use of enjambment--the end of line (or beginning) positioning of a word that balances between two clauses, phrases, senses, that "radiates both ways."⁵⁰ The most familiar example is the use of "fruit" in I.1 as the subject in two phrases: "fruit

TABLE 6

LOCATION OF "FALL" WITHIN THE LINE

Book	Number Terminal	Number Initial	Number Stress	Number in Other Position	Number with No stress	Terminal	Stress
I	7 ^a	3	6	4	35	80	
II	11	2	3	0	69	100	
III	8	1	1	3	69	77	
IV	5	1	3	3	42	75	
V	8	0	2	5	53	67	
VI	11	0	4	1	69	94	
VII	2	1	1	2	33	67	
VIII	4	0	0	1	80	80	
IX	3	1	0	3	43	57	
X	14	1	3	4	64	82	
XI	5	0	1	1	71	86	
<u>XII</u>	<u>2</u>	<u>0</u>	<u>0</u>	<u>2</u>	<u>50</u>	<u>50</u>	
I-XII	80	10	24 ^b	29	56	80	

^a "Fall off" is counted as terminal in this chart.

^b Other stress position indicates those "falls" occurring immediately before or after punctuated caesura. Stress here indicates only line position. Although metrical stress and line stress often coincide, this table is not intended as a guide to metrical stress.

TABLE 7
"FALL" LINE POSITION

Paradise Lost
I-III

Fall	1	3	0	5	2	35	0	1	50
Fell	0	3	0	0	0	20	0	0	23
Falling	1	1	1	3	2	1	0	0	8
Fallen	1	1	1	6	1	0	1	0	11
Refall	1	0	0	1	0	0	0	0	2
Refell	1	0	0	0	0	0	0	0	1
Refalling	1	0	0	0	0	0	0	0	1
Total	10	9	3	17	6	56	1	1	103

Total 6 7 8 11 1 16 4 50

Book	Fall	Fell	Falling	Fallen	Refall	Refell	Refalling	Total
Book I	1	3	0	5	2	35	0	50
Book II	0	3	0	0	0	20	0	23
Book III	1	1	1	6	1	0	1	11
Book IV	1	0	0	1	0	0	0	2
Book V	1	0	0	0	0	0	0	1
Book VI	1	0	0	0	0	0	0	1
Book VII	1	0	0	0	0	0	0	1
Book VIII	1	0	0	0	0	0	0	1
Book IX	1	0	0	0	0	0	0	1
Book X	1	0	0	0	0	0	0	1
Book XI	1	0	0	0	0	0	0	1
Book XII	1	0	0	0	0	0	0	1

* Also the last line in the Book.

of man's first disobedience" and "fruit of that forbidden tree" through location at the end of a line and between the two prepositional phrases.⁵¹ In the instances involving "fall", most cases entail a shift, or balancing, between a concrete and a metaphoric or theological meaning or vice versa. For example, in VII.15-20 and X.564-72 the movement is from a physical state of falling to an expression of a mental state:

. . . they fondly thinking to allay
 Their appetite with gust, instead of Fruit
 Chew'd bitter Ashes, which th' offended taste,
 With spattering noise rejected: oft they assay'd,
 Hunger and thirst constraining, drugg'd as oft,
 With hatefullest disrelish writh'd their jaws
 With soot and cinders fill'd; so oft they fell
 Into the same illusion, not as Man
 Whom they triumph'd, once lapst. . . .

XII.115-20 exhibits the reverse movement.

. . . O that men
 (Canst thou believe?) should be so stupid grown,
 While yet the Patriarch liv'd, who scap'd the Flood,
 As to forsake the living God, and fall
 To worship their own work in Wood and Stone
 For Gods! . . .

Others force a shift from vague expressions of time or distance to more specific details and situations:

So promis'd hee, and Uriel to his charge
 Return'd on that bright beam, whose point now rais'd
 Bore him slope downward to the Sun now fall'n
 Beneath th' Azores; . . .

(IV.589-92)

The point here, however, is not so much Milton's masterly manipulation of syntax, as the fact that he constantly forces the reader to acknowledge "fall's" multiple, simultaneous, and perhaps incongruous meanings on a number of planes--physical,⁵² spiritual, cyclical natural, metaphoric. Enjambment is but

another component in Milton's constant emphasis on the pressure and complexity underlying one group of cognate words and another component of the resonance that qualifies "fall" as a key word in Paradise Lost. And once again, the device appears most often in Books VI and X, the two books that collect, summarize, and synthesize the multiple meanings after two falls, the angelic and the human.

Closely related to the appearance of members of the fall group is Milton's handling of such combinations as "if all".⁵³ In Book II.174-78 the rhyme of these two forms makes the visual and aural connections clear:⁵⁴

. . . what if all
 Her stores were op'n'd, and this Firmament
 Of Hell should spout her Cataracts of Fire,
 Impendent horrors, threat'ning hideous fall
 One day upon our heads;

Only eighty-eight of the seven hundred uses of "all" in Paradise Lost form such elisions, but it is apparent that Books III, IX, and X contain a disproportionately large share of them. Books VIII, II, IV, V, and XI also show relatively high counts, but it is more significant that IX, VIII, and VII contain the highest percentage of elisions to uses of "all". Again, these are the books leading up to and recounting man's fall, and Milton is maintaining constant and subtle pressure on the idea of falling without obvious insistence on the use of the word itself. As Books III and X score high on all the other measures of stress discussed above, this is merely another method of intensifying or foregrounding "fall" in these books. In Book IX, however, where overt emphasis is avoided, this

TABLE 8
F ALL ELISIONS^a

Book	Total "all"	Number of Elisions	% "all" Elided	Line Numbers of Elisions
I	34	1	3	201
II	67	8	12	128,174,381,416,723,750,872,999
III	73	11	15	58,155,286,328,374,383,446,543,554,668,691
IV	63	7	11	256,290,341,411,421,728,752
V	69	7	10	103,261,341,684,720,811,878
VI	68	4	6	233,350,548,708
VII	30	5	16	49,495,506,516,591
VIII	43	9	21	135,185,317,357,397,493,494,633,637
IX	55	15	27	46,84,86,228,346,560,645,657,658,728,776,795,897,1063,1139
X	74	11	15	42,176,202,380,388,401,733,794,829,833,935
XI	70	7	10	159,160,189,469,480,616,755
XII	54	4	7	138,417,458,585
I-XII	700 ^b	89 ^c	13	

^a Includes combinations of "all" preceded by "of", "off", "above", "cave", "live", and "absolve".

^b The count of "all" includes hyphenated terminal rhymes but does not include "also", "always" or "almighty". Empson, p. 101, counted only 512, but this is obviously incorrect in light of a computer generated figure. In his study, he also rejected the "v" in "of all", p. 113, as an elision and counted only stressed "f" "one or two stresses before a stressed all."

^c The comparable statistics for Paradise Regained are as follows: two elisions (ll.283,375) in thirty-six uses of "all" in Book I; two elisions (ll.305,436) of twenty-eight uses in Book II; four elisions (ll.116, 139,280,358) of thirty-nine uses in Book III; and three elisions (ll.97,176, 379) of forty-six uses in Book IV. The eleven elided uses represent seven per cent of the one hundred forty-nine total uses.

TABLE 9

COMBINATIONS OF "ALL" ELISIONS WITH "FALL"

Book I	
Book II	1.174 terminal rhyme with "fall", 1.177
Book III	1.155 with "fall", 1.152
Book IV	1.256 with "fall" 1.260
Book V	1.878 with "fall" 1.878
Book VI	
Book VII	
Book VIII	1.317 with "fell", 1.315 1.633 terminal rhyme with "fall", 1.640 1.637 with "fall", 1.640
Book IX	1.776 with "befall'n", 1.771 1.1063 with "fall", 1.1069
Book X	1.42 with "fall", 1.44 1.176 with "fall", 1.174 1.935 with "befall'n", 1.928
Book XI	
Book XII	

"approximation" of "fall" functions as another subtle, aural and visual method of keeping "fall" barely on the surface without actually handling the subject by direct exposition: "of all" sounds and looks like "fall" and implies that all fall or will fall..

Corollary to the handling of "of all" is Milton's technique with puns involving "fall" which inevitably and ominously appear when the subject of falling is least appropriate. In an unblemished Paradise, for example, Eve "falls asleep" (V.91-2); ⁵⁵ Adam and Eve fall to their viands and supper fruits in IV.331 and V.433-4. Adam warns lest Eve "fall into deception unawares" (IX.362) or "lest harm/Befall thee severed from me" (IX.252). In the Eden books, IV, V, and IX, where Adam and Eve speak to one another or the world at large without angelic supervision (and in some cases, where the narrator is describing them) puns throw into relief the discrepancies between their knowledge and the reader's concerning their impending fall and what it must mean. Their innocent use of these phrases acts as ominous reminders when placed in passages half-way between those depicting Lucifer's fall and their own. In the case of puns, Milton can use the word--and the overtones that have evolved around it--by not using it specifically in reference to that single event to heighten tension and suspense. Once again, suggestiveness replaces explicit statement in certain books.

Milton has yet another way of suggesting or implying a variety of ideas about falling without actually using the word

"fall". Christopher Ricks observes of Milton's use of Anglo-Latinisms: "So every schoolboy knows that when Satan falls 'With hideous ruine and combustion down' (I.46), ruine includes the literal falling of the Latin." Milton makes the "fall"/"ruin" connection in Books I and II, uses it again in VI, and can rely on its subtle pressure in Book IX (See Table 10). In yet another way, Milton makes strong connections in certain books until the reader is so familiar with them that reference to but one member of the association brings a whole thematic cluster to bear.

Thus the meaning of the fall for the reader is developed far beyond the effects of dramatic action (Book IX) and prophetic shading (the angelic fall) through a wide variety of technical manipulation. Local context, frequency of occurrence, syntactic stress, approximations, puns, and Anglo-Latinate equivalents all help to flesh out the picture. To paraphrase Raphael, Milton's linguistic methods accommodate merely human language to Milton's vision of a humanly unimaginable story.

And other repetitive patterns add more to the picture. In terms of repetitive patterning, rhyme falls half-way between the pure positional schemes (like stress) and the more purely aural patterns (like alliteration). A consideration of Milton's handling of rhymes, terminal and internal, in combination with "fall", will indicate yet other resonances of meaning which are not dependent solely on local context. Moreover, rhyme combinations prove to be an additional device for stressing or highlighting a key word in selected locations and a means of

TABLE 10

"FALL" AND LATINATE SYNONYMS

I. Ruin, ruined, ruinous

I. 46,91,593,921
 II. 305,590,921,995(2),1009
 III. 258
 IV. 522
 V. 228,567
 VI. 193,216,456,519,670,797,
 868,874
 VII.
 VIII.
 IX. 275,493,906,950
 X.
 XI.
 XII.

II. Lapse, lapsed, relapse

I.
 II.
 III. 176
 IV. 100
 V.
 VI.
 VII.
 VIII. 263
 IX.
 X. 572
 XI.
 XII. 83

III. Combinations with "fall"

I.91 ruin with fall 1.92
 I.593 ruined with fell 1.586
 II.921 ruinous with falling 1.925
 II.1009 ruin with fell 1.1006
 III.176 lapsed with fall'n 1.181
 IV.100 relapse with fall 1.101
 V.
 VI.193 ruin with fell 1.190
 VI.797 ruin with fall 1.796
 VI.868 ruining with fell 1.871
 VI.874 ruin with fell 1.872
 VII.
 VIII.
 IX.950 ruined with fall 1.941
 X.572 lapsed with fell 1.570

deepening the implications of a particular speaker's use of
 the word.⁵⁷

Tables 11-16 show location and spacing of true and near
 terminal rhymes and true and near/true internal rhymes.⁵⁸

Near internal rhymes are too numerous to chart or discuss in
 this study; moreover, a considerable number of this type of
 rhyme will appear for consideration in a later section on al-
 literation. Rhymes were verified against period rhyming dic-
 tionaries.⁵⁹ and noted if they occurred within a twelve-line

inclusive spread (for terminal rhymes) and a six-line inclu-
 sive spread (for internal rhymes).⁶⁰ Some liberties were per-
 mitted with partial or near rhymes in suffixed forms such as
 "fall'n" and "falling": only the base syllable was counted
 as the member of a true rhyme. For example, "fall'n" and
 "heav'n" are considered terminal near rhyme, as are "falling"
 and "call": but when the additions to the base created no
 new syllable, the rhyme was considered true, as with "fell"
 and "smells". A slightly different procedure applied with in-
 ternal rhymes, as the variations on near rhyme would be in-
 numberable if all were included. If the root syllable of the
 fall word rhymed with the accented final syllable of the other
 member, the rhyme was considered true; if the rhyming syllable
 of the second member appeared in any other position, the rhyme
 was listed in the near column.

Although Milton expressly denigrates the use of rhyme
 in his 1674 Preface, it has long been known that he used rhyme
 in Lycidas and Paradise Lost as well as in many early poems.⁶¹

TABLE 11
"FALL" RHYMES

Book	Terminal	Near/ Terminal	Internal	Near/ Internal	Identical Terminal	Identical Internal	Book Totals
I	2	3	2	11	0	3	21
II	2	2	3	11	3	0	21
III	4	7	14	11	2	3	41
IV	1	1	5	15	0	0	22
V	3	2	6	11	3	5	30
VI	2	4	8	17	1	2	34
VII	0	0	2	9	0	3	14
VIII	3	0	4	5	0	0	12
IX	0	1	1	12	0	0	14
X	3	4	9	26	1	6	49
XI	0	2	1	4	0	1	8
<u>XII</u>	<u>0</u>	<u>0</u>	<u>4</u>	<u>4</u>	<u>0</u>	<u>0</u>	<u>8</u>
I-XII	20	26	59	136	10	23	274



TABLE 12
WORDS RHYMING WITH "FALL"

Book	"all"	"hell"	"shall"	"angel"	"trial"	"rebel"	"false"	"fault"	"heav'n"	"felt"
I	0	2(1)	0	0	0	+2	0	0	[1]	0
II	1+2(1) ^a	1(1)	0	0	0	0	0	0	[1]	+1
III	7+1(3)	0	6+2	0	0	0	+1	0	0	0
IV	2+4	1	+1	+2	0	0	+1	0	0	0
V	3+4(1)	0	1+1	+1	0	0	0	0	0	0
VI	2+1	5	0	+3	0	+1(1)	0	0	[1]	+1
VII	1	0	0	+2	0	0	0	0	0	0
VIII	3+1(2)	(1)	0	0	0	0	0	0	0	0
IX	1+1	0	0	0	+3	0	+2	0	0	0
X	4+4(1)	0	5+5	0	0	0	+1	+2	[1]	+3
XI	+2	0	0	+1	0	0	0	0	[1]	0
<u>XII</u>	<u>2</u>	<u>0</u>	<u>1</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>+1</u>	<u>0</u>	<u>0</u>	<u>0</u>
I-XII	5*	12	22	9	3	4	6	2	5	5

* Cardinal numbers indicate internal rhymes. Cardinal numbers preceded by a plus mark indicate internal near rhymes. Parentheses indicate true terminal rhymes, and brackets indicate near terminal rhymes.

TABLE 13
"FALL" RHYMES

I. True Terminal Rhymes ^a	II. Slant Terminal Rhymes ^b
I.586 fell with infidel 1.582	I.330 (fall'n with heav'n) 1.321
I.740 fell with hell 1.751	I.445 fell with fate 1.448
	I.679 fell with field 1.677
II.177 fall with if all 1.174	II.13 (fall'n with heav'n) 1.1
II.1006 fell with hell 1.1002	II.16 fall with fate 1.17
III.128 fall with all 1.122	III.95 fall with fault 1.96
III.129 fell with excel 1.133	III.99 fall with fault 1.96
III.201 fall with all 1.206	III.99 fall with failed 1.101
III.237 fall with all 1.230	III.128 fall with filled 1.136
IV.230 fell with tell 1.236	III.129 fall with filled 1.136
V.133 (fell with smells) 1.127	III.130 fall with filled 1.136
V.613 falls with all 1.617	III.400 (fall'n with therein) 1.390
V.878 fall with recall 1.885	IV.230 (fell with realm) 1.234
VI.190 (fell with excels) 1.177	V.174 (fallst with fli'st) 1.175
VI.190 (fell with rebelled) 1.179	V.174 (fallst with climbst) 1.173
VII. no rhymes	VI.593 fell with foul 1.588
VIII.229 befell with hell 1.231	VI.796 fall with prevail 1.795
VIII.551 (falls with all) 1.556	VI.796 fall with avail 1.789
VIII.640 fall with of all 1.633	VI.895 (fall'n with heav'n) 1.889
IX. no rhymes	VII. no rhymes
X.663 (falling with hall) 1.667	VIII. no rhymes
(falling with call) 1.654	IX.941 fall with fail 1.942
X.928 (befall'n with all) 1.933	X.62 (fall'n with full) 1.65
XI. no rhymes	X.663 (falling with hall) 1.667
XII. no rhymes	X.895 (fall'n with heav'n) 1.889
	X.895 (fall'n with innumerable) 1.896
	XI.450 (befall'n with heaven) 1.441
	XI.771 befall with feel 1.775

^a True terminal rhymes are those in which a perfect rhyme is formed by the root syllable of the fall word and the ultimate syllable of the second member. Thus rhymes such as "fall'n-heav'n" or "falling-flying" are not listed. On the other hand, rhymes such as "befall'n-all", "fell-smells", and "falls-all" are noted and marked with parentheses. Terminal rhymes are counted within an arbitrary, twelve line inclusive spread.

^b Slightly different criteria apply for slant or near terminal rhymes. Suffix rhymes such as "fall'n-heav'n" are cited as well as combinations in which the fall word is suffixed ("falling-hall") or the rhyme word is suffixed without creating an additional syllable ("fell-realm"). Such cases are indicated by parentheses.

TABLE 15
"FALL"/"FALL" COMBINATIONS

I. Line Terminal Associations

I. No combinations	
II.13 fell'n with fell	1.16
II.539 fell with fell	1.549
II.771 fell with fell	1.773
III.95 fell with fell	1.99
III.128 fell with fell	1.129
IV. No combinations	
V.130 fell with fell	1.133
V.540 fell with fell'n	1.541
V.540 fell with fell	1.542
VI.844 fell with fell'n	1.852
VII. No combinations	
VIII. No combinations	
IX. No combinations	
X.1087 fell with fell	1.1099
XI. No combinations	
XII. No combinations	

II. Non-Terminal Associations

I.740 fell with fell	1.743
I.740 fell with fell	1.748
I.740 fell with falling	1.745
II. No combinations	
III.102 fell with fell	1.102
III.128 fall with falls	1.130
III.129 fell with falls	1.130
IV. No combinations	
V.190 falling with falling	1.191
V.240 fall'n with fall	1.241
V.541 fall'n with fall'n	1.540
V.541 fall'n with fall	1.541
V.541 fall'n with fall	1.542
VI.871 fell with fell	1.872
VI.897 befall with fall	1.898
VII.19 fall with fall'n	1.25
VII.19 fall with fall'n	1.26
VII.43 befall with befall	1.44
VIII. No combinations	
IX. No combinations	
X.44 fall with fall'n	1.47
X.174 fall with fall	1.184
X.535 fall'n with fell	1.539
X.535 fall'n with fell	1.542
X.895 befall'n with befall	1.896
X.895 befall'n with fell	1.906
XI.446 fell with befall'n	1.450
XII. No combinations	

TABLE 16
OTHER RHYME WORDS
TERMINAL AND INTERNAL

I. Occurs once	II. Occurs twice	III. Occurs thrice ^a
aerial	assault	celestial
affable	diurnal	eternal
altered	enthrall	ethereal
avail	empyreal	excel
axle	fail	fill
beheld	fate	final(ly)
Belial	hall	(im)mortal
belly	helm	
capital	mutual	
cell	penalty	
compel	realm	
climbs't	regal	
crystal	salvation	
devilish	smell	
dismal	tell	
disrelish	universal	
else	well	
emboweled		
fealty		
feel		
fellow		
field		
fli'st		
foul		
full		
general		
grunsel		
idol		
innumerable		
infidel		
intellectual		
irrational		
level		
mellifluous		
miserable		
mutable		
occasionally		
overwhelm		
partial		
prevail		
principalities		
proportional		
Raphael		
shelter		
small		
surprisal		
therin		
Uriel		
vernal		
visual		
weltring		
withal		
withheld		

^a Internal near rhymes were not counted. Of the true terminal, near terminal, and true internal rhymes, all those appearing more than three times are charted in Table 12. Only (re)call appears more often: 9 times.

Critics, however, also acknowledge that he shifted from the very formal and schematized contemporary rhyme patterns utilized in his juvenalia to more flexible and less regular rhyme and echo patterns in Lycidas and the major works. Tables 11-16 obviously bear this out. Counting only the rhymes which contain a fall group member, this study located twenty true terminal rhymes and two double rhymes (VI.177, 179, 190 and X.663, 667, 654) in Paradise Lost. None are couplets; one pair is separated by one line; one pair, by two lines; four pairs, by three non-rhyming lines; four pairs, by four lines; and ten terminal rhymes are more widely separated. There are twenty-eight additional occurrences of near terminal rhyme and one hundred ninety-five instances of the two types of internal rhyme that were charted. Additionally, associations of members within the fall group were tabulated: ten terminal pairs and twenty-two internal pairs. The sum of all the types of rhyme counted totalled two hundred eighty-four.

Theoretically, one should expect to place more importance on the occurrences of rhyme and members of rhymed pairs in an irregularly rhymed poem than in a hackneyed seventeenth-century love sonnet, as the rhymes are usually predictable in the one case and more emphatic because unexpected in the other. Therefore, the position, by book and speaker, and the identity of the rhyme words in Paradise Lost should be of some significance.

The positional data discussed earlier would lead one to expect most frequent rhyming in the early books and in Book X: and this is more or less the pattern seen, if all rhymes--

true terminal, near terminal, true and near internal, and associations within the group--are calculated. Books III and X have fifty-one and forty-nine rhymes each; V and VI, thirty and thirty-four respectively. Books XI and XII have fewest with eight each, and Books VII-IX are also low frequency (14, 12, 14). This data matches the statistics on all the other methods of stressing "fall" described earlier.

The words rhymed, however, show striking variation from book to book. "All" rhymes occur most frequently (54), except in Book I, where this rhyme is totally lacking. The highest "all" total appears in Book III (11), and Books V and X also exhibit fairly high frequency for this rhyme (9, 8). "All" rhymes also show cluster effects--in God's speeches in Book III, in Adam and Eve's joint prayers in IV, in narrator lines in V, and in Raphael's warning lecture in Book VIII. It would be convenient if the statistics would support a consistent "all"/"fall" rhyme pattern, so that the semantic conclusion would be "all fall" or "let fall all"; only the overall frequency of this rhyme, however, supports this hypothesis, and perhaps the generally high frequency of "all"/"fall" rhymes is partially responsible for the ominous overtones concerning the multiplicity of falls in Paradise Lost.

"Hell" rhymes twelve times and occurs only in Books I (three times), II (twice), IV (once), VI (five times) and VIII (once). The majority of instances appear in narrator speeches within epic similes (I.751, II.541) or in angelic speeches: Gabriel's at IV.909, Abdiel's at VI.186, Raphael's at VIII.231. Moreover,

"hell" appears nowhere else in Book VIII. Book VI utilizes the only cluster rhyme involving "hell": VI.867-76 repeats the word four times. It is strange that Satan does not make this link via rhyme, although the major angelic speakers do and Satan expresses much the same sentiments in his soliloquy in Book IV. In any case, the angelic speakers make the equation linguistically by pairing "fell" and "hell" in rhyme; Satan does not.

Predictably, "heav'n" rhymes in Books I, II, VI, X, and XI, the books where the study of contexts showed emphasis on distance down from heaven. The only exception is X.441-50, where the rhyme is used in Michael's narration of the Cain and Abel story. It is a moot point here whether manipulation of context and rhyme are parallel and reinforce one another, or whether contextual necessity made the rhyme unavoidable.

The rhymes with "angel" follow much the same pattern. The angelic speakers provide the bulk of the nine pairings; the narrating voice associates "angels" and "fell" (or angels that fell) in IV.902, V.436, VI.594 (a double rhyme), VII.41, and X.449. Raphael pairs the rhyme words once at VII.133, as does Satan in his introspective soliloquy (IV.59). All the "angel"/"hell" rhymes are internal; the "heav'n"/"fall'n" rhymes are near terminal; and the "fell"/"hell" pairings are split--three terminal, six internal. From total numbers and type of rhyme, it can be concluded that "hell" forms the strongest semantic bond with "fell"; "angel" and "heav'n" make slightly weaker connections. The frequency of these pairings in a poem which uses little rhyme does indicate a

linguistic pressure on the concept of angels who fell from heaven in addition to the more explicit statements of this idea.

Some rhymes are exclusive to a single character or book. Before man's fall only God and the Son rhyme "shall" and "fall", using this pairing eight times in Book III and twice in Book V. The only exception occurs in Adam and Eve's evening hymn (IV.733, a near/internal rhyme). After man's fall, Adam piles up five "shalls" and two "falls" in one speech (X.896-905). Michael's single usage in Book XII appears to be only another angelic echo of God's language, but Adam's appropriation of "fall"/"shall" rhyming can be seen as one result of his own fall from grace. Now Adam knows that all shall fall in the future (as God knew in Book III), and his pairing of the two words reflects this new awareness.

Although "fall"/"false" near rhymes appear in Books III (1), IV (1), IX (2), X (1), and XII (1), the similar "fall"/"fault" rhyme appears only twice in Book X in Adam and Eve's repeated repentance speech (ll. 1084-1104). Adam does take over the "false" rhyme in Book IX, in an impressive double rhyme:

O Eve, in evil hour thou didst give ear
 To that false Worm, of whomsoever taught
 To counterfeit Man's voice, true in our Fall,
 False in our promis'd Rising; . . .
 (ll. 1067-70)

Previously only God or the narrator had used this rhyme. It seems that Adam's style of speech, at least in terms of rhyme, becomes more like God's and the angelic narrators! after his

fall. Linguistically, he has learned to use words like "false" and "fault", to know good by evil.

The "fell"/"rebel(lious)" rhyme occurs only in narrator speeches (I.71, 747; VI.899) and in Abdiel's speech to Satan at VI.179. In Book I the rhymes are near the beginning and end of the book. In Book VI, the rhymes occur in the same locations, the beginning and thirteen lines before the end of the first half of the poem. The four rhymes form a symmetric pattern, framing the two books that initiate and close the story of the angelic fall; apparently stress on this connection is inappropriate in man's story. The angels fell through rebellion; man, through disobedience.

Adam is the only speaker to use "trial" as a rhyme and he does so only in Book IX (366, 370, 1177). This is particularly unusual, as the word only occurs nine times in the entire poem. Another uncommon word, "enthrall", occurs only six times in Paradise Lost but rhymes twice: at II.552 where the narrator describes the fallen angels and at III.125 where God's speech could apply to either angels or men. Although fairly rare in terms of total numbers, these rhymes suggest that the fall was both a trial, which man failed, and an enthrallment or falling into delusion.

"Felt", another odd word in terms of semantic association, appears in a number of near rhymes and usually in association with Satan and close to "hell" rhymes. In II.539 and VI.872, the narrator and Raphael enclose "hell" rhymes in the same lines. And in X.511, 541 the rhyme occurs in two passages

detailing the fallen angels' physical change into serpents. It seems that for Milton "felt" carried negative connotations and was somehow related to man's fall and/or falling.⁶⁴

Of the rhyme words that occur once or with limited frequency, several are restricted to a single book: in Book V, "smell" rhymes twice with "fell" in Paradise; "tell" rhymes twice in Book IV; "hall" appears twice in Book X; "helm" occurs twice in a few lines in Book VI; and "fill" is connected to three different "falls" in one passage in Book III. (See Table 16.) Most of the single rhymes seem to serve no semantic purpose other than to emphasize one of the phonetic components of the proximate "fall" through repetition.

Thus, via rhyme Milton variously qualifies the reader's understanding of the fall and what it means. He emphasizes the rebel angel who fell from heaven into hell connection by linking these words to one another in terminal and internal rhyme. He impresses the idea of the fall as trial for Adam through rhyme. God's foreknowledge--man shall fall-- is underscored by rhyme.⁶⁵ The reader hears Adam assume the language of good and evil after his fall (false, fault), vocabulary used only by God and angel before.⁶⁶ And most crucially, the constant association of all and fall, in rhyme combination (as well as f all elision) helps to maintain an ominous undertone, a sense of man's impending doom, even in Eden.⁶⁷

Rhyme, then, and a number of other stress techniques involving number, book and line location, approximate forms, and puns allow Milton to manipulate meaning and pressure on "fall". Books I, VI, and X exhibit extreme forms of most of

these techniques--sheer numerical frequency, early book emphasis, clustering, use of "fall" rather than "befall", line stress positioning, enjambment, high frequency "of all", and "fall" rhyme. All these devices qualify and add overtones to the contextual meanings accruing around "fall". Additionally, this added emphasis on these words--and by extension on the complex idea of falling--corresponds to these books' introductory and synthesizing functions, as discussed in relation to context..

On the other hand, the Eden Books (IV and V) and the books leading up to the actual fall of man (VII-IX) use the subtler forms of emphasis, keep man's fall slightly in the background. Where overt emphasis on falling would undercut dramatic immediacy or intrude, Milton loosens the unremitting pressure which calls attention to the word; he suggests rather than states, draws on established connections rather than repeating them explicitly. Books VII-IX, for example, show low numerical use of "fall", little or no clustering, or association of members within the fall group, proportionately lower line stress and enjambment frequency. But these books do utilize higher incidence of "befall", high "of all" elision, frequent punning, and a few unusual, proleptic rhymes. Thus, connections, associations, and patterns developed early in the poem (and repeated in Book X) can be used sparingly in Books VII-IX to suggest without stating, to imply without making explicit all the accumulated resonance of "fall".

Notes

¹
See Chapter One, pp. 12-13 supra.

²
See definitions of alliteration, pp. 121-32 following. Dell Hymes, "Phonological Aspects of Style: Some English Sonnets," in Style in Language, ed. by Thomas A. Sebeok (Cambridge, Mass.: The M.I.T. Press, 1964), p. 116, argues that "Repetition subsumes rhyme, alliteration, assonance, consonance, and a few other phenomena." Ulrich L. Goldsmith, "Words out of a Hat? Alliteration and Assonance in Shakespeare's Sonnets," JEGP, 49 (1950), p. 36, notices that "It is true, repetition usually serves the primary purpose of rhetorical emphasis. At the same time, however, it is bound to imply alliteration. This is especially the case, when true and repetitious alliteration are mixed." Although his argument concerns Shakespeare, this remark is introductory and broad enough to apply to poetry in general. On the other hand, Brother Simon Scribner, Figures of Word Repetition in the First Book of Sir Philip Sidney's Arcadia (Wash., D.C.: The Catholic Univ. of America Press, 1948, pp. xvii-iii, excludes parimion [alliteration], homoeptoton [repetition of part of a word, inflectional or case endings], and homoteleuton [repeated suffix] from his study of iteration because they are "in the broad sense figures of words" but not figures of word [i.e., entire word repetition]. Sister Miriam Joseph, Shakespeare's Use of the Arts of Language (New York: Hafner Publ. Co., 1947), p. 305, in her study of Shakespeare's figure of iteration, also distinguishes, but does not exclude, alliteration, noting that alliteration is "the only one of the figures of repetition concerned with the repetition of letters only." Strictly speaking, this is not entirely true, and Brother Scribner is more accurate. George Puttenham, too, separates these figures from the more discussed figures of iteration in much the same way: he considers parimion and homoteleuton in his chapter on auricular figures, or those appealing to the ear; the other iterative forms are listed in the chapters on sententious figures, or those applying to full sentences and serving the ear as well as the conceit. The Arte of English Poesie, ed. E. Arber (1869; rpt. New York: AMS Press, Inc. English Reprints, 1966), pp. 184-5, 208 ff.

³
Robert Beum, "So Much Gravity and Ease," in Language and Style in Milton: A Symposium in Honor of the Tercentenary of

Paradise Lost, ed. by R. D. Emma and J. T. Shawcross (New York: Ungar, Frederick Publ. Co., Inc., 1967), p. 354. E. S. LeComte, p. 32, expresses much the same idea: "There is an old and simple satisfaction in such fulfillment of an anticipation."

4

Henry Lanz, for example, in The Physical Basis of Rime (New York: Greenwood Press, 1968), p. 70, remarks that consonants create a drum-like rhythm in poetry.

Northrop Frye, in his introduction to Sound and Poetry, English Institute Essays 1956, ed. by Northrop Frye (New York: Columbia Univ. Press, 1963), p. xv, also comments on repetition and musicality. "The chief characteristics of musical poetry are continuity and stress accent. Simple alliteration, as we have it in Beowulf, is musical in tendency; involved patterns of alliteration, as we have them in The Faerie Queene, are not. Run-on lines, and rhymes that sharpen the accent, like the rhymes in Browning, are musical; the rhythm and rhyme that tend to make the single line a unit in itself are unmusical. We notice that two of our most musical poets, Campion and Milton, opposed rhyme, at least in theory; and Milton's remark, in the Preface to Paradise Lost, that one of the features of 'true musical delight' in poetry is 'the sense variously drawn out from one verse into another,' is one of the few technically accurate uses of the term musical in literary criticism."

5

"Decoration" seems to mean anything in the range from "non-structural" to gratuitous and ornamental.

6

Harold Whitehall, "From Linguistics to Poetry," in Sound and Poetry, English Institute Essays 1956, ed. by Northrop Frye (New York: Columbia Univ. Press, 1963), p. 138. See also The Princeton Encyclopedia of Poetry and Poetics, ed. by A. Preminger, F. J. Warnke, and O. B. Hardison, Jr. (Princeton: Princeton Univ. Press, 1965), pp. 15-16; Anne Hamilton, The Seven Principles of Poetry (Boston: The Writer, Inc., 1958), pp. 137-8; and George Saintsbury, A History of English Prosody, Vol. 1 (London: MacMillan & Co., 1923), pp. 396-9, for other historical surveys.

7

Ants Oras, "Surrey's Technique of Phonetic Echoes," JEGP, 50 (1951), p. 291.

8

A. Suzman, "Imagery and Symbolism in Richard II," SQ, 7 (1956), p. 357; F. C. Kolbe, Shakespeare's Way: A Psychological Study (London: Sheed & Ward, 1930), p. 2.

9

T. R. Price, "The Technic of Shakespeare's Sonnets," in Studies in Honor of Basil Gildersleeve (Baltimore: Johns Hopkins Press, 1902), p. 368.

10

Beum, p. 354.

11

Irene Samuel, Dante and Milton (Ithaca, N.Y.: Cornell

Univ. Press, 1967), p. 273, observes that Dante uses "repetition of a phrase---in a close sequence for emphasis, or to provide links of meaning between widely separated passages." Katherine Ing, Elizabethan Lyrics (London: Chatto & Windus, 1968), p. 166, also argues for the unifying function of alliteration. "Now it is obvious that the devices of repetition and echo in speech sounds can never be used for dividing, but always for connecting, the parts of the verse. An extensive use of these devices must indicate a desire on the part of the poet to emphasize the larger units of his form rather than the small elements which are grouped to make these units . . ." The Princeton Encyclopedia of Poetry and Poetics, 1974 ed., p. 700, also comments on the unifying function of repetition.

12

Marjorie Boulton, The Anatomy of Poetry (London: Routledge and Kegan Paul, 1974), p. 73, states that "repetition is used for emphasis, for an 'intellectual effect'." Karl Shapiro and Robert Beum, A Prosody Handbook (New York: Harper and Row, 1965), p. 93, phrase the same idea differently: "Alliteration, then, tends to create a kind of discourse which focuses our attention minutely on the linguistic details of a sequence of words: it makes us feel the words, rather than race across them to get to the idea, as is our habit with prose . . ." And Katherine Ing, p. 189, makes a different kind of argument for alliterative emphasis. "Where the normal stress of emphasis was insufficient to mark the phrase, special means were used to cause stress. Thus, in Jonson's poem, alliteration and a difficult grouping of consonants are used to suspend and distribute stress over both words in 'fresh fount', as the pauses between the repetitions of 'drop' also reinforce repeated stresses on the four uses of the word ["slow, slow"]. . . . In these poems of complex metrical structure it is clear that the poet takes no risks in arranging his stresses; they are the natural stresses of emphasis and, as such, little likely to be misinterpreted. Where there is the slightest danger of misreading, devices of assonance and the like are called in to provide extra direction." Ing deals with the question in terms of the specific poem, poet, and period; The Princeton Encyclopedia of Poetry and Prose, 1974 ed., p. 700, treats the issue in much more general terms.

13

James J. Lynch, "The Tonality of Lyric Poetry: An Experiment in Method," Word, 9 #3 (Dec. 1953), p. 214; Scribner, p. xxvi. On p. xx he also remarks that "Since verbal repetition is basically a means of attaining emphasis, and since emphasis is primarily a logical matter (it is ideas that are emphasized), many of the repetitions forming the figures of word repetition will be found in the most emphatic part of the sense-unit or member---the beginning or the end."

14

Hamilton, p. 137.

15

Broadbent, "Milton's Rhetoric," pp. 229-30.

16

LeComte, p. 33.

17

Ants Oras, "Echoing Verse Endings in Paradise Lost," pp. 175-6.

18

Broadbent, "Milton's Rhetoric," p. 227.

19

Myrl Guy Jones, "Word-Repetition as a Technique Emphasizing Characterization and Theme in Paradise Lost," Diss. Univ. of Houston 1973; pp. 123, 125. See also p. 111 and Sister M. Durkin, p. 150: Milton uses iteration to produce "harmonies in sound and sense." Roma Bordelon in "The Use of Verbal Repetition as a Structural Device in the Poetry of Milton," MA Thesis La. State Univ. and Agricultural and Mechanical College 1939. p. 38, also remarks, "In conclusion this thesis attempts to show that verbal repetition is consciously used by Milton to decorate and strengthen his poetry." Brother Scribner describes a similar effect in his work on Sidney: "The complex figures of indefinite position are remarkable for their success in portraying and conveying to the reader the emotion which prompted them and for providing the reader with an easily followed scheme of key-words" (pp. 18-19).

20

Broadbent, "Milton's Rhetoric," pp. 229-30: "But in the 10,000 or so lines of blank verse in Paradise Lost, there are over 100 cases of end-line antistrophe (identical rhyme); nearly 100 of anaphora (its opposite); about 60 of anadiplosis, 50 of epanalepsis; and over 40 of epizeuxis---all iterative schemes tending to the effect of rhyme. These, together with about 50 cases of actual rhyme of varying intensity, indicate how far Milton used rhetorical devices to decorate the blankness of his verse."

George W. Smith, Jr. in "Iterative Rhetoric in Paradise Lost," MP, 74 (1976), p. 1, uses iteration in Milton as "a test case for the role of rhetorical ornamentum," or to show that the rhetorical figures do more than embellish, objects to Broadbent's conclusions. He does not, however, prove that the iteration can not decorate and simultaneously serve the thematic ends in which he is interested.

21

Samuel, p. 275.

22

LeComte, p. 46.

23

MacCaffrey, p. 81.

24

MacCaffrey, p. 82.

25

Ricks, p. 91.

26

Samuel, pp. 275-6.

27

These arguments are usually part of the larger controversy concerning Milton's attitude toward and use of rhetoric. See George Smith, Jr., pp. 1-19; Peter Berek, "'Plain' and

'Ornate' Styles and the Structure of Paradise Lost," PMLA, 85 (1970), 237-46; and Stanley Fish, I.i,iii; II.i,ii,iv; III.i-iii; and V.i,v, for the latest positions.

28

Broadbent, "Milton's Rhetoric," p. 234. In Some Graver Subject (New York: Schocken Books, 1967), p. 151, he recants: "For all its elaborations as a system it is not a flexible enough instrument for the dramatic function of distinguishing between characters . . . What rhetoric can do in epic, though, is to relate the actions of morally similar characters to each other or to a common source by a choric echo."

29

Samuel, pp. 274, 275.

30

Summers, pp. 178-9.

31

M. Jones, p. 112. See also pp. 18-19: "Word-repetition could increase the eloquence of God's speeches while simultaneously adding classical dignity and Biblical overtones to his utterances, plus increasing the emphasis and clarity of his statements." And if the Son's patterns echo the Father's, a relationship between them would be established verbally. Jones also believes that the repetitions "help establish the ethos of the narrative voice" (p. 112).

32

M. Jones, p. 111. In the following pages, he specifies what these motifs are. Among other things, repetitions "emphasize the motif of the glory of God's creation" and "establish the imagery of a passage" (pp. 112, 127).

33

Moss, p. 300. In another discussion of Samson, "Is Samson Agonistes Unfinished?" PQ, 28 (1949), 98-106, A. H. Gilbert notes Milton's use of repetition but concludes from their wide separations that the poem was unfinished. "In all his poetry Milton uses repetition for both rhetorical and rational reasons" (p. 103). "Words, too, noticeably recur" as do certain ideas. "These topics, all of them important for the poet's theme---are diffused through the work, in such a way that their recurrence in widely separated passages attracts attention, yet does not produce rhetorical effect. Could Milton have been deliberate in this iteration?" (p. 104). By extension, one must conclude that Gilbert feels that in a finished or complete poem, the repetitions would provide rhetorical and/or semantic unification.

34

Arnold Stein, "Structures of Sound in Milton's Verse," KR, 15 (1953), p. 271.

35

Berek, p. 241.

36

Broadbent, "Milton's Rhetoric," p. 230.

37

George Smith, p. 1.

38

Smith, p. 8. However, in more general terms, he does concede that "All of the iterative schemes serve occasionally to stress important words, but this appears to be the chief function of plocé or unpatterned repetition of words" (p. 17). "With the partial exception of plocé or polyptoton, therefore, the schemes of iteration accomplish specific grammatical and rhetorical purposes and set forth logical and other recurring relationships. They are individually functional in Milton's verse, rather than superficially decorative" (p. 18).

39

John P. Tchakirides, "Epic Prolepsis and Repetition as Structural Devices in Milton's Paradise Lost," DA, 29A (1968), 881A (Yale).

40

Durkin, p. 141. She is arguing primarily for the importance and structural necessity of Books XI and XII.

41

Comparable statistics for Paradise Regained accompany some tables. Comparable figures on Shakespeare's use of "fall" are taken from Marvin Spevack, A Shakespeare Concordance, Vol. 4 (Hildesheim: Georg Olms Verlagbuchhandlung, 1969). The following figures represent number of appearances and relative frequencies for each word in a text of 118,406 lines (5572 split lines):

fall	5	.0005	falls	66	.0074
/fall*(+5)	327	.0369	fallst	4	.0004
fallen	4	.0004	fell	148	.0167
/fall'n(+45)			fell'd	2	.0002
fall'n off	1	.0001	fellest	2	.0002
fall'n	1	.0001	fell-lurking	1	.0001
fall'n	45	.0050	befall	27	.0030
falleth	3	.0003	befall'n	1	.0001
falling	26	.0029	/befall'n(+8)	8	.0009
falling from	1	.0001	befalls	1	.0001
falling off	1	.0001	befell	3	.0003
falls	1	.0001			

42

Chapter Two briefly discussed the variation in numbers in IX and X.

43

Isabel MacCaffrey deals with this problem in her treatment of Paradise Lost as "Myth"; Stanley Fish also approaches this problem from another angle.

44

John Tchakirides, "Epic Prolepsis and Repetition as Structural Devices in Milton's Paradise Lost," Diss. Yale 1967, p. 162, n. 2, also finds that "It is rather curious that of all the uses of 'bound' and 'bounds' in Paradise Lost, not one occurs in Book IX, where Adam and Eve break their 'bounds'." And P. J. Klemp in "Now Hid, Now Seen: An Acrostic in Paradise Lost," Milton Q, 11 (1977), 91-2, observes of IX.503-15: In Book IX, the important book of the Fall of Man, Milton follows the Biblical

account of the temptation by declining to refer to Satan by name." Instead he uses an acrostic in the lines cited above. In more ways than one, Book IX appears to be the book where things are said indirectly or by implication.

45

Only Book VII's final use is more than thirty lines from book end. The actual figures for Books V-VIII: 29, 0, 507, and 13 lines.

46

Book position here obviously contributes to structure, and "fall" functions beyond the necessities of simple expression. The line numbers are I.748, II.1023, III.619, IV.905, V.878, VI.912.

47

This is the only instance where near repetition of an entire group of lines occurs. The only other remotely similar occurrence is the triple use of "The serpent, subtlest beast of all the field" (VII.495; IX.86, 560).

48

The Merrit Hughes edition of Paradise Lost capitalizes "Fall" at IX.941, 1069, and X.44. Scott Elledge and Carey/ Fowler do not make this distinction. The Ingram and Swaim Concordance follows the same principle of capitalization seen in the Hughes. It is interesting, nonetheless, that Hughes' edition makes this typographical distinction that can be construed as reference to a specific event only after Adam and Eve have both disobeyed and eaten the fruit.

49

For my purposes "other stress position" is defined as occurrence before or after punctuated caesural pause. I am not referring to metrical stress, although the two definitions are often concomitant. Comparable figures for Paradise Regained are shown below:

Book	Terminal	Initial	Other	None	
I	1	0	1	0	* fell off
II	2	1	1	1	** fall down
III	2*	0	1	0	
IV	7**	1	2	4	
I-IV	12	2	5	5	

50% are terminal; 8.5%, initial; 21%, other stress; 21%, no stresses. 79.5% occur in some sort of stress position.

50

This phrase was coined by John Wain and used in the Proceedings of the British Academy, xlv, 1959, in a discussion of G. M. Hopkins' verbs (p. 194); Ricks, Milton's Grand Style, p. 90, makes note of this.

The relevant line numbers in Paradise Lost are I.30, 445, and possibly 586; II.177, 549, 822, 826; IV.591; V.240, 241, 878; VI.190, 593, 614, 796, 872, 912; VII.19, 26; VIII.551, 640, and possibly 315; IX.941, 1182, and possibly 1069; X.451, 513, 535, 539, 542, 570, 663; XI.29; XII.118, 444. Of the 35 instances of enjambment of this sort, four are initial and the bulk of the remainder are terminal.

51

Ricks, pp. 96-102, discusses this manipulation of syntax, following Donald Davie, The Living Milton, in calling this a "flicker of hesitation." John Hollander, "Sense Variously

Drawn Out," in Literary Theory and Structure, ed. by F. Brady (New Haven: Yale Univ. Press, 1973), p. 109, uses this example of Miltonic syntax to discuss reader surprise at the "contre-rejet", the forced recognition of a new syntactic and semantic reading. "Much of what happens in strong or hard enjambments, then, forces a reinterpretation of the position of the syntactic cut at the line break, based upon the discovered contre-rejet. . . . The Miltonic tradition of enjambed blank verse deploys its variety of line-endings to annotate syntax, primarily when a lexical ambiguity is being developed, it is a control exercised over the act of sequential reading which it points up. . . . More interestingly, the 'pauses' are employed to point up other conceptual dimensions in the meanings of the text--not merely the local sense of the lines which they connect, but of the mind of the whole poem" (pp. 214, 209, 205).

52

It is also curious that no enjambments of this type appear in God's speeches, and only one occurs in the Son's (XI.29).

53

"off all", "above all", "live all", "cave all", and "absolve all" are other less frequently used, but phonetically equivalent, combinations. See Table 8.

54

Another such rhyme occurs in VIII.633-40. See Table 9 for other, non-rhyming instances of proximity. William Empson, p. 103, also notes this connection, citing the internal rhyme of V.878 as an example.

55

See Chapter Two, p. 42-3 supra. Ricks, pp. 66 ff. also discusses Miltonic wordplay and repeated application of pressure on words via their associations. Actually, any use of any compounded form of "fall" is likely to result in a pun after the heavy stress on the simple forms in the earlier books. The reader, bearing in mind the story's finale, may even be inclined to see puns or wordplay in the early uses of "fall". For example, Mulciber fell "from Morn/To Noon he fell, from Noon to dewy Eve," (I.742-3). Applied to Mulciber the phrase is a poetic expression of time and distance; applied proleptically to Adam, it is a grim pun: he does fall from his morning to dewy, fragile Eve, sufficient cause to "mourn". (This pun was first pointed out to me by Dr. V. Lambros, UCLA).

Fish, pp. 130 ff. discusses Milton's manipulation of "wand'ring" in a similar framework, noting that early association makes it increasingly difficult for the reader to see the word only in its "unfallen" or "neutral" sense. Although I disagree with his focus and emphasis on reader response, I do agree with the following: "As the Fall becomes more imminent, the pressure(on the reader) to moralize spatial language increases" (p. 138). The qualification of "spatial" may be removed to include all language, if one presumes a reader sensitized by his exposure to Books I-VI.

56

Ricks, p. 64.

57

An earlier section of this chapter indicated that sound similarities focused attention on semantic or thematic likeness-or disparity, equivalence or difference. Rhyme is one of the

strongest or most noticeable phonetic relationships. For example, Rene Wellek and Austin Warren, Theory of Literature (New York: Harcourt, Brace and World, Inc., 1956), p. 160, observe that "most importantly, rhyme has meaning and is thus deeply involved in the whole character of a work of poetry. Words are brought together by rhyme, linked up or contrasted. . . ."

58

In this study, "near rhyme" subsumes a number of categories of rhyme, i.e., "slant", rich rhyme, some end assonance. As only rhymes with one word, "fall", were being considered, and since the rhyme tables make clear which words were counted, it seemed unnecessary to establish the definition with more precision.

59

Elisha Coles, The Compleat English Schoolmaster (1674; rpt. Menston, England: The Scholar Press, Ltd., 1967); Joshua Poole, The English Parnassus (1657; rpt. ed. by E. Arber, New York: Scholar Press, Ltd., 1972); Thomas Willis, Vestibulum Lingua Latina (1651; rpt. Menston, England: Scholar Press, Ltd., 1972).

60

See pp. 130-1 following for comments on rhyme span. My limits are arbitrary, but within the range of accepted limits. Terminal rhymes were counted over greater distances than internal rhymes because they have the advantage of visual and caesural emphasis as well as the aural repetition they share with internal rhyme.

61

J. Diekhoff, "Rhyme in Paradise Lost," PMLA, 49 (1934) 539-43, and J. M. Purcell, "Rime in 'Paradise Lost'," MLN, 59 (1944), 171-2, document this phenomenon as do many studies on Lycidas. Purcell's emendations of Diekhoff's counts show 17 couplets, 56 rhymes separated by a single line, 72 enclosing 2 non-rhymed lines, and 51 separated by three lines, as well as many others that are even more widely spaced. Other scholars discuss this issue in attempts to reconcile Milton's anti-rhyme Preface with his practice. See A. Clark, "Milton and the Renaissance Revolt Against Rhyme," in Studies in Literary Modes (Edinburgh: Oliver and Boyd, 1958), pp. 105-41; Broadbent, pp. 229-30 and n. 20 supra: Ants Oras in "Echoing Verse Endings" also treats Miltonic rhyme as one component in a system of elaborate sound echoes. C. Ricks, "Sound and Sense in Paradise Lost," EDH, 29 New Series (1977), 92-111, briefly discusses Milton's rhymes with "light" in the closing sections of Book II and the opening of Book III. In Milton's Grand Style, p. 103, he also discusses Milton's "gratingly unnerving" rhymes. See also Frank Kermode, "Adam Unparadised," in The Living Milton, (London: Routledge and Kegan Paul, 1962), pp. 85-123.

62

Adam and Eve do not use the word "fault" at all until after they fall, although God and the narrator do. See X.823, XI.509, IX.1145. The word and its compound forms appear ten times in the entire poem. "False" has twenty-five total occurrences. Ricks, Milton's Grand Style, p. 103, also remarks on the fall/false/fault conjunctions: "And the Fall is the source of all fault: . . . And it is the source of all failing--God makes this explicit: . . ."

63

There are 25 occurrences for all forms in Paradise Lost; none, in Paradise Regained. Of the 25, all belong to God, the Son, or angels, except II.691 (Death) and III.677 (Satan disguised as a Cherub). A large proportion (8) of the 21 non-rhyming uses appear in close proximity to "hell", another rhyme word.

64

"Feel", "feelst", "felt", and "feeling" occur 42 times in Paradise Lost. The word is generally used to express unpleasant circumstances or misapprehension. Angels and God do not feel. But Sin, Hercules, Adam, Eve and Satan feel "an envenomed robe" (II.543), rueful throes (II.780), "passion and commotion strange" (VIII.530), "the agony of love" (IX.859), "fierce pains" (I.336). Eve feels the power of the fruit (IX.680), "divinity" (IX.1009). Sin feels "new strength" (X.243); the fallen angels, "power sufficient" (II.101). See also I.153, 227; II.77, 216, 340, 598; IV.972; V.892; VI.157, 872; VIII.530; IX.125, 782, 846, 983; X.263, 361, 362, 511, 541, 717, 733, 811, 951; XI. 465, 775. Of special interest are Adam's two remarks on feeling "the bond of nature" and "the link of nature" (IX.913, 955) just before eating the fruit. There are only a few possible exceptions to the negative implications of the word: Adam feels "happier than I know" (VIII.282) and "inward thence" (VIII.608) and "like sense" [shame before Eve as a spur to virtue] (IX.315). Only the poetic voice uses the word in an unequivocally positive sense when addressing his muse: "feel thy sovran vital lamp" (III.22).

66

Seymour Chatman, "Milton's Participial Style," PMLA, 83 (1968), 1398, notes another technical device with the same effect: "So much do Milton's past participles reiterate God's infinite control at the almost subliminal level of grammar that their stylistic power is hard to ignore. . . . Participles, like connectives, are useful tools for manipulating the reader's response unawares. . . . ostensibly free characters are constrained by the well-placed past participle, its agent not necessarily expressed but easily recognizable."

66

As Satan says, "and ye shall be as Gods,/Knowing both Good and Evil as they know" (IX.909-10).

67

Ricks, Milton's Grand Style, p. 111: "Certainly many of Milton's finest effects come from just this invoking of what is then deliberately excluded" [re: "lapse". as "fall" regardless of location or context].

"Fall": Alliteration

It now remains to be determined what further resonances sound effects and, more particularly, alliteration produce about a key word. But first the variously understood word "alliteration" needs definition, as there appears to be confusion about the meaning of this term.

The O. E. D. defines "alliteration" in the following manner: "gen. the commencing of two or more words in close connexion, with the same letter, or rather the same sound."¹ The first documented use of the word occurs in 1656² with "Blount Glossogr., a figure in Rhetorick, repeating and playing on the same sound."³ Before this, however, both Henry Peacham (1577) and George Puttenham (1589) listed this type of iteration as Paroemion (Parimion, or the Figure of like letter).

Other, more modern, prosodists go further and describe the history of the device in terms of particular practitioners or segment alliteration into a number of different types of sound patterning.⁴ Anne Hamilton, for example, distinguishes eight different kinds of alliteration: "'Alliteration' as here used means the repetition of consonant sounds in words of close conjunction. Eight different kinds of alliteration may be classified: 1) initial alliteration; 2) buried alliteration; 3) crossed alliteration; 4) syllable alliteration;

5) stress alliteration; 6) oblique alliteration; 7) loose alliteration; and 8) eye alliteration." ⁵

Marjorie Boulton calls alliteration "head-rhyme" and subdivides somewhat differently:

There are no technical terms at present in general use for the different kinds of alliteration, but two types with rather different effects can be distinguished: one I will call piled alliteration, in which the initial letter is repeated several times to give a cumulative effect, and which is generally used for emphasis; the other has been called crossed alliteration, in which two or more initial letters are woven into a pattern, perhaps in alternation, to give a kind of balance. The second is by far the more subtle kind and probably the most attractive. ⁶

The Princeton Encyclopedia expands these definitions to include certain types of assonance, as well as the forms of consonance described above:

ALLITERATION. Any repetition of the same sound(s) or syllable in two or more words of a line (or line group), which produces a noticeable artistic effect . . . The most common type of a., is that of initial sounds (hence the term "initial rhyme" or "head rhyme"), especially of consonants or consonant groups; a. of initial vowels is less frequent since they do not have the same acoustic impact as consonants . . . A. may, however, include with notable effect the repetition of consonants, vowels, or consonant-vowel combinations in medial or even final position . . . On the other hand, in languages with stress accent, a. is not confined to stressed syllables, but may extend to the unstressed (called "submerged" or "thesis" a., . . . ⁷

This source also distinguishes parallel or crossed alliteration, eye alliteration, and a number of other Greek figures--"polytopon (diverse forms of the same syllable in successive words not necessarily etymologically related) . . . "homoeoteleuton (identity of word endings: . . . really a form of identical rhyme); suspended a. (reversal of the alliterating consonant

and the succeeding vowel. . . ."⁸

Ulrich Goldsmith, however, uses a completely different classification system based on the position within the line of the alliterants; he groups as follows: "1. The nearest approximation to the Old English type of alliterative line (aa/a and aa/xa): . . . 2. The 'orthodox' type reversed (a/aa): . . . 3. Simple alliteration, linking line-halves (a/a): . . . 4. in one half line only; . . . 5. Differing alliteration in two line halves . . . 6. Thesis alliteration . . . 7. Vowel alliteration . . . 8. Repetitious alliteration and word plays . . . 9. A mixture of true and repetitious. . . 10. Alliterative line groups . . . 11. Assonance and alliteration"⁹

There is obvious lack of agreement over what constitutes alliteration. Rita White in "A Study of Three Devices of Sound in Passages of Paradise Lost" cites a number of eminent prosodists and summarizes the controversy over attention to stressed or unstressed syllables; identical or approximate sounds; consonance, assonance, or both.¹⁰ She concludes, "alliteration is the occurrence of two or more identical or closely similar consonant sounds preceding unlike vowel sounds in stressed syllables within an inclusive count of five such syllables."¹¹

Discussions of function are even less precise than those of definition. Marjorie Boulton mentions balance and emphasis.¹² Anne Hamilton observes that "Alliteration . . . has now lost most of its structural importance and is used many times in patterns of balanced sounds, as a grouping of repetitive emotional sound or sounds to bind phrases together or to unify

them, to bind ideas together, to loop and ornament upon the basic structure those more delicately beautiful whorls of line and nuances of color which cannot be shown in the mere regularity and repetition of rime and meter and balanced stanza form." ¹³ Henry Lanz, discussing melody, remarks that "Alliteration acts like a powerful drum," as do all consonants. They are "time-beaters" and rhythm-creators. ¹⁴

David I. Masson and Stephen Booth speculate more precisely on the possible functions of Shakespearean alliteration:

What are their functions in verse? The most obvious is the equivalence-trick, if we may name it so disrespectfully. A resembles A' in sound, therefore in meaning or in the author's attitude toward them. On the other hand, we find the distinction-trick: A resembles A' in sound, but they are clearly opposites, and this likeness accentuates their polarity. Between the two effects we find all types of likeness in difference and difference in likeness. More generally, there is the relation-trick: A is related to A' grammatically, dialectically, etc. More subtle and elaborate mechanisms occur. E.G.: A B C B' C' A': therefore some process seems to have been undergone, leading us back to near our starting point. The precise effect depends upon the details of the pattern and those of the significance of the words. This sort of "statement" or supra-logical dialectic resembles the "statements" and quasi-meaningful effects of music. But it can be related to overt meaning in a way impossible for pure music. ¹⁵

Given the confusion over alliteration in general, it is not surprising that critics have little to say about Milton's use of the device. As a matter of fact, a few deny that he alliterates at all. In its documentation of historical use of the technique, The Princeton Encyclopedia makes the following statement: "While it was used as an occasional ornament by some poets, such as Dryden, Richard Crashaw, Oliver Goldsmith, it ¹⁶ was largely avoided by others, such as Milton." George P. Marsh

and George Saintsbury agree:

Before writing this, and in order not to trust too much to a general memory, I have looked over many pages of Chaucer, Spenser, Milton, and Tennyson, the four poets most likely to have used the device consciously or unconsciously, if it exists. I find few traces of it at all, and none that seem to have any particular lesson for us. Even so strong an instance of identical vowel alliteration (and it need not, as most people know, be identical) as . . . [quotes Paradise Lost VII.7] does not, to my ear at least, produce any special effect, good or bad: one neither welcomes it nor wishes it away. 17

A number of later critics, however, regard Milton's usage of alliteration with varying degrees of approval, which often depends upon the proponents' stand in the "sound versus sense" controversy discussed in Chapter One. Robert Beum feels that "Milton uses₁₈ alliteration and assonance moderately and unobtrusively;" Marjorie Boulton, using no specific passages, comments on Milton's use of non-dominant alliteration;¹⁹ and David Daiches thinks "the ear is immediately struck by the alliteration 'First . . . Fruit . . . Forbidden'" of the opening lines of the poem.²⁰ J. S. Diekhoff goes a step further: "That Milton was concerned, then, with alliterative effects and was careful of them is clear."²¹

Ronald Emma and Ants Oras compare Milton's use of the device to Spenser's practice:

Unlike Spenser, he seldom piles up adjectives in a single line, employs redundant adjectives, or strains after adjective compounds and groups of adjectives that alliterate; 22

The individual line in Paradise Lost is far less loaded with consonantal repetition than in The Faerie Queene.

Oras continues, however, that in Spenser, alliteration is so

common that it produces no heightening of effect as in Milton.

F. T. Prince and Ants Oras also link Milton's usage to Italian models: "Milton followed the precepts of Tasso as set forth in the Discorsi in the following ways: I. The clogging²⁴ of the verse by means of accumulated consonants." And Oras finds Milton using "a complex technique of phonetic echoes," including rhyme, which came into English from the Italian versi sciolti via the Earl of Surrey and his sixteenth-century²⁵ successors.

Thus, although the majority of modern critics agree that Milton uses alliteration based on Italian models, they are less unanimous on how and to what effect. J. B. Broadbent compares²⁶ Milton unfavorably to the Metaphysicals. J. S. Diekhoff notes nothing peculiar about Milton's use of alliterative effects except his exceptional skill.²⁷ Sister Mary Durkin remarks only on Milton's use of consonance to describe Satan and the "numerous alliterative lines which describe the trials and sufferings of future generations."²⁸ Christopher Ricks observes that the use of "alliteration, which like rhyme, can tie together suggestively things which are not tied together in the plain statement . . . allow[s] him to suggest things which he doesn't actually say."²⁹ Kester Svendsen, discussing Milton's Piedmont Massacre sonnet, also sees "the linking effect of alliteration": "Thus the technical elements of the poem, alliteration, assonance, metrical variation, cacophony, and euphony support and signalize the statement of the lines and the force of the images, and are³⁰ organically responsible for the movement of the poem. . . ."

Ants Oras deals with the issue somewhat more precisely when he states that Milton prefers his consonant clusters at word-endings; Spenser, at the beginnings.³¹ In his article on "Echoing Verse Endings in Paradise Lost," he is concerned with an interlinked system of echoes entailing assonance, consonance, and rhyme; however, he has some relevant remarks on Milton's phonetic patterns which can be applied to alliteration (or consonance) alone:

The leading phonetic themes of the endings help to differentiate and unify the various sections, one of these themes, the (əi) motif, welding them all into a whole.

This phonetic differentiation seems to be accompanied by some semantic differentiation. Each of the most strongly contrasted, because most closely juxtaposed, major series, that in (əi) and that in (ē), consists to a large extent of expressions related in meaning and connotation and contrasted with the other group. . . . This may be partly due to Milton's use of especially characteristic words of each passage for its line endings, which in itself causes the subject matter to be reflected in the echoes. In any case, the resulting effect of contrast is strong and serves to organize the paragraph

Viewed from all these different angles, the first two paragraphs of Paradise Lost reveal a co-ordinated, highly organized treatment of terminal phonetic echoes. The relative frequency of the correspondences, the manner in which the sounds are interlinked or made to follow in unbroken series, the use of dominant motifs for different passages, the contrasting of such motifs, the coupling of phonetic with semantic differentiation, the varying of the degrees of phonetic resemblance according to emphasis, and the peculiarly balanced way in which the patterns are distributed over the paragraph, all combine to produce an impression of purposeful artistry. 32

J. A. Symonds also discovered that "Milton shows a decided preference for f, l, m, r, and w. D and h are letters which he uses not always with melodious effect." He also agrees with Oras on Milton's use of interlinked alliteration and remarks

that "He confines his alliterative systems to periods of sense and metrical construction. When the period is closed, and the thought which it conveys has been expressed, the predominant letter is dropped. Thus there subsists an intimate connection between the metrical melody and the alliterative harmony, both aiding the rhetorical development of the sense."³³ Still, Rita S. White, in a more recent study, concludes that "little study has been devoted to Milton's use of certain elements--in particular, alliteration, assonance, and consonance--that are important among musical characteristics of any poet's style."³⁴ She appears to be correct; and the sparcity, vagueness, and limitation of the commentary on Milton's sound patterns lead me to agree with Arnold Stein that, "one may see what has been widely demonstrated: that in warmly pursuing the trail of a structure of meaning, one may nod politely to the rich circumstances of texture but recognize only what is to the purposes of structure. And this leads some critics to make rather flimsy remarks about alliterative and rhythmic effects--not at all on a level with the perceptions they win from their more strenuous disciplines of analysis. . . ."³⁵

These scattered bits of research on the sound patterns and alliterative effects of Milton and his contemporaries are interesting and sometimes suggestive; however, they still do not provide a precise definition of alliteration that can be used objectively and definitively, and that is what is needed to isolate significant alliterative passages for study of location, speaker, words alliterated (especially key words), and thematic

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function. The critics have shown that Milton's repetitions aid in characterization, establishment of relationships between characters, and suggest non-stated themes. Although the commentary has only suggested such connections for Milton's alliteration, theoretically, as a kind of repetition, Milton's alliteration should function in much the same manner. A working definition and a group of test samples must be chosen before such a premise can be verified or negated.

The problems of definition, however, are multiple: 1) Are consonance, assonance, or both to be considered? 2) Are initial sounds the only ones to be counted? 3) Are stressed syllables, unstressed syllables, or both to be considered? 4) Are identical sounds, approximate sounds, or both significant? 5) What distance between alliterated sounds can be heard by the sensitive reader? 6) How large a sample is adequate? 7) And how many separate alliterated sounds (letters, phonemes) should be surveyed?

Questions 1, 2, 4, 6, and 7 are most easily answered. The sample will comprise all of Paradise Lost.³⁷ Only one letter, "f", or the sound [f] will be counted, as the test key word of Chapter Two would belong to this group of alliterants. Approximate and identical sounds will be surveyed, as [f], [ph], and [v] are phonetically close enough for the reader to hear them as connected.³⁸

Questions 2, 3, and 5 require more discussion. I have chosen to count both stressed and unstressed alliterants in any position in agreement with the Shakespearean alliteration

studies of Booth and Masson: "As implied or allowed by Stoll and U. K. Goldsmith, there is no need even to restrict the pattern either to stressed or unstressed syllables, or (in the consonants) to syllable-initials; very often the counterpoint of rhythmic and phonetic pattern and the shift from initial to final position or vice versa are important contributions to the aesthetic significance of the pattern."³⁹ And somewhat contrary to general practice, I shall not discount pronouns, prepositions, articles, conjunctions, and other "little" words.⁴⁰

The question of domain or distance between counted alliterants (and the counting procedure) is not so easily determined. As R. White says, "no prosodist has anything definite to say about the allowable distance between the syllables to be considered alliterants."⁴¹ Some critics work within fixed limits. M. Jones, for example, states his parameters quite clearly:

The basis for the tabulation of word-repetition in this study is the reappearance of a word, a variation of a word, or a homonym within a speech by one of the personae of Paradise Lost. Although the entire speech is the basic unit for observing the repetition, the repetitions must occur within four lines of one another in order to be counted unless the structure of the sentence or other repetitive patterns throughout the speech indicate that the recurrence of the word is part of the aural effect of the speech. The restriction to the four-line unit is prompted by the belief that generally the eye and the ear would not note repetitions of greater separation unless other factors were present to extend the reader's awareness of possible repetitive schemes.⁴²

Ants Oras considers as much as four to six-line intervals between rhymes in his study of terminal echoes,⁴³ and R. White restricts herself to the much narrower limits of a five-syllable

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inclusive count. Others use a more flexible definition of domain in their iteration studies, often arguing from what they consider to be Milton's unit of composition: Jackson Cope considers the prosodic unit; George Smith, "the clause, including elliptical clause"; Broadbent, the blank verse line.⁴⁵ In Shakespearean alliteration studies, B. F. Skinner heeds the line,⁴⁶ and E. E. Stoll, in disagreement,⁴⁷ argues for extension of aural effects beyond the single line.

I agree that the syntactic unit is the unit of Miltonic thought, and consequently it should be the unit of alliteration. However, saying that strong punctuation ordinarily terminates an alliterative domain does nothing to determine where that domain begins or provide for alliteration that extends beyond the limits of one syntactic unit but does not extend to the end of the second unit.⁴⁸ Additionally, Milton composed sentence units of one to seventeen (or more) verse lines, and nothing insures that an alliterative group will be near the syntactic unit's end. Nor does syntax help in determining how many times a sound must be repeated, how prominently, and in what proximity to other such sounds in order to constitute significant alliteration.

A process of elimination by statistical means seems a necessary detour at this point. B. F. Skinner was much criticized for demanding twice chance frequency of a given sound within the line unit to qualify any line as alliterative.⁴⁹ The focus of that criticism centered on the idea that the sensitive ear could hear alliteration well below this arbitrary level. Although two times chance may be considered too demanding a

criteria to identify alliteration, a level of repeated sound in excess of two times chance, if demonstrated, should satisfy all as to a passage's alliterative characteristics. This does not mean that such a criteria would point out all [f] or [v] alliteration, but it would insure that all passages selected in this manner would contain a high level of [f] or [v] alliteration. Nor is there any presumption that this criteria is either absolute or final; it is merely serviceable and functional for this investigation.⁵⁰

To determine the random or chance distribution, the total "f's" and "v's" were divided by the total number of lines. Paradise Lost contains 10,565 lines; a computer count shows that the total occurrence of "f"(adjusted for "ff" and "of"), including selected "ph" and "ugh" is 6548, and the total occurrence of "v" sounds is 5905 (See Table 20).⁵¹ Thus random expectancy, or the base line frequency for an "f" sound would be two occurrences per three lines, and one occurrence per line for both "f" and "v" sounds. This study, therefore, will be analyzing passages where these sounds appear with an average of greater than two per line. Conversely, any three or more lines with no occurrences of these sounds or merely a base line frequency will be considered "quiet" and excluded from consideration. Thus, alliterative passages will be bounded by quiet passages. Exact repetition of a primary alliterant will extend the passage to include the repeat, if it occurs within five lines of itself.

An operational criteria for highly alliterated passages now makes it possible to determine how Milton alliterates, if he favors "f" alliteration, and which words he alliterates with "fall",

and to what effect. Since most of the critics surveyed above agree that Milton uses the device to some extent, citation of a few very heavily "f" loaded passages should suffice to establish "f" alliteration.

The fellows of his crime, the followers rather
 (Far other once beheld in bliss) condemn'd
 For ever now to have their lot in pain,
 Millions of Spirits for his fault amerc't
 Of Heav'n and from Eternal Splendors flung
 For his revolt, yet faithful how they stood,
 Thir Glory wither'd: As when Heaven's Fire
 Hath scath'd the Forest Oaks, or Mountain Pines,
 With singed top thir stately growth though bare
 Stands on the blasted Heath. . . .
 (I.606-15)

Whom the grand Foe with scornful eye askance
 Thus answer'd. Ill for thee, but in wisht hour
 Of my revenge, first sought for thou return'st
 From flight, seditious Angel, to receive
 Thy merited reward, the first assay
 Of this right hand provok'd, since first that tongue
 Inspir'd with contradiction durst oppose
 A third part of the gods, in Synod met
 Thir deities to assert, who while they feel
 Vigor Divine within them, can allow
 Omnipotence to none. . . .
 (VI.149-59)

These passages were chosen at random; dozens of others would demonstrate this phenomenon equally well. Actually, rough figures show that very nearly fifty percent of all the lines in Paradise Lost belong to "f"-alliterative groupings, as determined by the criteria established earlier.

Members of the fall group, however, appear in alliterative passages with much greater frequency: roughly sixty to one hundred per cent in each book. Of the one hundred forty-three occurrences of "fall", one hundred sixteen clearly alliterate, although four appear in passages with no other significant alliterants; and four of the twenty-seven non-alliterating "falls" appear in fairly close proximity to alliterating "fall"

members.⁵⁶ Thus, consideration of the location of "fall" within alliterative passages and of the other words alliterating with "fall" in these lines may tell a great deal about Milton's presentation of the fall.

In Books I-III alliterative groups tend to be short, one to twenty-one lines in length (See Table 18),⁵⁷ and seven groups contain more than one fall member. Books IV-VII follow much the same pattern with seven multiple member passages; VII and IX have no multiple groups; X has three; XI, one; and XII, none. This is to be expected, as Chapter Three's discussion of clusters demonstrated the reasons for such patterning in another context.

In Books I-IV.100 "fall" generally occurs early in the passage with several other alliterants following. From IV.100 through VII more "falls" appear toward passage ends. VIII and IX have fall members again moving toward the beginning of alliterative sections. X shows its own movement of "fall" alliterants to the end and then back to the beginning in the latter part of the book. XI continues this trend, and Book XII shifts toward more terminal members. If one accepts the premise that alliterants form semantic links via their sound similarities,⁵⁸ the placing of "fall" early in a passage would emphasize or stress the connections between "fall" and the other alliterants. "Fall" would be stressed and the connecting words would be subordinated to "fall". Placing of "fall" late in a group would be less emphatic and more subtle: an undercurrent of "f" and "v" sounds would lead up to "fall".

TABLE 17

WORDS ALLITERATING WITH FALL
IN PARADISE LOST

	I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII	I-XII
of	30	28	38	11	13	24	1	6	17	13	10	10	201
from	19	11	8	4	10	11	4	0	6	7	7	5	92
heaven	14	17	10	5	3	11	3	1	1	4	1	1	71
for	8	5	9	2	2	7	1	1	7	5	3	3	53
life	0	1	7	2	1	1	0	0	1	1	1	10	27
first	0	0	5	1	0	1	0	0	2	0	0	0	20
free	0	0	6	3	5	1	0	0	0	1	1	0	18
love	1	2	2	2	2	0	0	0	0	1	0	0	16
father	0	0	7	0	0	0	0	1	0	0	2	1	15
fly	0	0	2	0	0	0	0	0	0	0	1	1	14
evil	0	0	0	0	1	1	3	0	6	0	0	0	14
if	0	0	1	1	1	1	0	0	1	0	0	1	14
leave	0	0	0	0	0	0	0	0	1	0	0	0	14
forth	0	0	0	0	0	0	0	0	1	0	0	0	13
far	1	1	5	0	0	0	0	0	1	1	0	0	12
find	0	0	0	0	0	0	0	0	1	1	0	0	12
Eve	0	0	0	1	1	1	0	0	3	3	3	0	11
foe	1	1	0	0	1	1	1	0	0	0	0	0	11
fire	0	3	3	0	0	0	0	0	0	0	0	0	10
fruit	0	0	1	0	0	0	0	0	0	0	0	0	9
victor	1	1	1	1	0	0	1	0	0	0	0	0	8
after	1	1	0	0	0	0	1	0	0	0	0	0	8
fear	0	0	0	0	0	1	2	0	2	0	0	0	8
fight	0	0	0	0	0	0	0	0	0	0	0	0	8
serve	0	0	0	0	0	1	7	0	0	0	0	0	8
vain	0	0	5	0	0	0	0	0	0	0	2	0	8
before	1	1	0	0	0	0	1	0	0	0	3	0	7
envy	1	1	0	0	0	0	0	0	2	0	0	0	7
fail	2	1	0	0	0	0	0	0	1	0	0	0	7
fate	1	1	0	0	1	1	1	0	0	0	0	0	7
ever	1	0	1	1	2	2	0	0	0	0	0	0	6
half	0	0	0	1	1	1	1	0	0	0	0	0	6
voice	0	0	0	0	0	0	2	0	0	0	0	0	6
divine	1	1	0	0	0	0	1	0	1	1	0	0	5
fair	1	0	0	1	1	0	0	0	0	2	1	0	5
false	0	0	0	0	0	0	0	0	0	1	0	0	5
feel	0	1	1	0	0	0	1	0	1	2	1	0	5
field	1	1	1	1	0	0	0	0	0	0	0	0	5
fierce	0	1	1	1	0	0	2	0	0	0	0	0	5
foul	2	0	1	1	0	0	0	0	1	0	0	0	5
force	2	0	0	1	0	1	1	0	0	0	0	1	5
infinite	0	0	0	1	2	1	0	0	0	0	1	0	5
move	2	2	0	0	0	0	0	0	0	0	0	1	5
offer	0	0	0	3	0	0	1	0	0	0	0	0	5
oft	1	0	0	0	0	0	0	0	0	1	3	0	5
seraph	1	0	1	1	0	1	0	0	0	0	0	0	5
suffer	1	2	1	1	1	0	0	0	0	0	0	0	5
above	0	1	1	1	0	0	0	0	0	0	0	0	4
faith	0	0	0	2	0	0	0	0	1	0	0	0	4
fast	0	0	0	0	0	3	2	0	0	0	0	0	4
flame	0	0	1	1	1	1	1	1	0	0	0	0	4
forever	0	0	0	2	0	0	0	0	0	0	0	0	4
fraud	0	0	0	1	1	1	1	0	0	0	0	0	4
friend	0	0	0	0	0	2	2	0	0	0	0	0	4
gulf	1	2	0	0	0	1	1	0	0	0	0	0	4
pervert	1	1	2	0	0	0	0	0	0	0	0	0	4
receive	1	0	0	0	0	2	2	0	0	0	0	0	4
confess	0	0	0	0	1	0	0	0	0	0	2	0	4
deceive	1	0	0	1	0	0	0	0	0	0	0	0	3
face	0	0	1	1	0	0	0	0	2	0	0	0	3
faults	0	0	1	0	0	0	0	0	0	2	2	0	3
fiend	0	0	0	2	0	0	0	0	0	1	1	0	3
final	0	0	1	1	0	0	1	0	0	0	0	0	3
follow	0	2	0	0	0	0	0	0	0	1	0	0	3
foretell	0	1	0	0	0	0	0	0	0	0	0	1	3
fountain	0	1	1	1	1	0	0	0	0	0	0	0	3
frail	0	1	2	0	0	0	0	0	0	0	0	0	3
sort	0	0	0	2	1	0	0	0	0	0	0	0	3
swift	1	0	0	0	1	2	0	0	0	0	0	0	3
triumph	1	0	0	0	0	0	0	0	0	2	0	0	3
vast	0	0	0	0	0	0	0	0	0	0	0	0	3
virtue	1	1	0	0	0	0	0	0	1	0	0	0	3

TABLE 18
LOCATION OF "FALL"
WITHIN ALLITERATING PASSAGES

I.30	5 of 14 lines	VI.24	21 of 26 lines
I.75	3 of 5 lines	VI.55	10 of 11 lines
I.76	4 of 5 lines	VI.190	18 of 20 lines
I.84	1 of 2 lines	VI.250	1 of 2 lines
I.92	1 of 3 lines	VI.285	1 of 1 lines
I.116	6 of 14 lines	VI.875	does not alliterate
I.157	1 of 2 lines	VI.893	does not alliterate
I.174	13 of 13 lines	VI.614	12 of 15 lines
I.282	does not alliterate	VI.796	3 of 6 lines
I.330	15 of 15 lines	VI.844	does not alliterate
I.445	1 of 1 lines	VI.852	8 of 16 lines
I.461	1 of 1 lines	VI.871	7 of 8 lines
I.491	1 of 2 lines	VI.872	8 of 8 lines
I.586	2 of 4 lines	VI.897	1 of 2 lines
I.642	does not alliterate	VI.898	2 of 2 lines
I.679	6 of 14 lines	VI.912	2 of 2 lines
I.740	1 of 10 lines	VII.19	3 of 10 lines
I.743	4 of 10 lines	VII.25	9 of 10 lines
I.745	6 of 10 lines	VII.26	10 of 10 lines
I.748	9 of 10 lines	VII.43	7 of 8 lines
II.13	5 of 18 lines	VII.44	8 of 8 lines
II.16	8 of 18 lines	VII.134	4 of 9 lines
II.76	3 of 5 lines	VIII.229	6 of 8 lines
II.177	2 of 2 lines	VIII.315	1 of 1 lines
II.203	10 of 12 lines	VIII.458	1 of 4 lines
II.457	9 of 9 lines	VIII.551	does not alliterate
II.539	3 of 3 lines	VIII.640	1 of 1 lines
II.549	does not alliterate	IX.174	does not alliterate
II.771	4 of 6 lines	IX.252	1 of 3 lines
II.773	6 of 6 lines	IX.362	does not alliterate
II.822	3 of 17 lines	IX.771	4 of 23 lines
II.826	8 of 17 lines	IX.941	1 of 2 lines
II.925	2 of 5 lines	IX.1069	3 of 22 lines
II.935	4 of 11 lines	IX.1182	3 of 10 lines
II.1006	20 of 21 lines	X.16	1 of 7 lines
II.1023	2 of 9 lines	X.28	does not alliterate
III.95	8 of 17 lines	X.44	1 of 8 lines
III.99	12 of 17 lines	X.47	4 of 8 lines
III.102	15 of 17 lines	X.62	1 of 7 lines
III.102	15 of 17 lines	X.174	does not alliterate
III.128	1 of 10 lines	X.184	2 of 9 lines
III.129	2 of 10 lines	X.451	3 of 4 lines
III.130	3 of 10 lines	X.513	does not alliterate
III.152	3 of 8 lines	X.535	3 of 10 lines
III.181	7 of 9 lines	X.539	7 of 10 lines
III.201	does not alliterate	X.542	10 of 10 lines
III.237	4 of 18 lines	X.570	4 of 4 lines
III.400	33 of 90 lines	X.663	4 of 4 lines
III.619	1 of 1 lines	X.846	does not alliterate
IV.39	1 of 4 lines	X.895	5 of 9 lines
IV.64	1 of 6 lines	X.896	6 of 9 lines
IV.91	does not alliterate	X.906	4 of 8 lines
IV.101	1 of 1 lines	X.912	does not alliterate
IV.127	11 of 12 lines	X.928	1 of 1 lines
IV.230	does not alliterate	X.1087	3 of 8 lines
IV.260	does not alliterate	X.1099	3 of 8 lines
IV.331	15 of 18 lines	XI.29	4 of 13 lines
IV.591	does not alliterate	XI.180	1 of 18 lines
IV.615	2 of 2 lines	XI.446	1 of 5 lines
IV.731	does not alliterate	XI.450	5 of 5 lines
IV.905	3 of 3 lines	XI.500	does not alliterate
V.92	does not alliterate	XI.716	does not alliterate
V.130	does not alliterate	XI.771	1 of 4 lines
V.133	does not alliterate	XII.118	2 of 5 lines
V.174	does not alliterate	XII.391	7 of 7 lines
V.190	1 of 8 lines	XII.444	6 of 6 lines
V.191	2 of 8 lines	XII.614	does not alliterate
V.240	12 of 14 lines		
V.241	13 of 14 lines		
V.434	1 of 13 lines		
V.540	3 of 5 lines		
V.541	4 of 5 lines		
V.541	4 of 5 lines		
V.542	5 of 5 lines		
V.613	6 of 6 lines		
V.878	8 of 14 lines		

According to this rationale, Books I-IV, VIII, IX, X, and XI highlight the connections by placing "fall" early in the majority of cases; IV-VII, part of X, and XII build up to "falls" located near the ends of passages. The reasons for this variation will become clearer after discussion of the other alliterants.

Theoretically, the alliterating words should support and/or qualify the contextual and positional patterns discussed in Chapters Two and Three. And to a large extent they must: words that rhyme or fix "fall's" local meaning are necessarily close enough to the word to alliterate with it. And in many cases the rhyme words or prominent context words do alliterate with "fall". For example, "from" and "heaven", two words that appear with high frequency in local contexts in Books I-VI and figure in the near rhyme charts, also alliterate rather noticeably in Books I-VI. For an example, observe the patterns in II.9-26, where the surface statement happens to be something quite different:

Vain War with Heav'n, and by success untaught
 His proud imaginations thus display'd.
 Powers and Dominions, Deities of Heav'n,
 For since no deep within her gulf can hold
 Immortal vigor, though opprest and fall'n,
 I give not Heav'n for lost. From this descent
 Celestial Virtues rising, will appear
 More glorious and more dread than from no fall
 And trust themselves to fear no second fate:
 Mee though just right, and the fixt Laws of Heav'n
 Did first create your Leader, next, free choice,
 With what besides, in Counsel or in Fight,
 Hath been achiev'd of merit, yet this loss
 Thus far at least recover'd, hath much more
 Established in safe unenvied Throne
 Yielded with full consent. The happier state
 in Heav'n, which follows dignity, might draw
 Envy from each inferior; but who here
 Will envy whom the highest place exposes . . .

Ostensibly this is a Satanic pep talk. However, the alliteration connects two terminal "falls" to "fear", "fir'd", "fate", "free", "fight", "fixed", and "from heaven". The linguistic connections make comments on the cause and results of the fall.

"Far" alliterates clearly in Book III and shows alliterative presence in Books I-III. The alliterative emphasis does support rhyme and context in this case: the arrangement of the words to repeat [f] and [v] also stresses the first far fall from heaven. Surprisingly, however, "fire" and "flame" show relatively little alliteration with "fall" in these books, an association to be expected in the hell books. ⁵⁹ "Free", "foe", and "love" show much more frequent alliteration in I-VI. Alliteration alone, then, indicates that Milton's emphasis in these books is directed more toward cause and the place from whence than on effect and the place toward which the angels fell.

Books I-III are fairly consistent in alliterative terms: II and III continue the patterning established in I, although lesser alliterants show some change. "Force", "evil", and "fire" decrease; "fail" and "foul" remain approximately even; "far" and "vain" increase. More interesting is the appearance of new alliterants, which gradually create a new, minor thematic undercurrent to the patterns already becoming familiar. "Father", "love", "faith", "life", "frail", and "fruit", words that attain high frequency later, begin to alliterate sporadically. God's statements on falling counterpoint Satan's at yet another level. The devils' alliterants centered on space and distance;

God's speeches emphasize the concepts that man's fall will modify or negate: love, faith, and life. Additionally, "suffer", "offer", "leave", "fierce", "deceive", and "pervert" all put in first alliterative appearances in Book III. These words apply marginally to Satan, but they are crucial to Adam and Eve. The linguistic effects here underscore the connections that God is making overtly when he discusses man and angel simultaneously. It may also be significant that "false", "faults", "fraud", and "folly", important elements in man's fall in Book IX, also join the alliterant list in Book III.

Books IV-V present few alliterative surprises. "Far", "father", and "fail" disappear; and "free", "fraud", "fly", "leave", and "heaven" decrease. "Life" remains, but with low frequency. Quite logically, "foe", "fire", "fate", "from", and "fear" do not appear in IV, the first Eden book; yet, they reappear ominously in V, the second Paradise book. Equally interesting is the fact that "love" rises to its highest count in IV, decreases in V, and then disappears for several books. "Soft", "Eve", and "infinite" alliterate with "fall" for the first times in these books, a curious and possibly proleptic combination in an unfallen Paradise.

In Book VI, many of the alliterants of Books I and II reappear or increase in frequency: "heaven", "fire", "gulf", "fight"; and "fly" appear considerably more often. "Serve", which has only one appearance here, peaks later in the Son's speeches in Book VII. "Fraud" remains equal. "Voice", "forth", "virtue", and "confound" are all new alliterants in this book.

Book VII, a book with few "falls", also exhibits few "fall" alliterants "Evil", "envy" and "fraud", alliterants in I and II, reappear. "Foe" and "fly" only alliterate once, but they recall their higher frequencies in the earlier books. Book VIII also has few alliterants; "far", "heaven", "love", and "leave" each occur once. Again, like the relatively fewer "falls" in this book, they echo and recall earlier combinations.

Book IX is also a book with relatively few "falls", but it shows an unusual and varied combination of alliterants. "Evil", "fruit", "first", "fear", "Eve", "find", and "envy" all show jumps in frequency. "Felt", "faith", "forth", "fair", "foul", "false", and "virtue" reappear after an absence of several books. "Father", "free", "love", "fire", and "force" disappear completely. "Far", "from", "foe", "life", and "heaven" show low frequencies, although they are still present. (In the book as a whole, however, these words appear in relatively high numbers: "heaven" 21; "free" 11; "love" 28; "foe" 10; "life" 25; "father" 0.)

X, the highest frequency "fall" book, recapitulates earlier alliteration in the same way that it collects together earlier contextual patterns: "from", "heaven", "father", "felt", "leave", "forth", "fair", "Eve", "false", "faults", and "confess" all appear, as do lower frequency "far", "life", "free", "fear", "love" and "revolt", an alliterant which appeared only once before in Book I. Of earlier high frequency alliterants, "fail", "first", "evil", "serve", "fruit", "force", "foe",

"fire", "fate", "gulf", "fight", "fly", and "offer" do not appear at all; "envy", "faith", "fierce", "foul", "fraud", and "folly" also disappear.

In XI-XII alliterants which normally carry negative connotations virtually disappear. Only "fly", "faults", "evil", "fruit", "leave", and "Eve" appear with low frequency. The familiar and more positive alliterants "heaven" and "father" reappear. "Life", "faith", "victor", "first", "offer", "fore-know", "fight", and "forever" reappear and/or jump dramatically in the number of uses.

Heavy "fall" alliteration for all of Paradise Lost can be divided into a number of thematic categories: 1) temporal-spatial terms-- "far", "from", "forth", "heaven", "leave", "gulf"; 2) negatives--"foul", "evil", "false", "fraud", "fault", "fail", "frail", "deceive", "pervert", "vain"; 3) affirmatives --"life", "serve", "faith", "offer", "father"; 4) emotional responses--"envy", "fear", "suffer", "feel"; 5) military terms --"foe", "revolt", "fight", "fire", "force"; and 6) theological/philosophical vocabulary--"free", "fate", "fruit". Certain groups tend to predominate in certain books, although equally common is an unusual alliterant that shows prominence in only one or two books. Group one predominates in Books I, II, III, VI, and X, the books that showed concentration of the other stress techniques involving repetition. Group 2 is especially noticeable in Books I-IV, VII, and IX; Book III shows the presence of this group most clearly. Group 3 dominates in Books III, VI, XI, and XII. Group 4 is scattered, with some concentration in Books II and VI. Group 5 figures in I, III, VI, and

to a lesser degree in X and XII, almost all books showing a high degree of other repetitive technique. Group 6 appears in Books II-VI, especially II and III, and figures in a more minor way in Book XI.

Books I, II, III, and VI share fairly high incidence of all alliterative groups; VII and IX, the negatives; IV, V, and XI, the positives and philosophic group; X, the spatial group and a low frequency for all the more abstract alliterants. This patterning fits well with each book's stated subject: the most obvious alliterants reinforce, and to some extent create, content. However, in each book the submerged or less frequent alliterants pull against the more frequent alliterants, reasserting persistently the complex and multidimensional nature of the fall. For example, "foe", "fate", "force", and "foul" balance and strain against "free", "fair", "love", and "life". Although a given class of alliterants may predominate in one book or another, members of some other group provide the constant tension of an undercurrent. The verbal patterning maintains linguistically the same oppositions that free will/predestination and unhappy fall/fortunate fall supply on a more philosophical and abstract level.

These results are no surprise in relation to the other linguistic and sound patterns surrounding "fall". However, the books with high concentration of other types of patterning exhibited another kind of stress in alliterating: I-III and VI showed relatively more alliteration than other books; IV, V, IX, and X showed moderate concentration; VII, VIII, XI, and

XII, low concentration.

The alliterative patterning of Book IX did show unexpected results. Context and positioning of "fall" indicated strong linguistic manipulation in Books I-VI; recapitulation in Book X; emphasis on consequences for humanity in XI-XII. The other patterns pointed to minor negative undertones in Books IV, V, VII-IX and a temporary suspension or avoidance of overt negative commentary except for a few admonitory reminders.

Therefore, Book IX was expected to show a great deal of alliteration from all groups except 3, with "fall" positioned late in the alliterative passage, a technique that would create an uncomfortable undertow beneath the smooth flow of the actual narrative. But something quite different appears. Milton opted for initial appearance of "fall" in alliterative groupings and for emphasis on group 4, emotional response, and on "Eve". In some ways this serves to involve the reader and intensify the drama, by presenting the actual event of the fall from the human point of view in alliterative terms. In other ways, however, this group can serve as a reminder of the emotions and passions of the fallen angels, in a story where passion is necessarily less commendable than right reason. The conspicuous absence of the positive alliterants of groups 2 and 6 in this book indicates that Milton did not choose to use paired and balanced terminology in Book IX, as he did in Book III, to create doubt about the outcome. But what is even odder is the fact that most of the high frequency alliterants from Books I-VIII show high total frequency in Book IX,

although they do not cluster in alliterative passages containing "fall".⁶³ It appears that many of the alliterants that establish "fall" connections in the early books are free-floating in Book IX. Yet, Book IX also has the highest incidence of lines that carry three or more alliterant [f] and/or [v]. (See Tables 19-20.), and a high percentage of lines⁶⁴ in that book are contained in alliterative passages.

The only possible conclusion is that pressure and resonance around "fall" have accumulated to such a degree that by Book IX tremendous pressure can be exerted without the appearance of "fall" itself. By process of elimination, one finds that alliterants which acquired significance by association with "fall" in the earlier books now alliterate heavily with each other and only occasionally with "fall" in Book IX. Passages like the following bear this out:

If this be our condition, thus to dwell
 In narrow circuit strait'n'd by a Foe,
 Subtle or violent, we not endu'd
 Single with like defense, wherever met,
 How are we happy, still in fear of harm?
 But harm precedes not sin: only our Foe
 Tempting affronts us with his foul esteem
 Of our integrity: his foul esteem
 Sticks no dishonor on our Front, but turns
 Foul on himself; then wherefore shunn'd or fear'd
 By us? who rather double honor gain
 From his surmise prov'd false, find peace within,
 Favor from Heav'n, our witness from th' event.
 And what is Faith, Love, Virtue unassay'd
 Alone without exterior help sustain'd?
 Let us not then suspect our happy State
 Left so imperfet by the Maker wise,
 As not secure to single or combin'd.
 Frail is our happiness, if this be so, . . .
 (11. 322-40)

. . . he glad
 Of her attention gain'd, with Serpent Tongue

TABLE 19
 PHONETIC PATTERN IN PARADISE LOST

Book	Number of lines		
	[f]=3	[f]=4	[f]>4
I	12	3	0
II	19	3	0
III	21	2	0
IV	23	3	0
V	13	2	0
VI	25	5	0
VII	14	1	0
VIII	13	0	0
IX	30	2	0
X	23	1	0
XI	22	2	0
XII	12	0	1
I-XII	227	24	1

Book	Number of lines		
	[v]=3	[v]=4	[v]>4
I	15	1	0
II	14	1	0
III	7	1	0
IV	8	0	0
V	10	1	0
VI	13	1	0
VII	8	1	0
VIII	6	0	0
IX	23	3	1
X	4	0	0
XI	9	1	0
XII	9	1	0
I-XII	126	11	1

Book	Number of lines		
	[f]+[v]=3	[f]+[v]=4	[f]+[v]>4
I	77	19	5
II	87	23	4
III	57	17	4
IV	63	14	1
V	78	20	1
VI	80	25	4
VII	47	12	3
VIII	38	7	1
IX	100	28	8
X	75	8	1
XI	75	14	0
XII	50	14	1
I-XII	827	201	33

[f]="f"+selected "ugh"+ selected "ph"
 -"ff"-of"
 [v]="v"+of"

TABLE 20
PHONETIC PATTERN IN PARADISE LOST

Book	Number [f] per book a + z [f] per book	Number "ugh" + [f] per book	Number "nh" = per book	Number "of" = per book	Total [f] per book	Lines per book	Average Frequency
I	681	0	25	179	527	798	.6604
II	872	2(11.204, 731)	10	197	687	1055	.6511
III	596	0	15	142	469	742	.6320
IV	804	1(1.124)	16	188	633	1015	.6236
V	680	2(11.342, 737)	17	157	542	907	.5975
VI	768	2(11.108, 603)	15	193	592	640	.6491
VII	486	1(1.125)	12	116	383	640	.5984
VIII	483	2(11.535, 537)	4	103	386	653	.5911
IX	1008	1(1.1169)	6	269	746	1189	.6274
X	821	2(11.488, 626)	15	193	645	1104	.5842
XI	750	3(11.626, 766, 805)	11	204	560	901	.6215
XII	503	1(1.53)	7	133	378	649	.5824
I-XII	8452	17	153	2074	6548	10,565	.6197
Book	Number "v" + per book	Number "of" + per book	Total [v] per book	Lines per book	Average Frequency	Book	Average Frequency
I	281	179	460	798	.5764	I	1.236
II	383	197	580	1055	.5497	II	1.200
III	281	142	423	742	.5700	III	1.200
IV	323	188	511	1015	.5034	IV	1.127
V	333	157	490	907	.5402	V	1.130
VI	378	193	571	912	.6260	VI	1.275
VII	248	116	364	640	.5687	VII	1.167
VIII	230	103	333	653	.5099	VIII	1.101
IX	453	269	722	1189	.6072	IX	1.234
X	359	193	552	1104	.5000	X	1.084
XI	320	204	524	901	.5815	XI	1.160
XII	242	133	375	649	.5778	XII	1.178
I-XII	3831	2074	5905	10,565	.5569	I-XII	1.178

^a "ff" is counted as one [f].

^b "of" includes "whereof", "thereof", and "hereof".

Organic, or impulse of vocal Air,
His fraudulent temptation thus began.

Wonder not, sovran Mistress, if perhaps
Thou canst, who art sole Wonder, much less arm
Thy looks, the Heav'n of mildness, with disdain,
Displeas'd that I approach thee thus, and gaze
Insatiate, I thus single, nor have fear'd
Thy awful brow, more awful thus retir'd.
Fairest resemblance of the Maker fair,
Thee all things living gaze on, . . .
(ll. 528-39)

A random check of two of the high frequency alliterants produced findings consistent with this hypothesis. "Fruit",⁶⁵ for example, appears in frequent combination with "far" (4/7), "first" (5/23), "fraud" (2/3), "free" (2/8), "find" (4/10), "false" (3/4), "fair" (10/28), "foul" (1/1), "life" (1/), and "fate" (2/). A check on "evil" produced similar results: "envy" (2/5); "fear" (5/18); "false" (2/8); "fruit" (2/2), "Eve" (3/); "feel" (2/7). It would be an extreme view to say that by Book IX almost any heavy "f" alliteration makes semantic connections between the alliterants and reflects on "fall", as documentation of this theory would require massive cross-checking of all "f" alliteration and possible "f" alliterants in Paradise Lost. Yet this does appear to be what happens; in the early books heavy stress and patterning of many types act as multiple stimuli to a very complex response to "fall", with the word "fall" acting as one of the stimuli. As the poem progresses, the more obvious signals appear less frequently, but the more subdued cues continue to appear and elicit the accumulated responses. By Book IX, the multitude of ideas surrounding "fall" can be evoked without the actual presence of the word, and the dramatic action can proceed

swiftly and inexorably without explicit philosophizing or loss of any of the accumulated implications of the act.

Thus, it appears that Milton did associate several groups of semantically varied (and often opposed) but linguistically similar words with "fall". And he manipulated these words via obvious stress and combination with other types of repetitive patterning or submerged them through subtle use in single patterns. These sound related clusters reinforce overt statement and action, create tension through juxtaposing simultaneously like and unlike groups, and establish strong sound and echo patterns early in the poem so that they can subtly evoke images and ideas later in the poem.

Notes

¹
O. E. D., Vol. I, p. 235: "Alliteration".

²
The Princeton Encyclopedia, p. 15., disagrees, citing a much earlier date: "The Romans used the Gr. term paromoeon, while alliteratio does not occur until the end of the 15th c."

³
Beum and Shapiro, p. 92, use much the same definition: "Alliteration usually takes the form of agreement in consonant sounds at the beginning of proximate words."

⁴
Peacham, n. p. "Paroemion, when many wordes beginninge with one letter, are set in one sentence, thus, this mischievous money make many men marveyulous mad, when friendly favour flourished, I found felicity, but now no hope doeth helpe my harte in heavynesse so harde, she walked and wandred out of the way, weeping and wayling uppon her wofull wounde, so long as lingringe lufe doth last, my lowring Lute lament, for loathsome love doth loade my loynes, no ease to me is lent. This differeth from the next above [Casemphaton] for that beginneth with like sillables, but this with the same Letter."

Puttenham, ed. G. D. Willcock and A. Walker, p. 174: "Ye do by another figure notably affect th' eare when ye make every word of the verse to begin with a like letter, as for example in this verse written in an Epithaphe of our making.

Time tried his truth his travailes and his trust,
And time to late tried his integritie.

It is a figure much used by our common rimers, and doth well if it be not too much used, for then it falleth into the vice which shalbe hereafter spoken of called Tautologia."

For historical discussion see Vere L. Rubel, Poetic Diction in the English Renaissance: MLA Revolving Fund Series XII (New York, Kraus Reprint Corp., 1966), pp. 110 ff.; George Saintsbury, Vol. 1, Appendix IV, pp. 396-99; The Princeton Encyclopedia, 1965 ed., pp. 15-17; Sidney Lanier, The Science of English Verse, ed. by Paull F. Baum (Baltimore: The Johns Hopkins Press, 1969), pp. 239-43; and Ulrich K. Goldsmith, "Words out of a Hat? Alliteration and Assonance in Shakespeare's Sonnets," JEGP, 49 (1950), 33-48. Saintsbury provides the most concise historical statement: "The mid-sixteenth century poets, as is well-known 'hunted the letter' rather hard, and the critics

of the time immediately succeeding affected to despise it" (p. 398). Rubel comments on the same phenomena: "But not all the hue and cry against 'tynkerly verse called ryme' was evoked by preference for quantitative verse. It is clear from Gascoign to Nashe that the objection was not to riming but to alliterating. Alliterating to excess had been already apparent in the works of the Uncertain Authors of Tottel's Miscellany and it became a most pervasive and tedious mannerism of the poems of the succeeding miscellanies. There was thus every reason for Gascoign and Sidney to warn against 'hunting the letter.'" The only defender was King James, who liked 'litteral verse,' . . . Alliterating was not the same thing as 'riming without reason' that is destroying or breaking the invention by the necessity of finding a rime" (p. 110).

5

Hamilton, p. 138. She continues, defining each term: "Initial alliteration has to do with first consonants of words in close conjunction. This is the simplest kind of alliteration and is easily noticed: . . . Buried alliteration has to do with both the initial letter of the word and with the same letter 'buried' within another word close to it. This type of alliteration may be used in either stressed or unstressed syllables: . . . Crossed alliteration has to do with two sets of letters linking with each other within and as initial letters of words close together: . . . Syllable alliteration has to do with the close repetition of the same syllable, whether stressed or not. This type of alliteration is so close to rime that it is often called 'half-rime': . . . Stress alliteration has to do with the alliteration of stressed syllables, of the two or more beginning consonants of the words of the stressed syllables, whether these stresses are at the beginning or within the words. This is again close to rime, but since it more often applies to the beginning consonants of the stressed words than the whole stress, it has less resemblance to rime generally than the syllable alliteration just above . . . Oblique alliteration, like oblique rime, shades from exactness in repetition. It uses the same initial sound repeated exactly, with a different sound, a close shading from it, in the sound immediately following. But in oblique alliteration the sounds are consonant sounds, not vowel sounds as they would be in oblique rime. . . Loose alliteration has to do with the interval between the alliterated letters, which interval, as the term implies, may be longer than ordinarily permitted by 'rule'. Eye alliteration is the alliteration of the letter in form only, where no similarity of sound exists. The 't's' of 't' and 'th' are eye alliteration" (pp. 138-40).

6

Boulton, pp. 61, 63.

7

The Princeton Encyclopedia, 1965 ed., p. 15. Saintsbury, p. 396, disagrees: "Alliteration, to be genuine and effective, must, as it seems to me, rest upon consonants, just as rhyme must (again as it seems to me) rest upon vowels. The old vowel alliteration was an obvious 'easement' when the thing had to

be done at any cost,, and it may have had attractions in Anglo-Saxon which we do not appreciate now."

8

The Princeton Encyclopedia, 1965 ed., p. 15.

9

Goldsmith, pp. 36 ff.

10

Rita S. White, "A Study of Three Devices of Sound in Passages of Paradise Lost," MA Thesis East Tenn. State Univ. 1966. Among others, she quotes Louis Untermeyer, The Forms of Poetry: A Pocket Dictionary of Verse (New York: Harcourt, Brace, & CO., 1942), p. 116; Jacob Korg, An Introduction to Poetry (New York: Holt, Rinehart and Winston, 1959), p. 30; J. B. Hubbell and John D. Beatty, An Introduction to Poetry (New York: The MacMillan Co., 1923), p. 82; Gerald Sanders, A Poetry Primer (New York: Holt, Rinehart and Winston, 1964), p. 22; W. F. Thrall and A. Hibbard, A Handbook to Literature (revised and enlarged by C. H. Holman, (new York: The Odyssey Press, 1960), p. 8; J. B. Kreuzer, Elements of Poetry (New York: The MacMillan Co., 1955), p. 61; Laurence Perrine, Sound and Sense: An Introduction to Poetry (New York: Harcourt, Brace & World, Inc., 1956), pp. 136, 1 ff.

11

White, p. 13. She finally elects to use the definition of John D. Allen, a professor at East Tenn. State, which appears in "Alliteration, Assonance, Consonance: A Statistical Report" (Unpublished MSS).

12

Cited p. 122 supra.

13

Hamilton, pp. 137-8. She also links alliteration to rhyme (p. 137).

14

Henry Lanz, The Physical Basis of Rime (New York: Greenwood Press, 1968), p. 70.

15

This passage by David I. Masson, "Free Phonetic Patterns in Shakespeare's Sonnets," Neophilologus, 37 (Oct. 1954), 280-81, is quoted by Stephen Booth, An Essay on Shakespeare's Sonnets (New Haven: Yale Univ. Press, 1971), pp. 68-9. Booth approves of Masson's theory and adds his own comments: "Like patterns of syntactical units, sound patterns can evoke the sense of an ordering in the poem that is independent of its argument or formal structure. . . . The formal structure of the sonnet is determined by rhyme and meter. In Shakespeare's sonnets other and independent phonetic patterns evoke a sense of other and independent schemes of organization. Sounds that are similar are related; they belong together. The words in which they appear may have no other logical relationship to each other, and yet the pattern of sound will evoke a sense of rightness, a sense that the words belong together, a sense of active organization independent of rhyme, meter, diction, syntax, or substance . . ." (pp. 69-70).

In The Verbal Icon (Lexington: Univ. Press of Ky., 1971), W. K. Wimsatt makes much the same argument for this type of

supra-logical connection. "An analysis of agnomination into its frayed-out ends might suggest that most cases of alliteration have the same kind of counterlogical meaning, a refined form of phonetic harmony--the harmony of the sense being proportionately slender and abstract. In Shakespeare's 'Ruin hath taught me thus to ruminare' we may say the alliteration expresses the aptness of ruin to produce ruminations, or at least that it increases the probability of the relation and cements it in a verbal pattern . . . (p. 210). It is noteworthy that Wimsatt uses Miltonic passages for the majority of examples in this chapter, "Verbal Style," pp. 201-17.

Katherine Ing, p. 164, makes a similar argument for sound patterning in Campion's verse. "Now, whether or not Campion's choices of these linked sounds drawing out a pattern was deliberate, the fact remains that the linking of both vowels and consonants in these two poems ["Come, let us sound with Melody" and "Rose-Cheekt Lawra"] is so close and complex that it compels the ear to sense some connection other than semantic between the parts of a group and between the groups themselves."

16

The Princeton Encyclopedia, 1965 ed., p. 16.

17

George Marsh, Lectures on the English Language (New York: Charles Scribner, 1861), p. 549; Saintsbury, p. 396.

18

Beum, p. 354.

19

Boulton, p. 66.

20

Daiches, p. 56. See also Chapter One, p. 13, for his thesis concerning the seventeenth-century reader.

21

Diekhoff, "Critical Activity," p. 770.

22

R. D. Emma, Milton's Grammar, pp. 68-9. However, in Subsection 3 Paired Adjectives Directly Coupled, p. 71, he adds, "of all the adjectives in the sample, only 18 or 2.2 per cent, are non-alliterating, directly coupled adjective pairs, half appeared in the prose, half in the poetry." This is most common in the early work, especially Comus.

23

Ants Oras, "Spenser and Milton: Some Parallels and Contrasts in the Handling of Sound," in Sound and Poetry: English Institute Essays 1956, ed. by Northrop Frye (New York: Columbia Univ. Press, 1956), p. 121, 123. Pages 118-20 document the fact that Milton used alliteration more sparingly than Spenser. "Alliteration in stressed syllables (within the same line) in the same samples as above: Spenser 3,050 syllables; Milton 2,941 syllables. If linkages of long and short vowels and of different types of o-sounds are disregarded: Spenser 1,880 syllables; Milton 1,757 syllables. In my attempts to identify cases of alliteration and assonance I have been guided primarily by the researches of H. C. Wyld and H. Kokeritz on the pronunciation of sixteenth and seventeenth century English" (p. 121, n. 6).

- 24 F. T. Prince, The Italian Element in Milton's Verse (Oxford: Clarendon Press, 1969), p. 132.
- 25 Oras, "Echoing Verse Endings," pp. 175-6.
- 26 Broadbent, Some Graver Subject, pp. 146-7. See also pp. 12-13 supra.
- 27 Diekhoff, p. 770 and p. 12 supra.
- 28 Durkin, pp. 148-50.
- 29 Ricks, pp. 91-2. See also Beum, p. 354, quoted p. 72 supra. On the connections between Milton's alliterations and rhyme, see the following: J. M. Purcell, pp. 171-2, and J. S. Diekhoff, pp. 539-43, as well as Oras, "Echoing Verse Endings," p. 175.
- 30 Kester Svendsen, "Milton's Sonnet on the Massacre in Piedmont," Shakespeare Association Bulletin, 20 (1945), pp. 152, 154.
- 31 Oras, "Spenser and Milton," p. 111.
- 32 Oras, "Echoing Verse Endings," pp. 180, 181. A. S. P. Woodhouse, "Pattern in Paradise Lost," UTQ, 22 (1952-3), p. 127, agrees: "In its larger aspects the pattern is at once structural and progressive. But the individual passages--speech or description, invocation or epic simile--manifest as we have seen, similar qualities in little. Thus they reinforce the pattern of the whole--somewhat as the mighty harmonics of Milton's blank verse are built from paragraphs, each with its own pattern of dominant and recurring sound."
- 33 J. A. Symonds, Blank Verse (New York, 1895; rpt. New York: AMS Press, 1970), pp. 101, 103.
- 34 Rita White, p. 4. Yet, she herself is concerned with very scanty samples--300 lines of narrative and 300 lines of dialogue spread over twelve books. Although this makes her findings suspect, she finds that "Milton used 112 (6.45%) more instances of alliteration in narration than he did in dialogue (pp. 40-1). "In both narration and dialogue the three most frequently occurring consonant sounds are those of S(z), f(v), and h respectively" (p 42). Her charts, pp. 33-5, give more details. Her final premise is that Milton used more assonance than alliteration, and more alliteration than consonance (pp. 43 ff.).
- 35 Arnold Stein, "Structures of Sound in Milton's Verse," KR, 15 (1953), p. 267. For example, David Daiches, cited supra, p. 125, is concerned with sound only as it applies to echoes and the seventeenth-century reader. And even Ants Oras, who has done extensive and remarkable work on Elizabethan sound patterns, appears to contradict himself regarding alliteration.

In "Surrey's Technique of Phonetic Echoes," JEGP, 50 (1951), p. 301, he comments on a tradition which probably reaches as far as Milton: "Critics have so far been interested mainly in one kind of echo only, viz. terminal rhyme. But a closer study of Elizabethan versification could show that many of the seemingly isolated rhymed passages are not really isolated at all but form parts of more complex webs of correspondences both within the line and at its end, in which assonance and consonance play an important part. According to the view here presented, still based only on extensive sampling as regards the later period, the increasing variety in the musical texture of Elizabethan blank verse would owe somewhat less to purely individual experimentation and more to a traditional practice than has hitherto been assumed" (p. 302). Yet, in "Lyrical Instrumentation in Marlowe: A Step Towards Shakespeare," Studies in Shakespeare, ed. A. D. Matthews and C. M. Emery (Coral Gables, Fla.: Univ. of Miami Press, 1953), pp. 74-87, he claims that "The rhythms and rhymes of the Elizabethans have been explored, though by no means fully. Their more conspicuous uses of consonantal patterns such as alliteration, have attracted some expert attention" (p. 74). His documentation does not appear to warrant such a contention.

36

Booth, p. 66, is probably correct when he cites Masson as a rare exception to the ranks of critics who spend too much time developing statistical tests for alliteration: "Study of the sounds of the sonnets has from the beginning been the study of alliteration. It has not come to much because most critics who have touched the subject have put their energy not to demonstrating the effect upon the poem of the sound patterns traditionally labeled alliteration but to deciding what sound patterns can and cannot be called alliteration, . . ." Yet, since I am dealing with a particular sound class and a large body of poetry, whereas Booth was treating sonnets, a definition becomes a means to an end rather than an end in itself. I am not primarily concerned with producing statistical tables on the frequency of Milton's usage of particular sounds in particular places, but with isolating a small group of examples from a large sample for further analysis. Moreover, even D. Hymes, a linguist counting phonemes in Keats' sonnets, has advised as to the limitations of a purely statistical approach: the technique only recognizes cumulative effects not contrast effects or "surprise value" (p. 129); "it may forget that it is dealing with an object, an aesthetic object" (p. 128). "Another limitation which, as far as I know all stylistic approaches share is the making of untested assumptions about the psychology of the poet or the audience. Many of these assumptions are reasonable and intuitively correct to the student or practitioner of verbal art. But we do not in fact know that the use of a sound in one part of the poem has any effect on the reader in a subsequent part; we have no 'just noticeable differences' for the prominence of sounds by repetition in a sonnet. Rather, we analyse the poem, construct an interpretation, and postulate (or instruct) the reader's response"

(p. 129). "Phonological Aspects of Style: Some English Sonnets," in *Style in Language*, ed. by Thomas A. Sebeok (Cambridge, Mass.: The M.I.T. Press, 1964), pp. 109-48. On the other hand, I do not mean to say that a statistical technique has no value and only a large number of limitations.

37

B. F. Skinner may not have been in his element when he ventured into literary criticism, but he did have the concepts of statistical analysis at his command. In "The Alliteration in Shakespeare's Sonnets: A Study in Literary Behavior," Psychological Record (Oct. 1939), p. 186, he applies the following caveat: "Proof that there is a process responsible for alliterative patterning can be obtained only through a statistical analysis of all the arrangements of initial consonants in a reasonably large sample. In the case of alliteration what we want to know is the extent to which the initial consonants are not distributed at random." Thus, the 600 line sampling of Paradise Lost used by White and the 1600 line sampling from all of Milton's works used by Allen are quite clearly insufficient. Thus, to show any sort of patterning, I am virtually obligated to test all of Paradise Lost. Additionally, control tests on Paradise Regained were provided in many cases.

Hymes, p. 129, has an interesting observation on large samples which may apply to my benefit. "Presumably, though, the longer the work or passage, the less any particular selection of sounds can escape being submerged by the normal frequencies of the language. . ." This is probably true, if applied to a total phonemic count, but in the instance where one sound pattern is being studied, one could also presume that the longer the sample, the more obvious its appearances, disappearances, strong areas, and the like would be.

38

There is a good deal of data to support this extension. First, Helga Kokeritz, Shakespeare's Pronunciation (New Haven: Yale Univ. Press, 1960), pp. 323-8, argues for the Renaissance equivalence of "f" and "v" and their frequent interchanging, a fact which poses problems for today's textual editors. Moreover, in terms of modern linguistics, [f] and [v] are the voiced and unvoiced members of the same phonetic group. E. E. Stoll, p. 388, in his reply to Skinner, argues for this kind of extension in general terms: "Artistic alliteration, as in the passage quoted below, often extends beyond the single line, often is to be found within the syllable instead of at the beginning, and may involve the repetition of kindred consonants--labials, dentals, or liquids--instead of the same. Here the statistics are inadequate."

See also Henry C. Wyld, Studies in English Rhymes from Surrey to Pope (New York: Russell & Russell, Inc., 1965), pp. 22, 110, for the sixteenth-century confusion of "f", "th", and "gh"; "ft" for "ght"; and "f" and "v" for "-th". E. J. Dobson, English Pronunciation 1500-1700, Vol. II Phonology (Oxford: Clarendon Press, 1968), pp. 931-2, also discusses "Variation between [v] and [f]." The Princeton Encyclopedia,

1974 ed., p. 618, comments on the voiced/unvoiced distinction.

As to the statistical frequency of "f" and "v" in general, there are some available figures. Godfrey Dewey, Relative Frequency of English Speech Sounds (Cambridge: Harvard Univ. Press, 1923) used largely contemporary samplings and found the following: v placed eleventh in his list of consonants with a frequency of 2.32%; f placed 14 with a 1.88% frequency (pp. 125, 128, 130-1). Rita White, p. 42, found f(v) to be the consonant group appearing with second highest frequency (next to S(z)) in Milton's poetry. In Chart VI-A, p. 34, F(v) appears in alliteration 97 times or 21.47% in her 300 lines of dialogue and 104 times or 13.59% in her 300 line sample of narration (p. 35). Overall ranking among consonants is 201 times or 14.17%. Symonds, p. 103, found "f" a favored Miltonic consonant; and Skinner, despite his failings in applying statistical methods to literature, calculated "f" to appear with fifth highest frequency (after "s", "th", "l", "m", and "b") (Table 1, p. 189).

Approaching the issue from another angle, Kenneth Burke, The Philosophy of Literary Form (Baton Rouge: La. State Univ. Press, 1967), pp. 369-78, discusses something he calls "colliteration" or "notice of concealed alliteration by cognates": in his system [m] colliterates with [b] and thus [v], the voiced form and with [p] and thus [f], the unvoiced form. Booth, p. 88, 199 n. 5, comments on "pulsating alliteration" which is created by the division and unification of sounds in the text under observation, and in this discussion he uses [f] as his example, including [v] as the voiced variant.

39

Masson, p. 280, quoted by Booth, pp. 67-8. Once again Booth agrees that the definitions are less important than the effect and that the sensitive ear can hear the alliterative pattern. This choice also removes the necessity of considering the different kinds of poetic stresses: metrical, syntactic, and repetitive. And the question of stressed syllables versus unstressed syllables becomes irrelevant if linguists Lynch and Hymes are correct when they argue that "prominence due to repetitive utterance" confers a stress value. "The Tonality of Lyric Poetry: An Experiment in Method," Word, 9 No. 3 (Dec. 1953), 211-24; and Hymes, p. 116. Their stress systems are very complicated and do differentiate and weigh the different types of stress, as both are concerned with numerical evaluation of phonemes in short poems. However, "A sound is assumed to be given prominence by prose stress, metrical stress, and repetition. By 'prose stress' is meant normal occurrence of primary or secondary stress. Metrical stress refers to the abstract metrical pattern of iambic pentameter, as interpreted for the four English stresses by Whitehall. . . The two kinds of stress often coincide but need not. Repetition subsumes rhyme, alliteration, assonance, consonance, and a few other phenomena" (Hymes, p. 116). He adds that "in principle, any kind of repetition and patterning of sound might contribute to dominance" (p. 116).

The question of stress versus unstress becomes irrelevant if Joseph Summers, p. 178, and Ants Oras, "Surrey," p. 295,

and "Marlowe," p. 75, are correct in stating that important words or sounds usually appear in stressed positions such as line ends or immediately before a metrical pause. Katherine Ing, p. 164, goes a step further, arguing that the poet intentionally creates stresses on the alliterated syllables. "It is not, after all, very difficult to notice and perhaps slightly emphasize sounds which the poet thought important enough to repeat; and the slight effort has in this case the tremendous reward of an increased facility in ascribing to difficult syllables their right length, for words like 'of' and 'with' and 'thy', by joining more obviously important words in their scheme of sound, emerge quite naturally to take their position as 'long' syllables where the pattern requires it. The possibility begins to arise that these figurae verbi, as Campion himself would almost certainly have called them, have some structural function in the verse."

On the opposing side, Goldsmith, p. 36, distinguishes stressed and unstressed alliteration; Skinner, p. 186, insists on identical initial consonants, as does Sidney Lanier, pp. 237, 239: "It will be remembered that in alliteration the important limit is necessary that the alliterative letter must always begin an accented syllable. . . Alliteration occurs where the initial vowel-sounds or consonant sounds of two or more consecutive, or near, accented syllables are the same."

Although Goldsmith opposes the blurring of stressed and unstressed syllables, he does argue for disregard of alliterant position: "the final consonant of a word can contribute to an alliterative pattern, thus the 'd' in 'hid'" (p. 43, n. 36).

Finally, since it is my primary objective to locate significantly alliterating passages containing an "f" sound, it is sufficient to note here that repetition can confer its own stress and both stressed and unstressed (on other systems) alliterants will be counted here. Although distinctions of position will be noted, any "f" alliterant will be counted, regardless of positioning.

40

M. Jones, pp. 3-4, and Smith, p. 4 n. 10, are typical. However, there is some precedent for my procedure. Joseph Summers, for example, concentrates on the repetitive patterns of the pronouns "me", "thee", "you", and "I" in Milton (pp. 177-84). And Booth, pp. 202-4, makes an argument for not ignoring the "little" words: "The pattern of English syntax makes phrases like from far, far from, and farthest from almost inevitable. The combination far from appears ten times in the sonnets . . . and, except where it is sustained (as in 76.1-2, where far from is preceded by verse and followed by variation), the resulting sense of pulsation can be written off as an automatic dividend of English syntax, open equally to every writer and speaker of English, and no evidence for the fineness of Shakespeare's ear. On the other hand, the evidence of Shakespeare's use of the word for, which appears in 165 lines in the sonnets, is not so easy to discount. In 151 of those 165 lines the f and r sounds of for are a contraction or an expansion of a combination of f or v and r earlier in the same line or in the line immediately

preceding, or else are contracted or expanded in a combination of these sounds later in the same line or in the line immediately following" (p. 202).

41

White, p. 8.

42

M. Jones, p. 1.

43

Oras, "Echoing Verse," pp. 176, 188 n. 3: "Milton rhymes verse endings separated by as many as six intervening lines. . . This, however, is an extreme. Besides, assonantal echoes, being less marked than rhymes, would lose most of their impact at such a distance, even though we ought not to judge Milton's ear by our own much less expert aural reactions. A great artist's deliberate devices are apt to include much that only dimly, in its total effect, reaches a layman's awareness. Nevertheless, some uniform standards had to be adopted even at the risk of somewhat simplifying the patterns intended by the poet."

44

White, p. 13; Lanz, p. 70: "Therefore the drum effect of an identical consonant may easily be heard at a distance of several syllables."

45

Smith summarizes and criticizes positions other than his own in this long article on Milton's iterations. See especially, pp. 4-5.

46

Skinner, p. 187. In a later article, "A Quantitative Estimate of Certain Types of Sound-Patterning in Poetry," American Journal of Psychology, 54 (1941), 64-79, he counts initial consonant alliteration with up to four syllables intervening.

47

Stoll, pp. 88-9.

48

See Mindele Treip, Milton's Punctuation and Changing English Usage, 1582-1676 (London: Methuen, 1970), p. 14, for the relative values of the various punctuation marks in Milton's time.

49

Skinner, "The Alliteration in Shakespeare's Sonnets," pp. 64-79.

50

See Jonathan Culler, Structuralist Poetics (London: Routledge and Kegan Paul, 1975), pp. 55-74 for a linguist's evaluations of the benefits and limitations of a statistical approach to poetic phonetics. Hymes, p. 128 also discusses this problem: "It is the grave limitation of the purely intuitive approach (as exemplified by Spitzer) that it takes no such full, objective record into account. But it is equally the grave limitation of a purely statistical approach that it may forget it is dealing with an object, an aesthetic object."

51

A second computer count, reproducing approximately Skinner's methodology, shows the number of times these sounds appear 0, 3, 4, and more times per verse line. See Tables 19 and 20.

52

A primary alliterant contains [f] as its initial sound or as the initial sound in its stressed syllable: "fall" or "befall"; a secondary alliterant contains [f] in a medial or terminal position: "suffer", "proof", "seraph". Prepositions, pronouns, articles, and connectives are also considered secondary alliterants.

53

I. 53%; II. 44%; III. 52%; IV. 49%; V. 45%; VI. 60%; VII. 48%; VIII. 47%; IX. 53%; X. 44%; XI. 51%; XII. 49%. For this count, extensions for repetends were included, but one and two line null passages between groups created by these extensions remained null.

54

I. 90% (18/20); II. 94% (15/16); III. 97% (12/13); IV. 58% (7/12); V. 73% (11/15); VI. 81% (13/16); VII. 100% (6/6); VIII. 80% (4/5); IX. 71% (5/7); X. 77% (17/22); XI. 71% (5/7); XII. 75% (3/4). David I. Masson, "Thematic Analysis of Sounds in Poetry," in Essays on the Language of Literature, ed. by S. Chapman and S. R. Levin (Boston: Houghton, Mifflin, 1967), pp. 54-70, has a brief comment on Milton's favoring of this sound. Regarding I.1-26, he observes, "Here the Fall and its instruments are connected together by motifs in f, r, t, and in r, s, t; while the Fall and its Redemption are connected by the motif in r, s, t and one in æ, r, t" (p.57).

55

The "f"s of the non-significant alliterants in a passage where, for example, "fall" alliterates only with "little" words, are still important. In some instances they provide a tonal background although strong semantic connections are not made. For this reason, one and two line alliterative passages were not discounted.

57

The majority of alliterative groupings contain less than eleven lines (56); 18 groups contain 10-18 lines; 8, 15 to 20 lines; 4, 20-26 lines; and one passage in Book III extends for 90 lines. For this count, passages containing more than one "fall" are only tabulated once.

56

II.549 is close to II.539; IV. 91, to IV.101; VI.844 to VI.852; X.912, to X.906. The other non-alliterating members tend to appear in proximity to one another: IV.230, 260; V.92, 130, 133, 174; VI.575, 593.

58

Ricks, p. 92 comments on this. Citing I.747-50 ("For he with this rebellious rout/Fell long before; nor aught avail'd him now/To have built in Heav'n high Tow'rs; nor did he scape/By all his Engines, but was headlong sent. . ."), he notes that "Alliteration and word-order tie 'heav'n' and 'high' together,

though the plain sense is 'high Tow'rs', enforced as it is by the rhythm as well as by the earlier reference to 'a Towred structure high'. But Milton is not satisfied with the plain sense alone. . . . To say that Heaven is high would be to risk cliché; but to suggest it while saying something else is another matter.

"The support for this comes in the way Milton uses 'high' elsewhere. It is used more than a hundred times; and he uses it in the immediate context of 'Heaven' more than twenty times, without actually applying it, with dull predictability to 'Heaven'. Only twice does he say that Heaven is high--but the one is tinged with a moral meaning, stressed by 'lowly': . . .

"But most worth noticing is that Milton is very fond of using this same pattern elsewhere to bring 'heaven' and 'high' together while stating something else: 'heaven's high jurisdiction', or 'heav'ns high behest'."

59

"Fire" is highest in Book IV where it alliterates four times; "flame" alliterates one time in Books III, V, VI, and VII.

60

Since Books II and VI also stress this group, this may be one clue to the persistent problem of reader identification with Satan and arguments as to the hero of the epic.

61

Milton does not emphasize the concrete details of the fall by alliteration, however; note the absence of "fire", "gulf", "fight", "from", "heaven" here.

62

III.95-130. See also XI-XII where a regenerative type of fall is the subject.

63

Using a computer count and adjusting for variant forms, spellings and compounds, Book IX showed unexpectedly high incidence of almost all the predominant "fall" alliterants. It contains the highest total figures for any book for "fail", "find", "first", "fruit", "foul", "fair", "fear", "love" and "evil"; second highest per book incidence of "faith", "free", "from", and "life"; moderately high incidence of "far", "fate", "force", "foe", "serve", and "heaven"; only "father", "fly", "fire", "fault", and "fight" appeared with relatively low incidence.

64

Approximately 53% of the lines in Book IX participate in alliterative passages. Only Book VI shows higher percentage; Books I and III are equivalent.

65

The numbers in parentheses represent the number of pairings within six inclusive lines in Book IX over the number of pairings in all of Paradise Lost. As this count was machine generated, no adjustments are included to lower counts that included duplication when a single passage contained a repetition of one of the paired words.

Conclusions

One of the principal aims of this study has been to justify the value of close examination of language patterning over the entirety of Paradise Lost to show that 1) Milton's poetic technique will support the pressure of such intense scrutiny; 2) to demonstrate that Milton's attention to minute details of syntax, grammar, stress, sound and echo was such that analysis of these patterns can yield conclusions of value; and 3) that Milton's poetic technique on this level must be studied over the entire length of the poem, lest particular passages be utilized for support of incomplete premises, or only one side of a concept that Milton presented from many angles.

Theoretically, theology can be conveyed in poetry by overt statements (like God's brusque dicta in Book III), by dramatic action (like Eve's seduction by the serpent), or by less obvious methods of linguistic patterning. Concerning man's fall, Milton presents very little straight doctrinal exposition. The dramatic scenes of Adam and Eve's fall from grace are also relatively skimpy when one considers the number of lines devoted to them versus those spent on Satan's fall and the 10,565 lines of the complete poem.

The fall of man for Milton and for Paradise Lost, however, is not a simple matter. Much of the complexity and richness

of Milton's representation of man's fall must stem from his elaborate system of cross-reference, simile, poetic patterning, and linguistic manipulation of the kinds discussed in this study.

And this is precisely what I have attempted. Using a single, crucial "key word", I have traced the wealth of association, implication, inference, and unstated connection that Milton can evoke through patterning of sound and syntax. He tells us much about man's fall without sermonizing: in Paradise Lost man's fall is multidimensional, ongoing, and constantly subject to additions in nuance of meaning. The fall appears as a continuing series of events, conditions, facts, and linguistic pattern, all inextricably intertwined about one another. Through eight books of the poem, Milton builds, supports, and embellishes a system of concepts and overtones about a single event. Elaboration of the concept of the "fall" evolves on all the levels discussed above, from blatant expository statement to the most subtle (and perhaps, unnoticed) arrangement of syntax. Possibly by Book IV and certainly by Book IX, the word "fall"--and its phonetic components--has become a key that opens up all the accumulated resonances. So not only is "fall" a thematic key to Paradise Lost, it is also a key to understanding Milton's technique in the creation of resonant foci.

I have studied only one "key word". There are many others: "know", "Eve", "high", and "love" are only a few of the words that immediately suggest themselves. A complete or exhaustive

examination of Paradise Lost's key words and linguistic patterns is clearly beyond the scope of this study. However, it has become increasingly more apparent that exploration of a number of key words can and will produce other systems of patterning and cross-reference that will facilitate fuller and more precise understanding of the ways in which Paradise Lost functions and what the poem means to say. Equally clearly, one can see that these potential studies may produce concrete evidence for long-held intuitive or incomplete responses to the poem.²

Patterns like those explored here will also prove to support, reinforce, or expand and modify other problem areas involving Milton's statement (or lack of statement) on sensitive theological subjects, another possible area for future investigation. For example, Adam expresses the only felix culpa argument in the entire poem at XII.468 ff. Yet, Milton's association of "fall" with "love", "life", and "serve" operates as undertones in Books I-X and as major motifs in XI-XII, preparing the way for Adam's suggestion by less overt tactics.

In closing, one last disclaimer is in order. Although this study has been limited to observable effects, the question of conscious creation of such effects by the poet and knowing perception of them by the reader does hover in the background. As Wayne Shumaker, in another study concerned with other reader responses, perfectly expresses my feelings as to the sources and intention of Milton's linguistic complexity, I shall let his words act as fitting finale:

In order to avoid misunderstanding I should like to make three explicit disavowals. The first is a denial that Milton consciously intended all the effects asserted to be present. Fitnesses are often recognized by a part of the poet's mind which not only is nondiscursive but feels no strong pressure to become discursively self-conscious . . . language is an instrument so sensitive that it not only reveals qualities of which users are unaware but sometimes betrays attitudes they attempt deliberately to hide. . . .3

Notes

1

See C. A. Patrides, Milton and the Christian Tradition, pp. 91-120; Maurice Kelley, This Great Argument (Gloucester, Mass.: Peter Smith, 1962); and The Works of John Milton, Vol. XV, ed. by F. A. Patterson (New York: Columbia Univ. Press, 1933) pp. 178, for Milton's prose statement on man's fall.

2

This type of study is not my concern, but the remarks on Milton's use of "feel" and other words of emotion and their possible connection to reader sympathy for Satan is one example. See pp. 109, 120 n. 64.

3

Wayne Shumaker, Unpremeditated Verse: Feeling and Perception in Paradise Lost (Princeton; N.J.: Princeton Univ. Press, 1967), p. viii.

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