

- My causeless, yet not impious, surmise.  
 25 But I am now convinced, and none will dare  
 Within thy labours to pretend a share.  
 Thou hast not missed one thought that could be fit,  
 And all that was improper dost omit:  
 So that no room is here for writers left,  
 30 But to detect their ignorance or theft.  
 That majesty which through thy work doth reign  
 Draws the devout, deterring the profane.  
 And things divine thou treatest of in such state  
 As them preserves, and thee, inviolate.  
 35 At once delight and horror on us seize,  
 Thou singest with so much gravity and ease;  
 And above human flight dost soar aloft  
 With plume so strong, so equal, and so soft.  
 The bird named from that Paradise you sing  
 40 So never flags, but always keeps on wing.  
 Where couldst thou words of such a compass find?  
 Whence furnish such a vast expense of mind?  
 Just heaven thee like Tiresias to requite  
 Rewards with prophecy thy loss of sight.  
 45 Well mightest thou scorn thy readers to allure  
 With tinkling rhyme, of thy own sense secure;  
 While the town-Bayes writes all the while and spells,  
 And like a pack-horse tires without his bells:  
 Their fancies like our bushy-points appear,  
 50 The poets tag them, we for fashion wear.  
 I too transported by the mode offend,  
 And while I meant to praise thee must commend.  
 Thy verse created like thy theme sublime,  
 In number, weight, and measure, needs not rhyme.  
 A[ndrew]. M[arvell].

## THE VERSE

Added in 1668, the fourth issue of the first edition. For the technical terms, see Spratt (1953) 39ff; T. N. Corns, *RBPH*, 69 (1991) 559f; Introduction: Metrical structure.

The measure is English heroic verse without rhyme, as that of Homer in Greek, and of Virgil in Latin; rhyme being no necessary adjunct or true ornament of poem or good verse, in longer works especially, but the invention of a barbarous age, to set off wretched matter and lame metre; graced indeed since by the use of some famous modern poets, carried away by custom, but much to their own vexation, hindrance, and constraint to express many things otherwise, and for the most part worse than else they would have expressed them. Not without cause therefore some both

Italian and Spanish poets of prime note have rejected rhyme both in longer and shorter works, as have also long since our best English tragedies, as a thing of it self, to all judicious ears, trivial and of no true musical delight; which consists only in apt numbers, fit quantity of syllables, and the sense variously drawn out from one verse into another, not in the jingling sound of like endings, a fault avoided by the learned ancients both in poetry and all good oratory. This neglect then of rhyme so little is to be taken for a defect, though it may seem so perhaps to vulgar readers, that it rather is to be esteemed an example set, the first in English, of ancient liberty recovered to heroic poem from the troublesome and modern bondage of rhyming.

## DRYDEN'S EPIGRAM

Added in the fourth edition, 1668, below Dolle's engraving of Robert White's portrait of M., after Faithorne (Martin (1961) illus. 7; see Introduction: Portraits and illustrations). Translated into Latin by Cowper; see his *Works*, ed. Robert Southey (1837) x 237. Perhaps suggested by Selvaggi's epigram on the young M. (Dryden (1958) iv 1991).

Three poets, in three distant ages born,  
 Greece, Italy, and England did adorn.  
 The first in loftiness of thought surpassed;  
 The next in majesty; in both the last.  
 The force of nature could no further go:  
 To make a third she joined the former two.  
 John Dryden

## Paradise Lost

## BOOK I

*The Argument*

This first book proposes, first in brief, the whole subject, man's disobedience, and the loss thereupon of Paradise wherein he was placed: 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. Which action passed over, the poem hastes into the midst of things, presenting Satan with his angels now fallen into hell, described here, not in the centre<sup>1</sup> (for heaven and earth may be supposed as yet not made,<sup>2</sup> certainly not yet accursed) but in a

place of utter<sup>3</sup> darkness, fittest called chaos: here Satan with his angels lying on the burning lake, thunderstruck and astonished, after a certain space recovers, as from confusion, calls up him who next in order and dignity lay by him; they confer of their miserable fall. Satan awakens all his legions, who lay till then in the same manner confounded; they rise, their numbers, array of battle, their chief leaders named, according to the idols known afterwards in Canaan and the countries adjoining. To these Satan directs his speech, comforts them with hope yet of regaining heaven, but tells them lastly of a new world and new kind of creature to be created, according to an ancient prophecy or report in heaven; for that angels were long before this visible creation, was the opinion of many ancient Fathers.<sup>4</sup> To find out the truth of this prophecy, and what to determine thereon he refers to a full council. What his associates thence attempt.<sup>5</sup> Pandæmonium the palace of Satan rises, suddenly built out of the deep: the infernal peers there sit in council.

Of man's first disobedience, and the fruit  
Of that forbidden tree, whose mortal taste

i *Argument*.<sup>1</sup> *not in the centre*: i.e. not in earth's centre. Secondly referring to the *in medias res* narrative: hell is not at the centre of *PL*; see MacCaffrey (1959) 54. On the poem's centre, where Christ is enthroned, see Introduction: Numerical composition. M. displaces hell since it was formed before earth was cursed: cp. *De Doctrina* i 33, *YP* vii 629–31; Cowley, *Davideis* (1656) i, n 11 ('making hell to be in the centre of the earth, it is far from infinitely large, or deep; yet, on my conscience, where'er it be, it is not so strait, as that crowding and sweating should be one of the torments of it, as is pleasantly fancied by Bellarmin').

Arg.<sup>2</sup> *yet not made*: Earth had not been created when Satan's angels fell into hell; see Introduction: Time-scheme.

Arg.<sup>3</sup> *utter*: outer; utter.

Arg.<sup>4</sup> Cp. *De Doctrina* i 7, *YP* vi 312–15: 'Many at least of the Greek, and some of the Latin Fathers, are of opinion that angels, as being spirits, must have existed long before the material world; and it seems even probable that the apostasy which caused the expulsion of so many thousands from heaven, took place before the foundations of this world were laid.' Angels were more commonly thought to have been created at the same time with the world.

Arg.<sup>5</sup> *What his associates thence attempt*: i.e. building Pandæmonium.

1–49. Rhetorically, *invocatio*, a prayer to the Muse; i 1–26 is also a *principium*, stating the scope of the action. M.'s overlapping of these opening topics combines Virgilian and Homeric plans, economically relating *PL* to three principal analogues. Setting up analogies with Achilles, Odysseus and Aeneas, between the loss of Paradise and the

Brought death into the world, and all our woe,  
With loss of Eden, till one greater man  
5 Restore us, and regain the blissful seat,

loss of Troy (R. W. Condee, *JEGP*, 50 (1951) 502–8). On the invocations' placement, see Introduction: Numerical composition.

1–26. The two sentences divide the paragraph in divine proportion (golden section); see L. M. Johnson, in Danielson (1989) 65–78.

1–13. The widely separated persons and events referred to here had a typological connection: 'the disobedience of Adam in Eden, the receiving of the Law by Moses on Sinai, and the placing of the Ark of the Covenant in the Temple on "Sion Hill" are not causally connected . . . but . . . centuries of Christians seeking to align the Old Testament with the New had . . . connected these events as successive stages in God's plan for man's redemption' (Sims (1962) 11). The opening gives 'the sensation that some great thing is now about to begin' (Lewis (1942) 40f). Creation is approached through recognition of the Fall; see Schwartz (1988) 2; Crump (1975) 42.

1–5. The sequence *disobedience–loss of Eden–regain the blissful seat* corresponds to that in Virgil's *principium*, from the fall of Troy through a journey to the founding of Rome; see A. E. Barker, *PQ*, 28 (1949) 17f; MacCaffrey (1959) 83f.

1–2. Following the definition of the first sin in Calvin's Catechism, in its Ursinian form; see Fletcher (1956–61) ii 95f. D. Daiches, in Kermode (1960) 56f finds in the alliterating *first, fruit* and *forbidden* an 'acoustical' allusion to oblation of firstfruits, prescribed in Lev. 23. The interlinear pause after *fruit* invites a connection with *disobedience* – 'disobedience and its consequences' – until *Of* (i 2) shows the grammatical link with *tree*. (Such double chains of discourse, ubiquitous in *PL*, will only be noticed when not obvious.) On the sevenfold reference of *fruit* (including 'Messiah'), see Donne, *Sermons* ii 126 ('the fruit, and offspring of our sin, calamity'); Christopher (1982) 19f. *Of man's*: Perhaps 'Eve's' – Hebrew for woman means 'of-man'; cp. viii 496; G. Machacek, *MiltQ*, 24 (1990) 111. *mortal taste*: (1) death-dealing taste; (2) tasting by human beings. On the logical structure here, and M.'s concern with the Fall's *causes*, see L. Howard, *HLQ*, 9 (1945) 149–73.

3. *all our woe*: A key phrase; see MacCaffrey (1959) 84.

4–5. *loss of Eden*: Eden was not lost, but by synecdoche the whole is put for the part, Paradise. *greater man*: Christ, in Pauline theology the second Adam (e.g. Rom. 5:19). Repetition of *man* makes this point, besides glancing at Virgil's *virumque* (*Aen.* i 1) and Homer's ἄνδρα (*Od.* i 1). Virgil sings one man, but M. will sing two; adding the supernatural to the natural man, and so departing from pagan epic. For Christian precedents for doubled heroes, see Spenser, Letter to Raleigh, on Tasso's example. *Restore*: replace in a state of grace (*OED* 4 a);

- Sing heavenly Muse, that on the secret top  
 Of Oreb, or of Sinai, didst inspire  
 That shepherd, who first taught the chosen seed,  
 In the beginning how the heavens and earth  
 10 Rose out of chaos: or if Sion hill  
 Delight thee more, and Siloa's brook that flowed

make amends for (*OED* 2). In the latter sense, followed by an ethic dative: Emma (1964) 54n. Is the 'blissful seat' heaven, or a 'new earth'? Cp. iii 285–9; *PR* ii 441f, Rev. 21:1; Corns (1994) 6f.

6–22. *heavenly Muse*: Possibly the *Urania* of vii 1, but here apparently associated with the divine Logos informing both Moses' prophetic vision on Mount *Oreb* and the sacerdotal Temple worship of *Sion hill*, although not confined to these places (17f). On Sinai and Sion as types of Law and Gospel, see Lieb (1981) 163; J. Hoyle, *ELN*, 12 (1974) 20–8. M. will assume a prophetic or a priestly role, as the Spirit wills; see D. Daiches, in Kermode (1960) 61. Boldly ignoring contemporary attacks on invocation (Davenant thought invoking the Holy Ghost in poetry to be 'saucy familiarity with a true God'); cp. i 17–22n; Broadbent (1960) 67; Gregory (1989) 94 (not the Spirit); Steadman (1995) 4–6 (distinguishing Spirit and Muse).

6–8. Antonomasia, or periphrastic naming. Assuming common ground with the reader, like Dante in his prophetically obscure historical allusions, or Horace in *Odes* I xv 1. Implying Moses' superiority to Hesiod, who as a *shepherd* had a vision of the Muses: Horace (1995) 74. As *shepherd* of Jethro's flock, Moses envisioned a burning bush on Mt Horeb (Exod. 3); there or on its lower part, Mt Sinai, he received the Law (Exod. 19:20).

7. *MS* omits both commas. *Oreb*: As often, preferring the Vulgate form, whether for euphony or familiarity. Bentley (1732) wants to emend *secret* to 'sacred'; but the *top* is *secret* as set apart (Lat. *secretus*) and concealed by storm clouds; cp. xii 227–9; Exod. 19; Stanford (1980) 44; Wood (1993) 36 (Horeb and Sinai paired).

8. *chosen seed*: Israelites, whom Moses, the first Jewish writer (emphatic: cp. i 1, 19, 27, 28, 33), taught about the *beginning* in Genesis, the main source of *PL*. M. believed himself 'possessed' by Moses in a Pythagorean sense – similarly inspired by divine afflatus. Gabriel Harvey thought the Pentateuch *Prototypus, et Archetypus . . . Radix, fons* – root and fountain of all books (*Marginalia* (1913) 209); see J. H. Hanford, *UTQ*, 8 (1939) 414f; Kerrigan (1974).

9. Mimetic inversion moves the Bible's opening words earlier.

10. *out of chaos*: Creation *de Deo*; cp. iii 708–11; v 472; vii 168–73; *YP* vii 303. *Sion hill*: The sanctuary, a place of ceremonial song and oracular pronouncements (Isa. 2:3), associated with the most poetic parts of prophecy: Stevens (1985) 78.

11. *Siloa*: A spring just W of Mount Zion and near Calvary, often

- Fast by the oracle of God[,] I thence  
 Invoke thy aid to my advent'rous song,  
 That with no middle flight intends to soar  
 15 Above the Aonian mount, while it pursues  
 Things unattempted yet in prose or rhyme.  
 And chiefly thou O Spirit, that dost prefer

symbolizing the Spirit's operation 'in gentle mild manner' (Lancelot Andrewes (1841–54) iii 267f) or unobviously (Calvin, *Comm. upon Isa.* (1609) 8:6). The curative, purifying pool of Siloam ('which is by interpretation, Sent': John 9:7) may be intended, in self-referring analogy with the blind disciple given sight and insight by Jesus; see P. Lauter, *NQ*, 203 (1958) 204f. The *brook* beside the Temple mount counterposes the pagan Muses' fountain – Aganippe, that 'from beneath the seat of Jove doth spring' (*Lycidas* 16). *Sion* and *Siloa* are Vulg. forms; cp. i 7n.

12. *God*,] *God*; 1667.

13. *advent'rous*] *adventurous MS and early edns*. Trisyllabic.

14. Distinguishing the narrator's Muse-guided flight from Satan's; see K. Borris, *MiltS*, 26 (1990) 122. In contrast to Du Bartas's cautious Muse restricted to the 'middle region' (*Divine Weeks*, tr. Sylvester (1978) i 115); see Lewalski (1985) 30.

15. *Aonian mount*: Helicon, sacred to the Muses. Believing the matter he *pursues* higher than any in pagan antiquity, M. makes the biblical mountains of inspiration more numerous; see D. Daiches, in Kermode (1960) 63. *MS* and early edns have *th' Aonian*, indicating synaloepha. *mount*,] *mount*; *MS*.

16. Echoing Ariosto's boast *Cosa non detta in prosa mai, né in rima* (*Orl. Fur.* i 2); cp. ix 27–47. The claim to novelty was a common opening topic; see Curtius (1953) 85f. *unattempted*: 'Unattempted even in the Bible? . . . "unattempted in English literature"?' asks D. Daiches, in Kermode (1960) 63.

17. *Spirit*,] *Spirit MS*. Cp. *De Doctrina* i 24, *YP* vi 499f; correcting the external Temple in Cowley, *Dauides* i (1905) 243.

17–22. Now, at least, the Logos or the Holy Spirit is addressed – despite *De Doctrina* i 6, *YP* vi 294–5 judging invocation of the Holy Spirit unbiblical. On the internalizing sequence *Sinai . . . Sion . . . heart*, with its implication of the *ecclesia invisibilis*, see Lieb (1981) 169. Interiorizing the holy place and rejecting local cults was a Protestant emphasis; cp. *Comus* 461. L. A. Cormican, in Ford (1956) 178f thinks the analogy between creation and poetic making to be Metaphysical in style; D. Daiches, in Kermode (1960) 66 traces its theology. Cp. Du Bartas, *Divine Weeks*, tr. Sylvester (1979) i 120: 'As a good wit . . . on his book still muses: / . . . Or, as a hen that fain would hatch a brood / . . . Even in such sort seemed the Spirit eternal / To brood upon this gulf.' Chaos was often pictured as an egg-shaped mass: e.g. Harvey, *Exercitationes* (1651); Jung (1953) 192f,



- Before all temples the upright heart and pure,  
 Instruct me, for thou knowst; thou from the pure,  
 20 Wast present, and with mighty wings outspread  
 Dovelike satst brooding on the vast abyss  
 And mad'st it pregnant: what in me is dark  
 Illumine, what is low raise and support;  
 That to the height of this great argument  
 25 I may assert the eternal providence,  
 And justify the ways of God to men.  
 Say first, for heaven hides nothing from thy view

etc.; Praz (1964) 197. For the dispute whether egg or chicken came first, see Jeanneret (1991) 167 citing Plutarch, *Table Talk*, and Macrobius, *Saturnalia* vii. *temples*: Cp. vii 417–20. *brooding*: Rendering the Heb. word that AV Gen. 1:2 translates 'moved' but St Basil and others give as *incubabat* (brooded). *brooding . . . mad'st it pregnant*: Mixed metaphor implying the Hermetic doctrine that God is both masculine and feminine, and indicating a vitalistic tradition; see Marjara (1992) 216. Cp. Cusanus, *De Docta Ignorantia* i 25 (1954) 57. Impregnation of chaos here is offset by vii 234–42 suggesting mere differentiation (Gallagher (1990) 11). Kendrick (1986) 180 thinks the Word not immediately present; but for M. the brooding is not mental only, but material, like a bird's. *vast*: (1) large; (2) waste, deserted, unformed (Lat. *vastus*).

18. *pure*,] pure *MS*.

19. Cp. Homer, *Il.* ii 484: 'Tell me, Muses . . . since you are divine and present and know all things.'

22–6. Invocatory prayer echoing the Golden Sequence, '*Veni sancte Spiritus*' (*Veni, lumen cordium. / . . . Lava quod est sordidum, / . . . Rege quod est devium*). *argument*: Redemptive history, not justification of God; see Steadman (1976) 9. *justify*: Not in a Pauline sense: God's justice is inherent, not imputed (Rosenblatt (1994) 68–70). Following Tasso's assertion of the superiority of Christian history (Treip (1994) 87).

*to men*: Contrasting with the generalized singular at i 1: the Fall is universal, but M. writes for the 'fit audience . . . though few'; see D. Daiches, in Kermodé (1960) 57; Danielson (1982) 10n (finding an ambiguity – 'justify to men'; 'God's ways to men').

25. *eternal*] th' eternal *MS*; 1667; eternal 1668 *Errata*. The 1667 compositor may have missed the deletion of the article in *MS*.

27–49. Rhetorically the initium, introducing the action and giving its cause. With i 28, cp. Virgil, *Aen.* i 8 (*Musa mihi causas memor*); with i 33, cp. Homer's question about the cause of Achilles' anger (*Il.* i 8). M.'s formulaic method involves 'a whole segment of western culture', counterpointing Adam's deeds with those of classical heroes (R. W. Condee, *JEGP*, 50 (1951) 507). But counterpoint here approaches contrast: in pagan epic it is the gods' anger that needs explanation.

- Nor the deep tract of hell, say first what cause  
 Moved our grand parents in that happy state,  
 30 Favoured of heaven so highly, to fall off  
 From their creator, and transgress his will  
 For one restraint, lords of the world besides?  
 Who first seduced them to that foul revolt?  
 The infernal serpent; he it was, whose guile  
 35 Stirred up with envy and revenge, deceived  
 The mother of mankind, what time his pride  
 Had cast him out from heaven, with all his host  
 Of rebel angels, by whose aid aspiring  
 To set himself in glory above his peers,  
 40 He trusted to have equalled the most high,  
 If he opposed; and with ambitious aim  
 Against the throne and monarchy of God

28–32. Turning to the Fall's instrumental *cause*; see L. Howard, *HLQ*, 9 (1945) 159. On Satan as the external, procatartical cause, see Steadman (1968) 139ff. *tract*: Usually of a horizontal surface (Bentley). But hell mainly goes down.

29. *grand*: Implying not only ancestral antecedence (cp. 'grandfather') but generality of progeniture (cp. 'grand total').

32. 'Because of a single prohibition, although their autonomy was otherwise unrestricted.'

34–8. The 'action' summarized (Treip (1994) 182). Drawing together the various biblical archetypes of evil (*serpent*, dragon, Satan); see Stevens (1985) 91.

34. Rev. 12:9, 'That old serpent, called the Devil, and Satan' – because of his guile, dangerous to man, and because he entered a serpent to tempt Eve; cp. the devils' metamorphosis to serpents (x 506–47). Deflecting blame from Eve, in contrast to the sexism of 1 Tim. 2:11–15 (Gallagher (1990) 52).

36–7. *mankind*,] mankind: *MS* (altered to semicolon). *heaven*,] heaven; *MS*. *what time*: often compared with Latin *quo tempore*, but good English (*OED* s.v. *What* C II 10). Cp. *Comus* 291, *Lyidas* 28.

38. *aspiring*: Feminine end-words are rare – only i 98, 102 and 606 in Bk. i; see Prince (1954) 135.

39. Satan's fault was not his aspiring *above his peers* – he was already 'high above' (v 812) – but aspiring *To set himself in* [divine] *glory*.

40–8. Biblical intertextualities keep Satan's fall and binding in view: e.g. 2 Pet. 2:4; Jude 6; Rev. 20:1–2; Isa. 14:12–15 ('Thou hast said . . . I will be like the most high. Yet thou shalt be brought down to hell'). Following Tremellius' version of Isa. (Steadman (1968) 160ff).

40. Past infinitive: standard English syntax.

42. *God*] God, *MS*.

- Raised impious war in heaven and battle proud  
 With vain attempt. Him the almighty power  
 45 Hurl'd headlong flaming from the ethereal sky  
 With hideous ruin and combustion down  
 To bottomless perdition, there to dwell  
 In adamantin chains and penal fire,  
 Who durst defy the omnipotent to arms.  
 50 Nine times the space that measures day and night  
 To mortal men, he with his horrid crew  
 Lay vanquished, rolling in the fiery gulf

43. *impious war*: Perhaps with a Latinizing suggestion of *bellum impium* (internecine war). Introducing the theme of holy war, the *theomachia* of Renaissance theoreticians (Lieb (1981) 274).

44. *With vain attempt*: 'The . . . Miltonic half-line of derision' (Broadbent (1960) 69). Cp. i 746f.

44–5. *Him . . . Hurl'd*: One of the two commonest types of inversion in *PL* (Emma (1964) 143ff). Larger samples show this the only common type; SUBJECT | OBJECT | VERB inversions are rare.

45. Mingling biblical allusion (Luke 10:18, 'I beheld Satan as lightning fall from heaven') with classical (Homer, *Il.* i 591, Hephaistos 'hurled from the ethereal threshold').

46. *ruin*: falling, downfall (etymological Latinism). *combustion*: (1) burning; (2) obscurity due to near conjunction with the sun.

48. Jude 6 and 2 Pet. 2:4 ('God spared not the angels that sinned, but . . . delivered them into chains of darkness'). For the fire metaphor, see Calvin, *Harmony* (1584) on Matt. 5:41 ('that dreadful punishment which our senses are unable to comprehend'); 'For Calvin, visualization is the mark of a failed reading' (Bryson (1990) 118). *adamantine chains*: cp. Aeschylus, *Prometheus* 6. *fire*,] fire *MS*.

49. The elliptical *Who* ('Him who'), common in Spenser, Shakespeare and Donne (Emma (1964) 57). 'Satan dared to hope [God] could be defeated' (Empson (1961) 37). Preparing the reader to recognize Satan's delusions.

50–83. Rhetorically, exordium, giving stage directions for the opening scene; see R. W. Condee, *JEGP*, 50 (1951) 507f. The nine days the devils *Lay vanquished* (Days 14–22) immediately follow the nine of their falling from heaven: see vi 871; Introduction: Time-scheme. Alluding to the analogous fall of the defeated Titans for 9 + 9 days (Hesiod, *Theogony* 664–735). *M.* often reverts to Hesiod's mythological supplement (and distortion) of the war in heaven, for which there was scant biblical authority (P. J. Gallagher, *ELR*, 9 (1979) 121–48).

50. It was a postulate that time measures motion; see Marjara (1992) 193.

- Confounded though immortal: but his doom  
 Reserved him to more wrath; for now the thought  
 55 Both of lost happiness and lasting pain  
 Torments him; round he throws his baleful eyes  
 That witnessed huge affliction and dismay  
 Mixed with obdurate pride and steadfast hate:  
 At once as far as angels' ken he views  
 60 The dismal situation waste and wild,  
 A dungeon horrible, on all sides round  
 As one great furnace flamed, yet from those flames

53–4: 'His reprobation kept him from annihilation, to suffer God's wrath further.'

55. The devils became subject to *pain* when their natures were 'impaired' (vi 327, 691).

56. *him*;] *him*, *MS*. *baleful*: 'full of evil'; 'full of suffering'. Cp. MacCaffrey (1959) 43; Broadbent (1960) 69f ('The tenses shift imperceptibly into an immediate Hell').

57. *witnessed*: bore witness to.

59. *angels' ken*: the field of vision of angels (*OED* 2). *angels'*] *angels MS and early eds*. The normal spelling, leaving open the possibility that *ken* is a verb; cp. xi 379, 396.

60. *wild*,] *wild MS*. Editors have found a colon necessary; but *flamed* (i 62) may be a past participle ('afame': *OED* s.v. *Flamed* 1). *dismal*: A stronger word than – 'dreadful'; 'sinister'. Emma (1964) 73 thinks EPITHET | NOUN | EPITHET patterns infrequent; but less inadequate samples show it a favourite device of *M.*'s; cp. i 69, 180, 304f, etc. For Italian models, see Prince (1954) 112–19.

61. *dungeon horrible*: An inversion *M.* usually avoids; Emma (1964) 69f finds it in less than 5 per cent of adjectival phrases. On *M.*'s symbolic hell, see J. E. Duncan, *HLQ*, 20 (1957) 127–36; Hughes (1965) ch. 6; E. Schanzer, *UTQ*, 24 (1955) 136–45; Broadbent (1960) ch. 2.

62–4. Oddly censured by T. S. Eliot as 'difficult to imagine', when obviously not meant as physical description. Cp. the land of the dead in Job 10:22 ('the light is as darkness'; OE *Genesis B*, 333 ('thæt wæs leohtes leas / and wæs liges full'); A. Gossman, *NQ*, 206 (1955) 182 on Plutarch's discussion as to 'Whether darkness can be visible to us'. St Thomas Aquinas, *Summa Theol.* Suppl. xcvi 4, debates whether the damned have any light. A familiar topic of speculation and source of paradox. For classic accounts of flames without light, see Basil, *Homily on Ps.* 28 (God separates fire's brightness from its burning power; its brightness is joy to the blessed, the burning, torture to the damned); Haymo, Migne cxvii 1188. Cp. Donne, *Scmous* ii 87 ('The fires of hell in their place, in hell, have no light; but any degrees of the fires of hell, that can break out in this life, have, in God's own purpose, so much light, as that through the