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Above th'Aonian mount:
The Alternative Thematic Significance of the Secondary Epic
Features in John Milton's *Paradise Lost*

A Thesis Submitted in Partial Fulfillment of the Requirements for the Degree of
Master of Arts (M.A.) in English Literature

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We hereby recommend that this thesis by

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Abstract

John Milton hoped that *Paradise Lost* would dignify the language and bring it to age. The intention was first made evident in the opening lines of the poem where he invites the Muse to help his poetic composition fly 'Above th'Aonian mount' and surpass its precursors by pursuing 'Things unattempted in prose or rhyme' (1. 14-15). He takes pride in defining a new heroic standard by shunning 'Warrs, hitherto the onely Argument / Heroic deem'd' (9. 28-29). This thesis was intended to identify how Milton's unique use of epic features, despite incorporating epic topics and conventions, had made *Paradise Lost* more sublime than its predecessors. The attention was centered on the two major controversies surrounding *Paradise Lost*: the unorthodox style together with the ambiguities of Miltonic similes and the portrayal of heroism. The argument on style entailed close study of curious grammatical constructions, diverse diction from highly ornamental to plain Biblical, imitative syntax, clausal complexity as well as logical hierarchy in the epic similes as surfaced in the poem. Milton's notion of greater heroism was elaborated on through detailed, tedious on occasions, analysis of Satan as the epitome of courage and battle prowess.

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Hæc quicumque leget tantum cecinesse putabit Mæonidem ranas, Virgilium culices!

Samuel Barrow M.D.

Introduction

John Milton, who had defended the decapitation of Charles I before Europe, survived the Restoration due to the intervention of some of his influential friends. He had been imprisoned for a while, but was abruptly returned to ordinary life. This was a very different Milton from the optimistic young poet who had hoped to become the bard of a new and regenerated England.

Early on, his vocation was to write on King Arthur, to create the *Arthuriad*, but now he had good reasons for turning away from this national myth. One was that the story of King Arthur had been closely associated with royal propaganda from Tudors to Stuarts. The two royal family, at their times, claimed their monarchs were direct descendants of the legendary king. This wasn't what the revolutionary writer who zealously challenged Stuart authority would take pride in, as it required celebrating an earthly king and court. At the time of the Interregnum (1649-1660 CE) he hoped to write an epic about Cromwell. He wanted to work on a distinctly British topic that would inspire and boost nationalist pride in his fellow countrymen. Moreover, it would rank alongside nationalist epics of strong, virtuous warriors and noble battles, Homer's and Virgil's in

particular. Following the Restoration of the English monarchy in 1660 CE and his short term imprisonment, Milton abandoned both subjects. A frail visually impaired man of fifty who sat in the darkness and listened to bells singing the death of all his political hopes. Yet he never lost confidence or that 'self-esteem, grounded on just and right,' (8. 572) Rafael preached. He had come to terms with his loss of sight and domestic misfortune. (Daiches 144)

Disillusioned with public affairs, he resumed his career as a poet and began work to fulfill a life-long aspiration: a heroic song. Milton's drafts from the early 1640s reveals he had various Biblical subjects in mind, including four drafts of a probable tragic drama on the Fall of Man, two of which were entitled 'Paradise Lost' and 'Adam unparadiz'd.' (Loewenstein 30)

A Biblical subject would kindle interest throughout the entire Christendom. Besides, rather than choosing a real or legendary national hero or an earthly monarch to place at the center of his epic, Milton chose Adam and Eve, who were not bound to any particular national history or heritage.

Nonetheless, a decorative poetic rendering of the Christian story of the fall was no novelty in European literature, and since its publication *Paradise Lost* has brought out strongest sentiments in both extremes. John Dryden ranked the author with Homer and Virgil while Alexander Pope's attempt to 'vindicate the ways of God to Man' in *An Essay on Man* was a variation of Milton's attempt to 'assert Eternal Providence, And justifie the wayes of God to men.' (1. 26)

Samuel Johnson's response to Milton's literary creation was a mixture of love and hatred. He criticized Milton for the bad blank verse he inspired (Greene 27) and archaism he used, (Needham 95–96) yet he 'praises the genius of *Paradise Lost* in superlative terms, reaffirming his earlier judgment that Milton was the greatest of the English poets.' (Johnson Vol.1 84-200) In the nineteenth century Milton's influence was less straight in its manifestations, but it can still be

traced without difficulty. Wordsworth, in particular, seems to have found the Miltonic qualities suited to his epic hero. On the whole, nobody questioned Milton's power as a poet, and it was left to the twentieth century to criticize his poetic abilities.

T.S. Eliot spearheaded the attack. The young Eliot found Milton a bad influence, and claimed that after 'the erection of the Chinese Wall of Milton, blank verse has suffered not only arrest but retrogression.' (Eliot 103) He also asserted that because of Milton's 'defective imagination' *PL* has to be read twice, once for the sound and once for the sense, what he referred to as the dissociation of sensibility. Later, Eliot somehow modified his criticism of Milton, but maintained that Milton's imagination was defective.

Yet, the blind bard invites the Muse to sing, to aid his 'adventurous Song' soar 'Above th'Aonian Mount,' because he has attempted to pursue 'Things unattempted yet in Prose or Rhime.' (1. 13-15). It was a highly challenging and risky undertaking while the patterns for epic genre were already set and well established to his time. What in *PL* has made Milton maintain that his Protestant epic is superior to his forerunners?

To answer this core question, subsequent questions must be put forward concerning the nature of epic:

- Regarding epic as a celebration of heroes and heroism, how heroism is defined in *PL*?
- The epic hero has been considered the manifestation of courage, tribal/imperial power and battle prowess throughout the long history of epic narrative, oral and written. Does Milton preserve the established custom?
- Epic is always typified as having stylistically ornamental language. Does the same rule apply to *PL* and how?
- Lengthy similes, known as epic similes, seem to be cross-culturally common in epic; what conclusions we would draw from a detailed study of this device in *PL*?

The third chapter of this writing is an effort to provide credible evidence that *PL* is an epic depicting heroism far above its predecessors. It deals with the long-standing controversy surrounding the hero of *PL*. In doing so, a review of the early criticism and something of its current harvest is provided. Early commentaries on *PL* are taken from Neil Forsyth's *The Satanic Epic* while David Daiches' chapter on *PL* in *Milton* and John Carey's essay, *Milton's Satan*, as well as Roy Flannagan's *John Milton; A Short Introduction* and Stanley Fish's *Surprised by Sin* are referred to and quoted. A. E. Dyson and Julian Lovelock's *Milton: Paradise Lost* was an invaluable source in having access to core arguments put forward by Balachandra Rajan and E. M. W. Tillyard. From the 'devil's party', extracts from Empson, Peter could have been chosen, but Werblowsky's *Lucifer and Prometheus* and Arthur J. A. Waldock's *Paradise Lost and its Critics* are taken into account. Extracts from the poem and related notes are taken from Barbara K. Lewalski's and Burton Raffel's editions of *PL*.

Regarding the preceding two chapters, one must bear in mind that Milton was writing an epic, which is a form in which style and content are most closely akin. Therefore, the following two chapters are intended to elaborate on the outstanding style of *PL*. Beginning with a very brief review of epic tradition, Katherine Callen King's *Ancient Epic* and Thomas Habinek's *Ancient Rhetoric and Oratory* as well as Richard P. Martin's essay, *Epic as Genre*, were drawn on while Bernard Knox's introduction to Robert Fagles' translation of the *Iliad* has provided illuminating insights to classical/oral epic tradition. This is followed by a brief history of Milton's reception that goes back to the time that *PL* was first published. Here most of the material were taken from Roy Flannagan's essay "The world all before [us] ': More than Three Hundred Years of Criticism" in the Blackwell's *Concise Companion to Milton* as well as Dustin Griffin's 'Milton's literary influence' in *The Cambridge Companion to Milton*. The C. S. Lewis's account of the

secondary epic's features as he had observed in *PL* as well as the key points in F. R. Leavis argument in *The Common Pursuit* against such ornamental and highly allusive style are also referred to. Thomas N. Corns' essay, *Milton's English*, was extremely helpful as far as the language of prose and poetry of Milton's contemporaries is concerned. The linguistic comments on the style are made based on Mick Short's *Exploring the Language of Poems, Plays and Prose*. To show the significance of the strong poetic voice in *PL*, David Lowenstein's *Milton: Paradise Lost* as well as Neil Forsyth chapter on the epic voice in *The Satanic Epic* was accounted for. Milton's use of epic similes is often complex, making an explicit comparison alongside less obvious associations. As a result, the reader's appreciation of it is so vital in probing below the surface narrative, and because of this, the entire third chapter has been allotted to. Roughly speaking, the second chapter is a response to the claims of Milton's 'defective imagination,' through a careful analysis of the Miltonic simile in *PL*. Kingsly Widmer and Barbara Lewalski's essays *The Iconography of Renunciation: Miltonic Simile* and *Genre* established a basic framework while evidence from Daiches' *Milton* and Sherwin's *Detached Similes in Milton's Epics* were added.

1. Whoever will read this poem will think Homer sang only of frogs, Virgil only of gnats.

Chapter One

The word 'epic' comes from the Greek *epos*, which means 'word,' and, by extension, 'story told in words.' As the discovery of the *Gilgamesh* fragments in Nineveh, Assur, Nimrod, Uruk, and Babylon reveals, it was the dominant genre of the ancient world. It had major roles in shaping various aspects of national consciousness in the ancient world. This preoccupation is manifested in arts and paintings throughout centuries of Greek and Roman culture. But only certain kinds of stories with particular features were approved to be epic by the ancient Greeks and Romans. Apparently ancient Greeks thought of every written work in hexameter, from scientific essays to stories about gods as epic. (King 3) But in the four-century BC, Aristotle's definition of epic narrowed down the genre to long but focused stories containing disasters, reversals, and revelations as those of the tragedy. He asserted that the language of epic must be ornamental with unfamiliar words and highly allusive, moreover, the poet should stand aloof and doesn't pass judgment on events and characters.

epic poetry must tell a long but focused story with the same kinds of reversals, disasters, and recognitions that we find in tragedy; its language must be highly adorned with metaphors and

exotic words; and the poet must not speak in his own voice, but must keep himself in the background. (King 4)

Lastly, it is the subject of epic that Aristotle defines. It should be the acts of heroes and it was so important that Aristotle uses the word 'heroic' interchangeably with 'hexameter' to authorize the appropriate meter for the genre. (King 4)

PRIMARY VS SECONDARY

Though most of the compositions available to us today had long been texts, epics are classified as oral, or primary, and written, or secondary. The division between primary and secondary appears to convey contrasts between primitive song produced by tribal, often less developed, groups and cultivated writing done men, usually in the service of a developing nation-state. (Martin 10)

Poet-singers, known as bards, created and recreated primary epics' stories to entertain audiences in wealthy households or at public ceremonies in ancient Greece. The subject of their songs were chosen from a wealth of stories passed down by poets from the Bronze Age to the present. They sang of amazing deeds done in the distant past by gods and heroes. The heroes were ancestors of the ordinary men and women who listened to their stories. As the bards sang, they put their own touches on the stories, expanding certain episodes, contracting others, and inventing new ones to suit the occasion.

The old western epic universe comprised almost six major groups of stories, often referred to as story cycles because 'they circled around particular heroes and/or events like the spokes of a wheel.' (King 33) One set of stories centered on the gods: their genealogies, struggles for power

among themselves, and how they established their worship among humankind. Hesiod's *Theogony (Divine Genealogy)* is an example of this theme. The other five cycles comprised of what we call heroic epic: the exceptional deeds of Heracles, who was the son of Zeus and the only mortal among the gods in Olympos; the deeds of Theseus, national hero of the Athenians who killed Minotaur; the Theban troubles, violent goings in Thebes, native city of Oedipus; the voyage of Jason and the Argonauts to Asia to bring the Golden Fleece; and the siege and destruction of Troy, a wealthy city in Asia Minor, which formed the framework for the *Iliad* and *Odyssey*. (King 34) How firm these heroic accounts are rooted in truth is not known, but all these stories reflect the power struggle between kingdoms in Greece and Asia Minor in the Late Bronze Age (1500-1100 BCE), and since the Bronze Age Greek society was a warrior society whose kings would have enjoyed songs about the deeds of warrior ancestors, these stories made their way into their culture. Yet this integration does not happen overnight, so words and phrases came into the epic stories at various times. The gradual integration of the theme is evident in the appearance and disappearance of words or phrases. For instance words like the 'towering' shield of Aias, apparently went out of use after 1400 BCE, or the massive spears Achilles and Hector carries were replaced by smaller weapons after 1300 BCE. (King 34)

With the growth of trading relations between Greek kingdoms and their neighbors, themes from trading partners entered the culture and the epic tradition. For example, the motif of a besieged and conquered city, common in Egypt and Asia, appears in Greek art around 1500 BCE. Or lions were taken from Egyptian and Asian rulers as a symbol of royal power in battle. The magnificent lion gates of the palace of Mycenae were inspired by this. The Homeric world, therefore was inspired by historic accounts of different people in different periods, all preserved in the oral-formulaic art language of professional bards. (King 34-35)

The language of Homer is of course a problem in itself. It is a creation of epic verse and a difficult language. Words and forms were drawn from different dialects and different stages of the growth of the Greek language. In fact, the language of Homer was that of the elite: bards, oracle-like priests or literary parodists. This does not mean that Homer was a poet known only to scholars. On the contrary the Homeric epics were familiar as household words in the mouths of common Greeks. They kept their hold on the tongues and imaginations of the Greeks by the virtue of speed and directness of the narrative technique, the thrill of the action, the impressive humanity of the characters and the most important of all, because they presented the Greek people in unforgettable form with the images of their gods and the moral, political and practical wisdom of their cultural tradition. Thus, Homer was contemporary in content and at the same time antique in form. It was also generally assumed that though Homer speaks of singing and probably did sing in performance, he used writing as a means of composition. Even those who thought that his poems were not combined into their present shape until long after his death (that, for example, the last part of the *Odyssey* is a later addition), even those who believed that different poets wrote the *Iliad* and the *Odyssey*, everyone assumed that Homer was a poet composing as all poets since have done: 'with the aid of writing. Yet the oral tradition in which he was trained accounts for many stylistic features of the language which was created, adapted and shaped to fit the meter epic stories were sung with, the hexameter. (Knox 7-13)

Hexameter means six measures, often translated as six feet, but in the case of dactylic hexameter, six 'fingers' would be more fitting, because it's like a finger, having one long syllable followed by two shorter ones.

Enjambments are frequent in hexameters and help the creation of long, flowing epic narratives. They are considered the most grandiose meter, yet it does not work well in English, for stressed

syllables rather than long and short ones are used in English. However English hexameter verses do exist. One example is the opening line of Henry Wadsworth Longfellow's *Evangeline* with five dactyls and a closing two-syllable foot called a spondee. Spondees always close the hexameter verse, but depending on the effect the poet wants to produce and the vocabulary available, they can substitute any other dactyl as well. (King 35-36)

This is the **forest** primeval, the **towering pines** and the **hemlocks**,
 — U U / — U U / — U U / — U U / — U U / — —

To meet the demands of the heroic meter, an oral-formulaic language was developed heavily relying on phrases that consist of a noun plus adjective. Ornamental noun epithet phrases like 'wine-dark sea,' 'rose-red fingers' and 'stallion breaking Trojans' provide ready-made phrases to fill half a hexameter verse in Greek.

as a man's glance can pierce the horizon's misting haze,
 a scout on a watchtower who scans the **wine-dark sea**. (Homer *Iliad* 5. 886-887)

Bright-eyed Athena sent them a stiff following wind
 rippling out of the west, ruffling over the **wine-dark sea** (Homer *Odyssey* 2. 461-462)

when young Dawn with her **rose-red fingers** shone once more,
 the people massed around illustrious Hector's pyre (Homer *Iliad* 24. 926-927)

When young Dawn with her **rose-red fingers** shone once more
 the true son of Odysseus sprang from bed and dressed (Homer *Odyssey* 2. 1-2)

stallion-breaking Trojans and Argives armed in bronze
 had suffered all for her at the god of battle's hands (Homer *Iliad* 3. 153-154)

When a person is named, his or her name plus an epithet regularly fills the second half of the verse, or there were combinations that would fill three and a half feet: 'the king of men Agamemnon' or 'much-suffering godlike Odysseus.'

Chryses, the **lord of men Agamemnon** sent me here
 to bring your daughter back and perform a sacrifice (Homer *Iliad* 1. 27-28)

Famous Atrides, **lord of men Agamemnon!**

What fatal stroke of destiny brought you down? (Homer Odyssey 11. 478-479)

There were also other epithets that would fill two and a half feet, 'swift-footed Achilles' or 'worldly-wise Odysseus,' and yet another filling only the last two feet, 'godlike Achilles,' or 'crafty Odysseus'.

These epithets were created to meet the demands of the dactylic hexameter, and the choice depends on which epithet fits the meter. Therefore, whether Odysseus is described as 'renowned' or 'shining' or 'shrewd' in a passage, or whether Achilles is 'swift runner' or 'blazing' may often be more a matter of meter rather significance. (King 38)

This system, obviously the product of invention, refinement and elimination of superfluties over generations, could only be the work of oral bards, and in fact similar phenomena, though infinitely less sophisticated, are found in oral poetry, living and dead, in other languages. There was more to it, of course, than handy epithets. Whole lines, once honed to perfection by the bards of the tradition, became part of the repertoire. (Knox 16)

Apart from differences in style such as less complex syntactical structure and repetition of certain passages, great type-scenes that give the oral singer time to ponder on what is coming next, the features of epic happen to be common to both primary and secondary. (Martin 10) The key difference is that the secondary epic has lost all the external aids the primary enjoys. As C.S. Lewis asserts, 'there is no robed and garlanded *aoidos*, no altar, not even a feast in a hall, only a private person reading a book in an armchair.' (Lewis 38) The heightened style and formal structures of secondary epics made up for the lack of the bardic setting. These epics were written in elevated, soaring language and like their oral predecessors, part of the elevated language was the use of hexameters.

The sheer writing of the poem, therefore, must now do, of itself, what the whole occasion helped to do for Homer. The Virgilian and Miltonic style is there to compensate for - to counteract - the privacy and informality of silent reading in a man's own study. (Lewis 38)

This effect is achieved by grandeur or elevation of style. Though Lewis modestly refuses to judge Virgilian style, he underlines three major characteristics of Milton's style: the use of unfamiliar words and structures, *largior aether* and dense allusiveness.

This grandeur is produced mainly by three things. (1) The use of slightly unfamiliar words and constructions, including archaisms. (2) The use of proper names, not solely nor chiefly for their sound, but because they are the names of splendid, remote, terrible, voluptuous, or celebrated things. They are there to encourage a sweep of the reader's eye over the richness and variety of the world - to supply that *largior aether* which we breathe as long as the poem lasts. (3) Continued allusion to all the sources of heightened interest in our sense experience (light, darkness, storm, flowers, jewels, sexual love, and the like), but all over-topped and 'managed' with an air of magnanimous austerity. Hence comes the feeling of sensual excitement *without* surrender or relaxation, the extremely tonic, yet also extremely rich, quality of our experience while we read. (Lewis 38-39)

MORE THAN THREE HUNDRED YEARS OF CRITICISM

It is interesting to see how far Milton's influence has travelled through time and manifested itself in specific eras and locales, in literature, art, and music, and in religious knowledge, political theory, and social thinking. This influence is not limited to the remote areas of the academic world in the distant past but has surfaced in the practical life of the present day ordinary people. As an example, *The Devil's Advocate* is a movie about the struggle between good and evil in the world where the main character is called John Milton. Its portrayal of Satan as clever and cunning is an interpretation of the epic poem *PL*. Or when the veteran detective in the American thriller *Seven* finds a note pinned to the wall behind the fridge in the crime scene, he immediately

recognize it as a verse by Milton taken from *PL*. The Blind Neo in *The Matrix Revolutions* has been seen as a counterpart of Milton and to my surprise a comparison has been drawn between the act of terrorism for religious reasons, like that suicide bombers, and a reading of Milton's dramatic poem *Samson Agonistes* where Samson's destruction of the Philistines has been condoned as jihad. (Shawcross p.25)

In the concluding year of his life, Milton could not have been sure what would become of his poetry or if he would become famous as a poet. He was a disgrace as one who had approved the killing of the reigning monarch's father. He had dubious reputation among decent Christians as a pamphleteer defending divorce. It is true that between the publication of his first edition of *PL* in 1667 and its twelve-book edition in 1674, Milton received personal compliments on his work, but he could not be sure of the fate of his work along with that of his other poetry and prose. (Loewenstein 125)

There is no certain way to describe or measure the 'influence' of a great writer such as Milton on the literary culture of his society. One simple way is to measure the continuance of his works in print. First published in 1667, *PL* has never been out of print. It was reissued almost instantly and a second edition came out of the publisher in 1674. This was followed by the impressive 1688 edition with illustrations from John Baptist de Medina. The volume was sold by subscription, payment in advance in return for a name listed amongst the subscribers. Wealthy British citizens subscribed to the expensive and impressive edition that was prefaced by a handsome portrait with a short poem by John Dryden. With the publication of the 1688 folio, Milton joined the lines of poets such as Ben Jonson, William Shakespeare, or Michael Drayton, to deserve such an enormous book brought forth in their honor. Consequently his leading work, *PL*, gained wide readership and a reputation as a classic. It encouraged England's first official poet laureate John

Dryden to state that England had produced an epic that matched the achievements of the ancients like Homer and Virgil. (Flannagan 117)

Three Poets, in three distant Ages born,
Greece, Italy, and England did adorn.
The First in loftiness of thought Surpass'd;
The Next in Majesty; in both the Last.
The force of Nature cou'd no farther goe:
To make a Third she joynd the former two.

The closing decades of the seventeenth century witnessed the emergence of formal literary criticism in England. Patrick Hume's *Annotations on Milton's Paradise Lost* published in 1695 was the first work of written critical commentary on Milton's poetry. (Shawcross 28) Hume's extent of knowledge and mastery of languages rubbed shoulders with Milton's. The sophistication and thoroughness of his work, where he treated the epic as being as deserving of analysis as the Bible itself, overwhelmed the reader. His annotations take about as much space per line of poetry as notes on Genesis would take per line of biblical prose or poetry. Milton's epic, for some readers, became an alternative to the Bible as a source of sacred information, especially with the story of the Fall in Genesis.

Many in the eighteenth century and later seem to have learned their Bible not from the Bible itself but from *Paradise Lost* and, for a few, from *Paradise Regain'd*. There are those who believe that the angels Uriel and Ithuriel and Abdiel appear in the Bible, but of course they do not. Indeed, Milton made up Abdiel (whose Hebraic name means 'servant of God'), just as he did the 'palace' of the Fallen Angels, Pandaemonium (which means 'place of all the demons'), and just as he did Jesus's soliloquy in the Wilderness in Book 1 of *Paradise Regain'd*. Yet many people do not know that Milton is their source. (Shawcross 28)

Both Bunyan's *Pilgrim's Progress* and Milton's *Paradise Lost* were seen throughout the eighteenth and nineteenth centuries as dramatized guides to Christian theology. (Flannagan "The world" 46) A series of essays by Joseph Addison, first published in *The Spectator* early in

the eighteenth century, brought Milton into the English household through the first newspaper readers. There were twelve essays that give summary plus explanation for the twelve books of *PL*. They rapidly became popular for their clarity and simple style as well as their good taste and erudition and set the standard for all succeeding criticism of Milton's epic. There was also Richard Bentley's edition of *PL* in 1732 where he omitted lines or even lengthy passages that he did not like, and altered others according to the neoclassical principles of his time. He invented a corrupt editor as the scapegoat for his change of the text. But his 'edition' was instantly attacked by critics more sensitive than he to Milton's poetic style. David Mallet in a poem addressed to Alexander Pope described what Bentley did to *PL* as losing Paradise for the second time. Pope stood out at the mock-epic which uses the grand epic style for a trivial subject. It was a form in part stimulated by *PL*. In *The Rape of the Lock* (1712–14), Pope brilliantly makes use of the mock-heroic to ridicule Satan.

The severed lock of Arabella Fermor provided the occasion for a poem sometimes seen as an amusing rewriting of Milton's myth of the Fall. The charming Belinda, the poem's Eve figure, gazes at her 'heav'nly Image' (1. 125) in a mirror, is vulnerable to pride, and suffers a fall at the hands of a Baron who will use 'Fraud or Force' (2. 34) to attain his ends. Yet despite its playful Miltonic allusions (e.g. its supernatural sylphs parody Milton's guardian angels), the poem's dazzling world of social artifice seems far removed from Milton's baroque cosmos where the spirit world is indeed real and where the forces of good and evil struggle mightily. (Loewenstein 125)

The epic poetry was so appealing at the time that Alexander Pope was planning an epic on the legendary founder of Britain, Brutus. Although only fragments of this unfinished work are left, it reveals a shift from couplets Pope used in his translation of Homer and the mock heroic *The Rape of the Lock* to Miltonic blank verse.

The Patient Chief, who lab'ring long, arriv'd
On Britains Shore and brought with fav'ring Gods