

## Milton's Rhetoric: Examples of Milton's Use of Classical Schemes and Tropes

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**The Schemes: A schematic use of language does not change its apparent meaning. A scheme is an ordering or patterning of language.**

### Schemes of Words

- **prosthesis.** Adding a syllable in front of a word, for example, *beloved* for *loved*; "On the Morning of Christ's Nativity" 155: "to those ychained in sleep"
- **epenthesis.** Adding a syllable in the middle of word, for example, *visitating* for *visiting*; "On Shakespeare" 4: "Under a Star-pointing *pyramid*"
- **proparalepsis.** Adding a syllable at the end of word, for example, *climature* for *climate*; *Paradise Lost* 6.410: "The foughten field"
- **aphaeresis.** Subtracting a syllable from the beginning of word, for example, *'neath* for *beneath*; *Paradise Lost* 4.50: "I sdeind subjection"
- **syncope.** Subtracting a syllable from the middle of word, for example, *prosprous* for *prosperous*; *Paradise Lost* 1.145: "orepow'rd"; *Paradise Lost* (1667) 2.175: "op'n'd"
- **apocope.** Subtracting a syllable from the end of the word, for example, *even* for *evening*; *Paradise Lost* 3.625: "golden tiar"
- **metathesis.** Transposition of letters in a word, for example, *clapse* for *clasp*; [Example needed]
- **antisthecon.** Change of sound, for example, *wrang* for *wrong*; *Paradise Lost* 1.247: "fardest"

### Schemes of Construction

#### 1. Schemes of Balance

- **parallelism.** Similarity of structure in a pair or series of related words, phrases, or clauses; *Paradise Lost* 2.185: "Unrespited, unpitied, unrepreevd"
- **antithesis.** The juxtaposition of contrasting ideas, often in parallel structure; *Paradise Lost* 3.19-20: "to venture down/ The dark descent, and up to reascend"

#### 2. Schemes of unusual or inverted word order (hyperbaton)

- **anastrophe.** Inversion of the natural or usual word order; *Paradise Lost* 3.142: "Love without end, and without measure Grace"

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- **parenthesis.** Insertion of some verbal unit in a position that interrupts the normal syntactical flow of the sentence; *Paradise Lost* 3.108-9: "When Will and Reason (Reason also is choice)/ Useless and vain"
- **apposition.** Placing side by side two coordinate elements, the second of which serves as an explanation or modification of the first; *Paradise Lost* 2.975: "Alone, and without guide, half lost"; *Paradise Lost* 3.99: "Sufficient to have stood, though free to fall"

### 3. Schemes of Omission

- **ellipsis.** Deliberate omission of a word (or words) which is readily implied by the context; *Paradise Lost* 3.210: "Dye hee or Justice must"
- **asyndeton.** Deliberate omission of conjunctions between a series of related clauses; *Paradise Lost* 2.620-21: "O'er many a Frozen, many a fierie Alpe,/ Rocks, Caves, Lakes, Fens, Bogs, Dens, and shades of death"
- **polysyndeton.** Deliberate use of many conjunctions; *Paradise Lost* 2.1009-10: "go and speed;/ Havock and spoil and ruin are my gain"

### 4. Schemes of Repetition

- **alliteration.** Repetition of initial or medial consonants in two or more adjacent words; *Paradise Lost* 1.250-51: "Hail horrors, hail/Infernal world and thou profoundest Hell"; *Paradise Lost* 3.298: "So Heav'nly love shall outdoo Hellish hate"
- **assonance.** Repetition of similar vowel sounds, preceded and followed by different consonants, in the stressed syllables of adjacent words; *Paradise Lost* 3.274: "O thou in Heav'n and earth the only peace/ Found out for mankind under wrath, O thou"
- **anaphora.** Repetition of the same word or group of words at the beginnings of successive clauses; *Paradise Lost* 1.242-3: "Is this the Region, this the Soil, The Clime,/ Said then the lost Arch-Angel, this the seat?"
- **epistrophe.** Repetition of the same word or group of words at the ends of successive clauses; *Paradise Lost* 1.105-6: "What though the field be lost?/ All is not lost"
- **epanalepsis.** Repetition at the end of a clause of the word that occurred at the beginning of the clause; *Paradise Lost* 3.294-95: "So man, as is most just/ Shall satisfie for man"

- **anadiplosis**. Repetition of the last word of one clause at the beginning of the following clause; *Paradise Lost* 3.124: "I form'd them free, and free they must remain"
- **climax**. Arrangement of words, phrases or clauses in an order of increasing importance; *Paradise Lost* 1.133: "Whether upheld by strength, or Chance, or Fate"
- **antimetabole**. Repetition of words, in successive clauses, in reverse order; *Paradise Lost* 2.39-40: "Surer to prosper then prosperity/ Could have assur'd us"
- **polyptoton**. Repetition of words derived from the same root; *Paradise Lost* 1.642: "Which tempted our attempt"; *Paradise Lost* 3.296: "And dying rise, and rising with him raise"
- **mirror repetition** (this may be a Miltonic invention; I invented the name). Repetition of simple words or large sections of verse to simulate a mirror; *Paradise Lost* 4.460-464 and "sweet" in *Paradise Lost* 4.639-656 and *Paradise Lost* 10.1087-1104 (the last example courtesy of John Leonard)
- **sequential repetition**. Simple repetition of words, lines or phrases for effect; *Paradise Lost* 3.316: "Both God and Man, Son both of God and Man"; *Paradise Lost* 3.190-91: "to pray, repent, and bring obedience due./ To Prayer, repentance and obedience due"

**Tropes. A trope is a use of language that changes its apparent meaning.**

- **metaphor**. A figure of speech in which a name or descriptive word or phrase is transferred to an object or action different from, but analogous to, that to which it is literally applicable; *Paradise Lost* 9.432: "Her self, though fairest unsupported Flour"
- **simile**. An explicit comparison between two things of unlike nature that yet have something in common. *Paradise Lost* 1.768: "As Bees/ In spring time, when the Sun with *Taurus* rides,/ Pour forth thir populous youth about the Hive/ In clusters; they among fresh dews and flowers/ Flie to and fro"
- **synecdoche**. A figure by which a more comprehensive term is used for a less comprehensive or *vice versâ*; as whole for part or part for whole, genus for species or species for genus, and the like; *Paradise Lost* 4.408-10: "when *Adam* first of men/ To first of women *Eve* thus moving speech,/ Turnd him all eare to hear new utterance flow"

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- **metonymy**. Substitution of some attributive or suggestive word for what is actually meant; *Paradise Lost* 2.204: "I laugh, when those who at the Spear are bold"
- **Puns in three kinds.**
  - **antanaclasis**. Repetition of a word in two different senses; *Paradise Lost* 9.648: "Fruitless to mee, though Fruit be here to excess"
  - **paronomasia**. Use of words alike in sound but different in meaning; *Paradise Lost* 3.742: "till on Niphates top he lights" in the context of Uriel's speech from 3.712-35
  - **syllipsis**. Use of a word understood differently in relation to two or more other words, which it modifies or governs; *Paradise Lost* 2.766-67: "my womb conceiv'd/ A growing burden"
- **anthimeria**. Substitution of one part of speech for another; *Paradise Lost* 2.656-58: "when they list, would creep,/ If aught disturb'd thir noyse, into her woomb,/ And kennel there"
- **periphrasis (antomasia)**. Substitution of a descriptive word or phrase for a proper name or of a proper name for a quality associated with the name; *Paradise Lost* 2.410: "ere he arrive/ The happy Ile"
- **prosopopœia (personification)**. Investing abstractions or inanimate objects with human qualities or abilities, or absent persons with a present voice; *Paradise Lost* 2.233: "fickle Chance"
- **hyperbole**. Use of exaggerated terms for the purpose of emphasis or heightened effect; *Paradise Lost* 1.632-33: "all these puissant Legions, whose exile/ Hath emptied Heav'n"
- **litotes**. A figure of speech, in which an affirmative is expressed by the negative of the contrary; *Paradise Lost* 1.442: "In Sion also not unsung"; *Paradise Lost* 6.470: "Not unvented that, which thou aright"; *Paradise Lost* 11.244: "Not unperceav'd of Adam."
- **erotesis (rhetorical question)**. Asking a question, not for the purpose of eliciting an answer but for the purpose of asserting or denying something obliquely; *Paradise Lost* 1.661: "who can think Submission?"
- **irony**. Use of a word in such a way as to convey a meaning opposite to its literal sense; *Paradise Lost* 1.237: "Such resting found the sole/ Of unblest feet"

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- **onomatopoeia.** Use of words whose sound echoes the sense; *Paradise Lost* 10.508-509: "A dismal universal hiss, the sound/ Of public scorn"; *Paradise Lost* 10.574: "ceasless hiss"
- **oxymoron.** Yoking of two terms which are ordinarily contradictory; *Paradise Lost* 1.63: "darkness visible"; *Paradise Lost* 1.692: "the precious bane"; *Paradise Lost* 2.6: "that bad eminence"
- **paradox.** An apparent contradiction; *Paradise Lost* 1.65-67 "where ... hope never comes/ That comes to all"; *Paradise Lost* 4.110: "Evil be thou my Good"
- **pleonasm.** Using too many words, redundancy of expression; *Paradise Lost* 2.197: "fate inevitable"