

**RHYME AND REASON IN THE COUPLETS
OF BYRON'S OTTAVA RIMA POEMS**

PAMELA HOWARD IKERD

RHYME AND REASON IN THE COUPLETS

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An Abstract

Presented to

the Graduate Council of

Austin Peay State University

In Partial Fulfillment

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Master of Arts

by

Pamela Howard Ikard

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ABSTRACT

In the poetry of Lord Byron, the thought of the couplets is often condensed in the rhyme words of the couplets. That is, Byron's rhyme words when separated from their couplet reiterate the sense of the entire couplet. Such a poetic technique is called miniaturization.

The technique of miniaturization has been isolated and studied in the poetry of Alexander Pope. A few of Byron's critics have noticed that Byron often uses rhyme words that connect meaningfully with the sense of his couplets, but no one has ever before fully studied the relationship between sound and sense in Byron's rhyme.

The couplets of Byron's ottava rima poems provide admirable material for the discussion of miniaturization because these later Italian poems exemplify the height of Byron's poetic artistry. The couplets of Beppo and Canto II of Don Juan, which are representative of Byron's ottava rima poetry, may be catalogued in order to show the varied uses Byron makes of miniaturization. The rhyme words of the couplets may be divided into pairs that are either similar or dissimilar in meaning, pairs that form structures of modification, pairs that form grammatical structures, and pairs that miniaturize the couplet by means of counterstatement.

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Lewis C. Tatham
Major Professor

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by

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August 1972

To the Graduate Council:

I am submitting herewith a Thesis written by Pamela Howard Ikard entitled "Rhyme and Reason in the Couplets of Byron's Ottava Rima Poems." I recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Arts, with a major in English.

Lewis C. Tatham

Major Professor

We have read this thesis and recommend its acceptance:

Charles M. Waters
Second Committee Member

Edward E. Irwin
Third Committee Member

Accepted for the Council
Wayne E. Stange
Dean of the Graduate School

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CHAPTER I

INTRODUCTION

"Go on; my rhyme will tell you as you read."

--Byron, English Bards, and Scotch Reviewers

When Byron wrote, "Go on; my rhyme will tell you as you read," he meant by "rhyme" simply "verse" or "poetry." However, Byron's rhyme in a stricter sense, that is, the actual physical words that Byron links together by virtue of their common terminal sound or sounds, also "will tell you as you read." This study will look at the rhyme pairs of Byron's ottava rima couplets in order to discern whether these rhyme pairs reiterate the meaning of the entire couplet of which they are a part. Many of Byron's ottava rima couplet rhymes appear to convey the meaning of the couplet even when they are artificially separated from it. This phenomenon of rhyme words being used to condense in their own entities the meaning of the lines they terminate has been given the name miniaturization by Dr. Dale Richard Covington.¹

Chapters Two and Three will be somewhat a combined general introduction to the succeeding chapters. Chapter Two will present the kernel of Covington's definition of miniaturization. Covington's work deals with Pope, and the rest of the second chapter will examine a possible transference of the technique from Pope to Byron, who was a

¹Dale Richard Covington, "Echo to the Sense: A Study of Semantic Elements in Pope's Rime," Diss. Vanderbilt 1967, passim.

devoted admirer of Pope. In order to give lateral support to Covington's definition of miniaturization and its occurrence in Pope's poetry, a few other critical appraisals of Pope's rhyming techniques will be given. The second chapter will also discuss the extent of Byron's admiration of Pope, and will present a couple of parallels between Pope's couplets and Byron's couplets (which for the purposes of this study will be confined to Byron's ottava rima couplets). At no time will this study suggest that Byron consciously borrowed the technique of miniaturization from Pope or indeed that he borrowed it from anyone. Byron may not have been conscious of his own use of the procedure at all. On the other hand, in light of Byron's continual assertion that he studied Pope to learn of poetry and poetic technique, it is not out of place to preface the discussion of Byron's use of miniaturization with a few comments about Pope (from the study of whom, after all, the technique was first given a name).

Chapter Three will be devoted to some critical assumptions about Byron's rhyme as well as to some of the evidence of Byron's own conscientious concern for his ottava rima couplets and their rhymes. Since the third chapter is concerned with Byron's rhyme in several of its phases, the end of the third chapter will be an appropriate place to introduce the methods that will be used in the two final chapters to elicit evidence of Byron's actual use of the miniaturization technique. There will also be some discussion as to why Beppo and Canto II of Don Juan were chosen to be the bases of this investigation.

Chapters Four and Five will offer evidence from Beppo and Canto II of Don Juan of Byron's use of miniaturization. They show the various

ways in which Byron uses the technique and their appendices give actual numerical evidence as to Byron's use and variation of miniaturization.

This study has not only a purpose and a method but also a reason. Byron's rhymes display some of the most ingenious rhyming skills of all English poetry. T. Walter Herbert, in listing criteria for good rhyme, has said, "Good rimes in extended poems, then, satisfy these two principal requirements: each riming word must be so appropriate to the subject matter as to seem as inevitable as the right word eternally is; and each riming word must be vigorously novel because it is part of a body of an original and captivating idea."²

It has often been noticed that Byron's rhyme is novel. Byron's contemporary, Goethe, was pleased on first reading Byron with his comic rhymes.³ When Byron sent Canto I of Don Juan from Italy to England, the canto was passed around among his friends. His friends thought the canto too bold and therefore unpublishable, but one of them, Thomas Moore, thought the rhymes so interesting and novel that he recorded a couple of them in his journal.⁴ A more modern critic has said of Byron's rhymes, "In Don Juan this employment of uncommon rhymes had become a genuine art. . . . When we consider the length of Don Juan, the constant demand for double and triple rhymes, and the fact that Byron seldom repeated

²T. Walter Herbert, "The Grammar of Rimes," The Sewanee Review, 48 (1940), 364.

³Eliza Marian Butler, Byron and Goethe: Analysis of a Passion (London: Bowes and Bowes, 1956), pp. 49 and 65.

⁴Guy Steffan, Byron's Don Juan: Volume I, The Making of a Masterpiece, 2nd ed. (Austin and London: U. of Texas Press, 1961), pp. 17-18.

himself, we cannot help marvelling at the linguistic cleverness which enabled him to discover such unheard-of combinations of syllables and words."⁵ Byron himself was so interested in the novel effects of his rhyme that he gave two of his characters, Beppo and Don Juan, names that seem picked largely for their humorous rhyming possibilities.⁶

If Byron's rhymes are generally thought of as novel, then perhaps this study will show that Byron's rhyme answers Herbert's other criterion for good rhyme--appropriateness. Certainly, if a rhyme pair restates the meaning of the lines, they must be particularly appropriate to the lines.

It would be quite possible in this study to investigate Byron's heroic couplet poems for evidence of the poet's use of miniaturization. A casual perusal of two of his couplet poems, English Bards, and Scotch Reviewers and Hints From Horace, shows that he did use the technique here. However, Byron's best efforts are seen in his ottava rima poems, and it has therefore been thought more beneficial and interesting to work with them. Furthermore, if Byron is at his best in the ottava rima poems, he seems especially to shine in the couplets of the octaves. Part of the effect of an ottava rima stanza is the punch of its couplet. In discussing Beppo, Leslie Marchand says, "The immensely adaptable ottava rima could be used to express a genuine sentiment, built up by the

⁵Claude Moore Fuess, Lord Byron as a Satirist in Verse (1912; rpt. New York: Russell and Russell, 1964), p. 182.

⁶W.H. Marshall, The Structure of Byron's Major Poems (Philadelphia: U. of Pennsylvania Press, 1962), p. 176.

alternate rhyme and reinforced by the couplet at the end, or to blow a burlesque bubble to be pricked by a ludicrous rhyme."⁷

Byron's miniaturization of the couplet sense by means of the rhyme words is an interesting phenomenon, the observation of which is useful in explicating his couplets and is a source of particular pleasure to the reader who is considering Byron's skill in poetic technique. In good poetry each part should contribute to the whole, and Byron's use of the technique of miniaturization, whether conscious or not, shows a high measure of poetic skill in connecting the rhymes to the sense of the couplets instead of using rhyme only for sound effects.

⁷Leslie A. Marchand, Byron's Poetry: A Critical Introduction (Boston: Houghton Mifflin, 1965), p. 148.

CHAPTER II
FROM POPE TO BYRON

An understanding of Byron's use of miniaturization may be increased by an examination of Pope's use of this device and of his influence on Byron. Although the exact extent of Pope's influence on Byron is impossible to document, it is possible to show that Byron admired Pope tremendously and that he desired to emulate him. Perhaps Byron was following the lead of Pope in using miniaturization as a poetic technique, or perhaps such a technique was not the result of a conscious effort but was instead simply the result of Byron's inherent talents both of original composition and of unconsciously gleaning the best from his self-proclaimed poetic master. Indeed, Pope himself may not have been aware that he was so thoroughly using the technique of miniaturization. In any case, Byron as well as Pope used the technique of couplet miniaturization.

Covington, in his doctoral dissertation Echo to the Sense: A Study of Semantic Elements in Pope's Rime, has supported well the thesis that Pope used the rhyme words of his couplets as a sort of condensation of the thought of the couplet.¹ Covington states, "I am concerned with the phenomenon of semantic correlation in the rime: how, that is, Pope's rimes work together semantically to produce what may be called miniaturization of the couplet sense, either by restatement or counterstatement."² Covington has isolated a poetic technique that Pope

¹Dale Richard Covington, op. cit.

²Ibid., p. 1.

employs. Other critics, as will be seen below, have noticed that Pope uses his rhyme words to reiterate or reinforce the thought of his couplets, but no one except Covington has actually given the technique a name, studied the technique in all its phases, or even approached a solid statement as to Pope's use of this technique and the frequency with which he employed it.

William K. Wimsatt, Jr., has also noticed the value of rhyme in reinforcing meaning. In "One Relation of Rhyme to Reason," he says, "In this essay I wish to develop the idea that verse in general, and more particularly rhyme, make their special contribution to poetic structure in virtue of a studiously and accurately semantic character. They impose upon the logical patterns of expressed argument a kind of fixative counter-pattern of alogical implication."³ While Wimsatt's idea of the "semantic character" of rhyme is valuable, his statement about "alogical implication" will not be supported by this study. In "One Relation of Rhyme to Reason: Alexander Pope," an essay that is essentially the same as the above essay with only a slight variation of emphasis, Wimsatt concludes, "In literary art only the wedding of the alogical with the logical gives the former an aesthetic value. The words of a rhyme, with their curious harmony of sound and distinction of sense, are an amalgam of the sensory and the logical, or an arrest and precipitation of the logical in sensory form; they are the ikon in which the idea is caught."⁴ In this last

³William K. Wimsatt, Jr., "One Relation of Rhyme to Reason," The Verbal Icon: Studies in the Meaning of Poetry (Lexington: U. of Kentucky Press, 1954), p. 153.

⁴William K. Wimsatt, Jr., "One Relation of Rhyme to Reason: Alexander Pope," Essential Articles for the Study of Alexander Pope, ed. Maynard Mack (Hamden, Conn.: Archon Books, 1964), pp. 77-78.

essay, not only does Wimsatt say that rhyme has a logical as well as a sensory form, but he also gives an example from Pope's Rape of the Lock to show the function of Pope's rhyme words in supporting the central thought of a couplet. In discussing the lines, "Th' adventurous Baron the bright locks admired;/ He saw, he wish'd, and to the prize aspired," Wimsatt says that the difference between the meanings of the two rhyme words and the Baron's leap from admiring to aspiring represent exactly the meaning of the couplet.⁵

Several other scholars have also discussed a sort of miniaturization in Pope's rhymes, but they have neither named the phenomenon nor given it more than a cursory treatment. John A. Jones has vaguely pointed out that Pope used rhyme, among other techniques, "for various concentrated effects."⁶ G. Wilson Knight gives one example of Pope's use of rhyme words that by themselves give the point of a couplet.⁷ Finally, Geoffrey Tillotson points out the frequent syntactical relationship of Pope's rhyme words when he states, "All through his work Pope seems to have preferred a verb for at least one of the rime-words in a couplet. This was a means of attaining a full stress for the rime. A verb at the end of the first line is often followed by its object in the next line."⁸ Tillotson is on the right track, but Covington has shown that Pope's rhyme relationships go far beyond those of the immediately recognizable verb-object pairings.

⁵ Ibid., p. 72.

⁶ John A. Jones, Pope's Couplet Art (Athens, Ohio: Ohio U. Press, 1969), pp. 10-11.

⁷ George Wilson Knight, The Poetry of Pope: Laureate of Peace (London: Routledge and Kegan Paul, 1955), p. 11.

⁸ Geoffrey Tillotson, On the Poetry of Pope, 2nd ed. (Oxford, 1950; rpt. Oxford: Clarendon Press, 1959), p. 124.

The technique of miniaturization has been noticed to some extent by several of Pope's critics, but Byron, although he had much to say about Pope, never happened upon, or never mentioned, Pope's use of rhyme words for independent statement. However, Byron did study Pope and admire him more than he studied or admired any other writer. Ronald Bottrall has succinctly stated Byron's debt to Pope: "I feel, myself, that the greatest things in Byron are the things he learned from Pope."⁹ Knight has most ably discussed Pope's influence on Byron.¹⁰ He comments on the similarity between Pope and Byron as to their skill with diction. Knight says, in speaking of Byron's English Bards, and Scotch Reviewers, that Byron's "wit and wisdom," and his technical excellence "in point and balance, in choice of word and compactness of line, in swinging, speeding couplets" are reminiscent of Pope.¹¹

In his own writings Byron continually proclaimed his admiration for Pope. He mentioned Pope eighteen times in his poetry.¹² In English Bards, and Scotch Reviewers, Byron wrote, "Better to err with Pope, than shine with Pye."¹³ In Don Juan, Byron commands, "Thou shalt believe in

⁹Ronald Bottrall, "Byron and the Colloquial Tradition in English Poetry," The Criterion, 1922-1939, ed. T.S. Eliot (London: Faber and Faber, 1967), XVIII, 207.

¹⁰Knight, "Part IV, The Book of Life: On Byron's Adulation of Pope," The Poetry of Pope, pp. 113-161.

¹¹Ibid., p. 118.

¹²Ione Dodson Young, A Concordance of the Poetry of Byron, 4 vols. (Austin, Texas: Pemberton Press, 1965), III, 1114-1115.

¹³Line 102. This and all quotations from the poetry of Byron, except from Don Juan, are from George Gordon Byron, Selected Poems and Letters, ed. William H. Marshall (Boston: Houghton-Mifflin, 1968).

Milton, Dryden, Pope.¹⁴ Furthermore, Byron supported Pope in prose. He wrote two letters to be published (although only one of them appeared during his lifetime) in answer to the Rev. W.L. Bowles's comments on Pope.¹⁵ In his "Reply to Blackwood's Edinburgh Magazine," Byron praises Pope at length and says that he believes in Pope's work as "the Christianity of English poetry."¹⁶

Byron's strongest defense of Pope is found in his letters to his friends and associates.¹⁷ Quotations from these letters speak for themselves of Byron's adoration of Pope:

As to Pope, I have always regarded him as the greatest name in our poetry. Depend upon it, the rest are barbarians. He is a Greek Temple, with a Gothic Cathedral on one hand, and a Turkish Mosque and all sorts of fantastic pogodas and conventicles about him. You may call Shakespeare and Milton pyramids, if you

¹⁴Canto I: Stanza CCV, l. 1. This and all references to Don Juan in the thesis are from George Gordon Byron, Don Juan, ed. Leslie A. Marchand (Boston: Houghton-Mifflin, 1958).

¹⁵These letters are reprinted in George Gordon Byron, The Works of Lord Byron: Letters and Journals, ed. Rowland E. Prothero, 6 vols. (1898-1901; rpt. New York: Octagon Books, 1966), V, 522-592.

¹⁶This essay is reprinted in Byron, Letters and Journals, IV, 474-495. This quote is from p. 486.

¹⁷Letters and Journals, vols. I-VI. I am indebted to Knight for his references to many of these letters in The Poetry of Pope, pp. 128-137. It is impossible to list all of Byron's comments on Pope in his letters and diaries within the body of this paper. Not included, but of particular interest, are the following letters: to John Murray, April 12, 1818, IV, 222-225; to John Murray, Nov. 4, 1820, V, 107-110; to John Murray, May 18, 1819, IV, 301-304; to John Murray, March 29, 1820, IV, 425-427. Also, Byron praises Pope's versification and diction in his marginal note to Boileau's Oeuvres, as shown by W.H. Marshall, "Some Byron Comments on Pope and Boileau," Philological Quarterly, 38 (1959), 252-253. (These comments had never been printed before.)

please, but I prefer the Temple of Theseus or the Parthenon to a mountain of burnt brick-work.¹⁸

With regard to poetry in general, I am convinced, the more I think of it, that he /Moore/ and all of us-- Scott, Southey, Wordsworth, Moore, Campbell, I,--are all in the wrong, one as much as another; that we are upon a wrong revolutionary poetical system, or systems, not worth a damn in itself, and from which none but Rogers and Crabbe are free; and that the present and next generations will finally be of this opinion. I am the more confirmed in this by having lately gone over some of our classics, particularly Pope, whom I tried in this way,--I took Moore's poems and my own and some others, and went over them side by side with Pope's, and I was really astonished (I ought not to have been so) and mortified at the ineffable distance in point of sense, harmony, effect, and even Imagination, passion, and Invention, between the little Queen Anne's man, and us of the Lower Empire. Depend upon it, it is all Horace then, and Claudian now, among us; and if I had to begin again, I would model myself accordingly.¹⁹

Read him /Pope/--most of you don't--but do--and I will forgive you; though the inevitable consequence would be that you would burn all I have ever written, and all of your other wretched Claudians of the day (except Scott and Crabbe) into the bargain.²⁰

Since Byron wrote this last note on Pope between writing Canto II of Don Juan (discussed in Chapter Five) and making his fair copy of the canto, he was at least thinking of Pope concurrently with the writing of Canto II.²¹ In another letter Byron connects his own rhymes with Pope's

¹⁸Letters and Journals, to John Murray, May 3, 1821, V, 273-274. Quote from p. 274.

¹⁹Ibid., to John Murray, Sept. 15, 1817, IV, 168-170. Quote on p. 169.

²⁰Ibid., to John Murray, Jan. 25, 1819, IV, 277-278. Quote on p. 278.

²¹Ibid., to John Murray, Jan. 20, 1819, IV, 227, and to John Murray, Feb. 7, 1819, IV, 278-279.

rhymes (albeit in a tone intended to be light and in a context of speaking of verse in general). In May of 1817, Byron wrote his publisher, "The Lament of Tasso, which I sent from Florence, has I trust, arrived: I look upon it as a 'these be good rhymes,' as Pope's papa said to him when he was a boy."²²

The fact that Byron admired Pope does not necessarily mean that he employs every poetic technique Pope used. There is at least one difference between the form of Pope's rhymes and the form of Byron's rhymes. Byron is more a master of feminine and triple rhymes. Pope never used triple rhyme, but he did use feminine rhyme. Jacob H. Adler states, "Feminine rimes were unpopular in the eighteenth century, except for the low genres, such as satire. And Pope used such rimes rarely except in his satirical poems, where they appear fairly frequently."²³ Even though it might seem useful for the present argument that Pope used feminine rhyme in his satires and that it is Byron's later satires that are being studied, such a correspondence is of only incidental value. Byron's rhymes do tend to be more Hudibrastic than Pope's, and they often incorporate more syllables. Furthermore, Byron's lengthier rhymes lend themselves less to the analysis of miniaturization than do his simpler rhymes.

It might also seem an objection to the present comparison that Pope wrote in heroic couplets while this study omits Byron's heroic couplets in preference to his ottava rima poems. As stated in the

²² Ibid., to John Murray, May 5, 1817, IV, 115-116. Quote on p. 115.

²³ Jacob H. Adler, The Reach of Art: A Study in the Prosody of Pope, University of Florida Monographs: Humanities, no. 16 (Gainesville, 1964), p. 24. Also see p. 89.

introduction to this study, Byron does use miniaturization in his heroic couplet poems. However, it is more profitable to judge Byron in his best efforts rather than in those works in which he is quite obviously more akin to Pope.

Despite differences between Pope's couplets and Byron's ottava rima couplets, the similarities are more pronounced. Quite a few scholars have noticed the Augustan flavor of Byron's ottava rima poems, and especially have their comments centered around the couplets of the ottava rima stanzas.²⁴ M.K. Joseph has applauded Byron's understanding and use of Augustan precepts, but has not particularly appreciated such efforts when they were devoted to attempts with the heroic couplet.²⁵ Rachel M. Brownstein says that some of Byron's ottava rimas "appear to be clusters of heroic couplets in spite of themselves."²⁶ She further states that in these stanzas "the ababab rhyme is secondary to a Popeian pattern of balance and antithesis."²⁷ Amarasinghe, in speaking of the ways in which Byron adapted Augustan techniques to suit his later satires, says, "The radical modification which the Augustan tradition underwent in Byron's later satire was, however, a necessary development, for it resulted in the effective adaptation of the tradition to the particular interests and preoccupations of Regency England. Byron's use of the ottava rima stanza in place of the heroic couplet provides a good

²⁴Besides the citations in this paragraph, also see Bottrall, p. 214, and George M. Ridenour, The Style of Don Juan (New Haven: Yale U. Press, 1960), pp. 125-126.

²⁵M.K. Joseph, Byron: The Poet (London: Victor Gollancz, 1964), p. 132.

²⁶Rachel M. Brownstein, "Byron's Don Juan: Some Reasons for the Rhymes," Modern Language Quarterly, 28, no. 2 (1967), 180.

²⁷Ibid.

illustration of this. While the movement of the first six lines of the stanza provided him with all the flexibility and freedom which he required, he was nonetheless often able, in the spruce finality of his final couplet, to achieve an authentic Augustan ring reminiscent of Pope.²⁸ Perhaps Byron and his contemporaries would not even have questioned the close relationship between Byron's ottava rima and Pope's heroic couplets. As early as 1708, Bysse in his The Art of English Poetry describes the ottava rima as the form in which "the Italians compose their Heroick Poems."²⁹

The discussion of Pope's use of miniaturization leads to a possible acceptance of the technique as a proper source of inquiry, at least in regard to Pope. An examination of the comments both of the critics and of Byron himself shows Byron's regard for the poetry and poetic techniques of Pope. Finally, Byron's ottava rima stanzas and their couplets are seen to be fairly "Augustan," which one is usually entitled to interpret as "Popeian".

²⁸ Upali Amarasinghe, Dryden and Pope in the Early Nineteenth Century (Cambridge: Cambridge U. Press, 1962), pp. 207-208. Quote on p. 208.

²⁹ Edward Bysse, The Art of English Poetry, vol. 7, ed. H. Richard Archer, et al., Augustan Reprint Society, publication no. 40 (1952; rpt. New York: Kraus Reprint Corporation, 1967), p. 28.

CHAPTER III
BYRON'S RHYME

There are yet three considerations that need to be dealt with before the presentation of the physical evidence of Byron's use of miniaturization. First, there must be a review of the slight amount of scholarship that has been concerned with the correspondence between Byron's rhyme and his meaning. Also, Byron's own attitude toward and his practice in dealing with his rhymes should be examined. Finally, the methods and materials that will be used in the rest of this study must be explained.

Two modern critics have noticed a correlation between Byron's couplet rhymes and the sense of the lines in which they occur. Brownstein notes that in reading Don Juan, "We accept sound as legislator of, rather than echo to, sense. . . ."¹ Although Covington, as evidenced by the title of his dissertation, feels that in Pope the rhyme echoes the sense,² perhaps Brownstein is right, and Byron does allow his rhyme more ultimate control than Pope allows his. In any case, whatever comes first, the rhyme or the sense, a reciprocal relationship is established. One of Brownstein's several examples will serve to show the manner in which she has observed rhyme in its interaction with sense. In discussing the couplet, ". . . but though thou hast played us many

¹Brownstein, p. 185.

²Covington, Echo to the Sense.

tricks/ Still we respect thee, 'Alma Venus Genetrix!',³ Brownstein says, "What many tricks-Genetrix does is partly convince us that the attribution of trickiness to procreation and its goddess is justified, or just about, although as the mother of Aeneas and thus of all Romans, Venus usually stands above reproach. Rhyme forces the meanings of the words together, and we sense a kind of similarity between them."⁴

Paul West, to a much lesser extent than Brownstein, has also noticed a connection between sound and sense in Byron's rhyme. In discussing Byron's style of rhyming, West points out that there are two ways of rhyming. He says of rhyme, "It has two phases; 'wild' and 'child' rhyming together merely create a framework; and to our awareness of the similarity we add little care for the conjoined ideas. But if 'Adorer' elicits 'there before her', our sense of framework is flooded with a sense of something on the level of thought."⁵

Byron made a couple of interesting comments about rhyme in his letters. In one letter, he wrote, "What does Helga Herbert mean by his Stanza? which is octave got drunk or gone mad. He ought to have his ears boxed with Thor's hammer for rhyming so fantastically."⁶ Perhaps Byron meant "fantastically" in a sense that is in opposition to "reasonably"

³ Don Juan: Canto XVI, stanza CIX.

⁴ Brownstein, pp. 181-182.

⁵ Paul West, Byron and the Spoilers Art (1960; rpt. Folcroft, Pa.: Folcroft Press, 1969), p. 60.

⁶ Letters and Journals, to John Murray, June 7, 1820, V, 36-40. Quote is on p. 150.

or "sensibly." In another letter, Byron shows his concern for rhyme when he writes, "Second thoughts in every thing are best, but, in rhyme, third and fourth don't come amiss."⁷

In either of the above quotations, Byron may have been speaking of verse in general, but for him to have been concerned about the quality of rhyme in particular would not have been out of character. The couplets, as well as the other lines in Byron's ottava rima poems, may strike the reader as being the result of happy thoughts that Byron could dash off with little poetic discipline. But even though they may read effortlessly, Byron did take care both in writing and in revising his poetry. As Steffan has shown, Byron revised many of his couplets and his couplet rhymes in both Beppo and Don Juan.⁸ In both works the first line of the couplet (line seven of the stanza) received more revision than any other line.⁹ In Canto II of Don Juan, the canto which is the basis for evidence in Chapter Five of this study, Byron made some revision in seventy percent of the couplets.¹⁰ He made thirty-five rhyme changes in the couplets of Canto II.¹¹

⁷Ibid., to Lord Holland, Sept. 26, 1812, II, 149-152. Quote is on p. 150.

⁸Guy Steffan, "The Devil a Bit of Our Beppo," Philological Quarterly, 32 (April, 1953), 154-171; rpt. Byron: A Collection of Critical Essays, ed. Paul West (Englewood Cliffs, N.J.: Prentice-Hall, 1963), passim, and The Making of a Masterpiece, pp. 100-114.

⁹Steffan, "The Devil a Bit . . .," p. 71, and The Making of a Masterpiece, p. 172, n. 27.

¹⁰Steffan, The Making of a Masterpiece, p. 315.

¹¹Ibid., p. 318.

Such extensive revisions do not, of course, prove that Byron was striving for miniaturization, but such revisions do prove that he was very much concerned with the thoughts and rhymes of his couplets. In regard to Byron's rhyme, Steffan explains, "The exercise of one of the most fertile and ingenious rhyming talents of the century was not perfunctory on the Don Juan manuscripts, but artistically calculated for definite effects."¹² It is not strange that Byron's intensive efforts at revision should have led to various effects of poetic concentration.

Beppo and Canto II of Don Juan provide admirable materials for an examination of miniaturization. Beppo was chosen because it is a complete work with only ninety-nine stanzas. It is especially informative to be able to consider the technique of miniaturization and its effects for every couplet in a complete work.

Don Juan was selected for this study because it is quite simply Byron's major work. Canto II was chosen in an attempt to pick a canto that was as representative as possible of the many moods of Don Juan. Don Juan is a veritable catalogue of tones and moods. Fuess says that besides being satirical, "It is tragic, sensuous, humorous, melancholy, cynical, realistic, and exalted, with words for nearly every emotion and temper."¹³ Steffan has noticed that Canto II shares in the diversity of tone and sentiment that are characteristic of Don Juan as a whole.¹⁴ He says that the shipwreck section of Canto II is characteristic of the social satire that prevails in Don Juan and that the Haidee section

¹² Ibid., p. 170.

¹³ Fuess, p. 163.

¹⁴ The following discussion is from Steffan, The Making of a Masterpiece, p. 186-194.

exemplifies the tender emotions that are scattered throughout the poem. In this canto, Juan, and man in general, is shown in several poses. Juan is by turns egotistical, foolish, worldly, tender, innocent, disillusioned, and many other things besides. The shipwreck episode and the Haidee section serve as foils to each other. As to the total diversity of Canto II, Steffan concludes, "This, then, is the canto of spectacular contrasts, not only between the extremes of the two halves, but within them. Both halves are jarred by stanzas, couplets, and single lines of mockery and frivolity, by incident, character, and digression that are rudely and irreverently incongruous to either extreme and that plod or frolic on a daily prairie of experience."¹⁵

Although Steffan has correctly stated that neither of the two halves of Don Juan is strictly pure in tone, the first half is largely satirical¹⁶ while the Haidee interlude is lyrical in intent.¹⁷ Don Juan is mainly satiric in nature, and even the second half of Canto II is not entirely free of satire, but Marchand has observed that in this most tenderly lyrical section of the poem even the satiric asides do not detract from the tender emotion that is the dominant theme.¹⁸

When this study was planned, the writer thought to divide Canto II into its main satirical section (stanzas 1-105) and its main lyrical section (stanzas 112-216) in order to discern whether Byron varied his

¹⁵ Ibid., p. 194.

¹⁶ Marchand, Byron's Poetry, p. 175.

¹⁷ Elizabeth French Boyd, Byron's Don Juan: A Critical Study (1945; rpt. New York: The Humanities Press, 1958), p. 66, and Marchand, "Introduction," Don Juan, p. xii.

¹⁸ Marchand, Byron's Poetry, pp. 177-178.

use of miniaturization in regard to the tone of his subject. However, the differences that were found in the use of miniaturization in the two halves of the canto are quite inconsequential. Both sections will therefore be discussed together in Chapter Five, but approximately equal attention will be given to the two halves. There will be a separate appendix for each half so that the reader may observe the minimal variations.¹⁹ Since Beppo contains ninety-nine stanzas and the two parts of Don Juan contain one hundred and eight stanzas each, the three appendices are almost equal in the amount of poetry they cover, and, therefore, the reader may make rapid comparisons among the three.

In the two following chapters and in the appendices, the couplets of Don Juan, Canto II, and of Beppo will be divided into separate categories according to the sort of miniaturization that they show.²⁰ The rhyme words of the couplets will be divided into pairs that are either similar or dissimilar in meaning, pairs that form structures of modification, pairs that form grammatical structures, and pairs that miniaturize the couplet by means of counterstatement.

Rhyme words that are similar in meaning range from words that are almost synonyms to those that merely show a connotational affinity. In the same manner, rhymes that are dissimilar range from antonyms to words

¹⁹Because there were no great variations, the totally narrative middle section of Canto II (stanzas 106-111) has been reinserted so that the canto may be broken at its midpoint (between stanza 108 and stanza 109) for use as a basis for Chapter Five.

²⁰The categories are based largely on Covington's classifications. W. Nelson Francis, The Structure of American English (New York: The Ronald Press Co., 1958), p. 292, also provided definitions useful in formulating the categories.

that show only connotational discord. In the case of connotational discord, the disparity between the two rhyme words reinforces the discord that is apparent between the thoughts in the two lines of the couplets. The category of modification includes adjective-noun pairs and adverb-verb pairs, but the latter type is rare. The grammatical structures are primarily structures of complementation (verb-complement) and structures of predication (subject-verb). In some rhyme pairs of grammatical structure and modification, the effects are the same as within the syntactical arrangement of the couplet, itself. For example, a rhyme adjective may actually modify the rhyme noun within the larger context of the couplet, or a rhyme object will actually be the object of the rhyme verb. At other times, the effects of rhyme modification and grammatical structure are divorced from the actual syntactical arrangement of the couplet. For example, the rhyme adjective, within the context of the couplet, may modify a noun other than its rhyme noun, or a rhyme object may complement a verb other than its rhyme verb.

The rhyme in all of the categories except those of connotational counterstatement serve to reiterate the thought of the couplet. Rhymes of connotational counterstatement do not exactly restate the meaning of the couplet, but they do form a sense-giving relationship with the rest of the couplet. The humorous opposition that such a rhyme supplies to the often-glib meaning of the couplet lines they terminate is frequently a clue to the reader that the lines are to be read tongue-in-cheek. Rhymes of the other three types may be used to make connotational counterstatements.

CHAPTER IV

MINIATURIZATION IN THE COUPLET RHYMES OF BEPPO

Of the rhymes in Beppo that are similar in meaning, synonyms are the most easily identifiable. In describing Laura's paramour, the Count, Byron writes,

In short, he was a perfect Cavaliero,
And to every valet seemed a hero.

(XXXIII)¹

"Cavaliero" means "knight" and as such, "hero." The count fulfills the meaning of both the rhyme words, but only in an ironic sense. He is a true hero only in his role of "Cavalier Servente," and as such, a hero that a valet (but not the reader) might recognize.

The lines of the couplet which describe the supposed family of the painter Giorgione also end in synonyms.

'Tis but a portrait of his Son, and Wife,
And self; but such a Woman! Love in Life!
(XII)

Of course, "Wife" is not a synonym for "Life," but is identical with the almost Cockneyesque parallel phrase, "Love in Life." It is significant that the rhyme singles out the wife from the rest of the family, because Byron, in this stanza, is describing Giorgione's and Italy's women.

¹The couplets cited in this chapter and Chapter Five and the rhymes listed in the Appendices will be identified as to their positions in the works only by the roman numerals of the stanzas.

Byron also uses rhymes which are not synonyms but which do display a connotational affinity. In portraying the gaiety of the Italian people in the period before Lent, Byron says that the people busy themselves

With Fiddling, feasting, dancing, drinking, masquing,
And other things which may be had for asking.

(I)

All of these activities are somewhat irreverent preparations for a religious abstinence. The "asking" of the last line is probably a search for illicit affairs, and as such, the word has the same connotations as "masquing," if the latter word is viewed with its connotations in its other form--"masking." Prostitutes of the time "masked" as much to advertise their profession as to hide their identities. "Asking" and "masquing," in both its meanings, show the licentious activity that the couplet describes.

The same sort of double meaning in the rhyme words can be noted in another couplet that employs connotational affinity. Byron says that he prefers married women to single ones,

Because they know the world, and are at ease,
And being natural, naturally please.

(XXVIII)

"Ease" and "please" arouse similar sentiments in the reader, and they, like the couplet, describe the condition and actions of married women. Married women "please" others because they are "at ease"; that is, they are without affectations or any sort of social naivete, but they also please because they are "at ease" in a sexual sense that calls to mind one of the definitions of the modern word "easy."

Two examples will serve to show Byron's use of dissimilar rhyme words to achieve miniaturization of the couplets. When Beppo was late

in returning from a voyage, the people who knew him made bets as to whether he would ultimately return or not. As an aside on the practice of betting, Byron concludes,

For most men (till by losing rendered sager)
Will back their own opinions with a wager.
(XVII)

The word "sager" is in connotational discord with "wager," because a truly sage man might think it foolish to bet on fortune. In the same sort of opposition, the couplet contrasts the foolish men who bet with those who have learned better. It is interesting that this couplet, before revision, was worded

When the Mind's opinions much engage her,
Most people like to back them with a wager.²

Without more information, it is hard to discover the exact sense of the lines, but it is obvious that when Byron brought opposition into the thought, he also added a new rhyme word that would reflect this opposition.

Byron uses a humorous connotational discord of rhyme words when he tells his reader to bring sauces for the fish if he plans to visit Italy during Lent. He warns the reader to bring

Ketchup, Soy, Chili-vinegar, and Harvey,
Or, by the Lord, a Lent will well nigh starve ye;
(VIII)

Since "Harvey" is a type of sauce, the word has connotations that differ greatly from those of the phrase "starve ye." The thoughts of the two lines are also in opposition; if the foreigner doesn't bring his own condiments, a type of food, he will be almost unable to eat Italy's ill-prepared fish, the only type of meat that is allowed during Lent.

²Steffan, "The Devil a Bit of Our Beppo," p. 76.

Byron sometimes uses miniaturizational rhyme words that form structures of modification. Most often, such structures contain an adjective which modifies a noun. The following are examples of this frequent construction:

The period meant precisely by that word,--
Which surely is exceedingly absurd.
(XXII)

More than the rest one person seemed to stare
With pertinacity that's rather rare.
(LXIX)

In the first example, "absurd" does, within the grammatical structure of the sentence, ultimately modify "that word." The phrase "that word" is identified earlier in the stanza as that "Which certain people call a 'certain age.'" Byron is showing that the term is "absurd," and the thought of the couplet is that he doesn't know what is meant by a "certain age." In the second example, "rare" does not modify "stare" within the grammatical structure of the sentence. Within the sentence, "rare" modifies "pertinacity." And yet the rhyme words do form a structure of modification within the framework of the thought of the couplet. Beppo stares (with unusual intensity) at his wife Laura, who has not guessed his identity.

Byron also uses rhyme words that form a verb-adverb combination. In showing the unstable position of both fashionable society and an emperor (Napoleon), Byron states that humanity

Is frail; how easily the world is lost
By Love, or War, and, now and then,--by Frost!
(LX)

The rhyme "lost"--"by Frost" sums up the couplet by showing how little is needed to cause the downfalls of men.

Byron's rhyme words sometimes form grammatical structures. In Beppo the most usual sort of grammatical rhyme structures are structures of complementation (verb-object). After a long absence, Laura's husband came home,

And thus at Venice landed to reclaim
His wife, religion, house, and Christian name.

(XCVII)

The rhyme object in this case also complements the rhyme verb within the grammatical structure of the sentence, and the pair is an exact condensation of the couplet thought; in reclaiming his "name," Beppo has again taken up his true identity. Often the rhyme structure of complementation is not such a structure within the grammatical context of the sentence. The Count was thought by the mass of the people to be a discerning critic of the opera,

And no Venetian audience could endure a
Song, scene, or air, when he cried "seccatura!"

(XXXI)

Within the structure of the sentence, "Seccatura" is the object of "cried," but in reference to the sense of the couplet, the audience could not (the negative must be added to the thought of the rhyme word) "endure a" "seccatura" from the Count. The two rhymes also have a connotational affinity because they both present a feeling of tediousness and irritation.

Finally, Byron uses rhyme for connotational counterstatement. Such counterstatement is in ironic opposition to the sense of the couplet.

In speaking of Moslems and their plurality of wives, Byron says,

They have a number, though they ne'er exhibit 'em,
Four wives by law, and concubines "ad libitum."

(LXX)

Certainly, Moslems do not display their wives and "exhibit 'em" "ad libitum." Of course, it could be argued that "ne'er" must be included in the sense of the rhyme as was done with the "endure a"- "seccatura" rhyme. But in the rhyme dealing with the Count, that which the audience would endure was a matter intrinsically related to their opinions of the Count's critical ability. In the present example, "ad libitum" is only a casual modifier of "concubines." Here "ad libitum" is a humorous juxtaposition with its rhyme partner, and when read together they offer a comic gloss on the manner in which Moslems flaunt their sexual mores, a flaunting that is in contrast with the seclusion of Moslem women.

In another example of connotational counterstatement, Byron pairs two words that are the same part of speech. He compares the bright morning sun of Italy with the dim morning haze of England. The morning sun in England is so dim that it must borrow

That sort of farthing candlelight which glimmers
Where reeking London's smoky cauldron simmers.
(XLIII)

The words "glimmers" and "simmers" have connotational affinity, but they are opposed to the dimness that the couplet is describing.

CHAPTER V

MINIATURIZATION IN THE COUPLET RHYMES OF CANTO II OF DON JUAN

In Canto VI of Don Juan, Byron writes, "'Kiss' rhymes to 'bliss' in fact as well as verse--" (LIX). The same sort of connotational affinity that Byron points out in this line is evident in many of the rhyme pairs in Canto II of Don Juan. During the storm, the narrator comments,

So that themselves as well as hopes were damped,
And the poor little cutter quickly swamped.
(LX)

The rhyme partners are about synonyms in their description of the wet ordeal. Their functions differ slightly in that "swamped" refers only to the physical condition of the boat, whereas "damped" refers to the emotional dampening of the travelers' hopes as well as to the physical dampening of their bodies.

In another set of rhymes that are connotationally related, one of the words is made to correspond with the other.

'Tis as the snake late coiled, who pours his length,
And hurls at once his venom and his strength.
(CXVII)

In these lines part of the snake's "strength" comes from the striking force of his uncoiled "length" as well as from his venom. Since this simile refers to Haidee's gaze, "length" and "strength" together also describe the force of the young woman's glance.

In some of the couplets of Canto II, the connotational discord between the two rhyme words reflects the ambivalence of the two lines themselves. When the ship was in peril, there was a passenger

That begged Pedrillo for an absolution,
Who told him to be damned in his confusion,
(XLIV)

The contrast between the cleric Pedrillo's ability to grant grace and his quite opposite readiness to damn is a reflection of lines that show one man piously begging for "absolution" and another too confused to apprehend, or at least to heed, the request.

In speaking of the distance between the statues of women and live women, the narrator says,

I've seen much finer women, ripe and real,
Than all the nonsense of their stone ideal.
(CXVIII)

The contrast in flesh and stone is reiterated in the contrast of "real" and "ideal."

More of the miniaturized rhyme pairs of Canto II fall under the category of modification than under any other classification. The men in the longboat were starving,

And out they spoke of lots for flesh and blood,
And who should die to be his fellow's food.
(LXXIII)

Within the syntax of the first line of this couplet, "blood" is a substantive, but certainly the adjective-noun rhyme phrase "blood" "food" applies to the thought of the lines.

In the following example of modification the rhyme "'central'" is an adjective, but it actually modifies "fire." However, the couplet is an aside that describes the liver, and in the context of both the stanza and the couplet, the "'central'" "entrail" is indeed the liver.

So that all mischiefs spring up from this entrail,
 Like Earthquakes from the hidden fire called "central."
 (CCXV)

In the grammatical structure of miniaturization, structures of complementation (verbs plus objects, subjective complements, or objective complements) are the most numerous. When at sea, Pedrillo, Don Juan's tutor, stayed in his berth to nurse his seasickness,

And the waves oozing through the port-hole made
 His berth a little damp, and him afraid.
 (XXV)

In this couplet the rhyme words follow the actual syntax of the couplet. That is, even within the grammar of the lines, Pedrillo was "made" "afraid." The rhyme "made" here functions as a syllepsis in yoking together "His berth a little damp" and "him afraid." Ridenour has noticed this zeugma and has commented, "The same verb that indicates the objective event serves also for the subjective effect."¹

In the following grammatical rhyme, the structure is one of predication (subject plus verb). In this example, the narrator describes a sigh as being the best teacher.

Of Nature's oracle--first love,--that all
 Which Eve has left her daughters since her fall.
 (CLXXXIX)

In the strict grammatical context of the last line, "fall" is a noun, but the structure of predication that is formed by the phrase "all" "fall" restates the meaning of the couplet, since this stanza and couplet are describing the first physical love of Haidee and Juan. Ridenour has suggested that the theme of original sin, and the resultant fall of man, is one of the main themes of Don Juan.²

¹George M. Ridenour, The Style of Don Juan (New Haven: Yale U. Press, 1960), p. 136.

²Ibid., Chapter 3, "The Unforgiven Fire," pp. 51-88.

Finally, some of the rhyme pairs in Canto II of Don Juan are in ironical opposition with the lines they end. When Juan and his shipwrecked companions sighted land, they were disturbed that a reef blocked their way to shore.

But finding no place for their landing better,
They ran the boat for shore,--and overset her.
(CIV)

Their tactics did not work, and they would have fared "better" had they not "overset her." Had they been more patient they might have found a better way to approach the island. After all, the island was inhabited, and the pirates managed to land safely on its shore. After the boat was upset, Juan was the only one to survive the swim to land.³

Later in the poem, the narrator speaks of

Checks to a lake, whose waves in circles spread;
Or the Red Sea--but the sea is not red.
(CXLI)

Here the rhymes are a counterstatement to the couplet. Whereas the couplet is a pure descriptive passage, the lines of the couplet are halted by the use of the rhyme pair "spread" "red" which serves to remind the reader of the topic from which the narrator is digressing. Before he stopped to describe an alpine river and the Red Sea, the narrator was describing a blush which flowed over Haidee's face. In this couplet the rhymes refuse to restate the couplet in order to remind the reader of the original thought of the stanza.

³Harold Bloom, The Visionary Company: A Reading of English Romantic Poetry (1961; rpt. Garden City: Anchor Books, 1963), p. 277, suggests that only Juan survives the baptism of the waves because he has refrained from cannibalism.

CHAPTER VI

CONCLUSION

An examination of Byron's ottava rima couplet rhymes shows that Byron often restated the thoughts of his couplets in the rhyme words. Many of the rhyme words, when separated from their couplets and joined together in hybrid rhyme phrases, form an independent statement which reiterates the general thought of the couplet by means of miniaturization. These artificially-produced rhyme phrases may be divided into pairs that are either similar or dissimilar in meaning, pairs that form grammatical structures, and pairs that miniaturize the couplet by means of counterstatement. The observation of Byron's miniaturization not only is useful in explicating his couplets, but is also an indication of Byron's poetic artistry. The good poet strives to integrate the parts of his verse with the whole, and Byron's use of miniaturization connects his rhymes semantically to the larger elements of his verse.

A NOTE TO THE APPENDICES

The information in the appendices should be of use in determining the extent to which Byron practiced miniaturization. The following figures give the occurrence (including both examples given in Chapters Four and Five and the lists of examples in the Appendices) of miniaturization in the two works used in this study:

- 54 out of the 99 couplets of Beppo
- 58 out of the 108 couplets of the first half of Canto II of Don Juan
- 61 out of the 108 couplets of the second half of Canto II of Don Juan.

The examples that I am less sure about have been placed at the end of each individual category so that each separate grouping is arranged from the first to last in the order of probable acceptance. The reader should remember that some of the examples listed in these appendices are based on my own interpretations (as were some of the examples used in Chapters Four and Five). Also, some of these examples must be interpreted in light of their ironic meanings.

APPENDIX I

FURTHER EVIDENCE FROM BEPPO

I. Rhyme pairs that are similar or dissimilar in meaning:

A. Connotational Affinity:

parting-starting, VI; humming-strumming, II; fail-pale, LXXXII: quality-liberality, XXX; story-glory, X; please-ease, XXI; Infinity-Divinity, LXI; coarse-worse, IX; eyes-skies, XLV (The affinity here is in the Augustan, especially Popeian, connection between "eyes" and "sun"); long-wrong, XCI; King-thing, XLVIII (The affinity in these last two examples is narrowly tied to the lines in which they occur in that one word offers a gloss for the other).

B. Connotational Discord:

school-fool, LXXIII: worst-first, XXXVI; get over it-discover it, XXIV; sugar-candy-brandy, LXXX; courses-divorces, XXXVII; done-begun, XCIX.

II. Rhyme pairs that form structures of modification:

A. Adjective-Noun:

jealous-fellows, LV; invincible-principle, XXVI; too late-debate, XLVII; debased-taste, LXVII; Tories-glories, XLIX; dray-way, XLII; pretty-pity, XV; her-adorer, LXXXVII (Note that "adorer" has another "her" as modifier within the couplet, but "her adorer" and "her" "adorer" are two different men).

B. Verb-Adverb:

know-below, XIV; find-behind, LXIV.

III. Rhyme pairs that form grammatical structures:

A. Structures of complementation (verb-complement):

show 'em-poem, LXXII; bothers-anothers, XVIII; preach-speech, LXXVII (Also note the connotational affinity); sputter all-gutteral, XLIV; flatter-her, XXIII; know-so, XXXV; waits-baits, LIV.

B. Structures of predication (subject-verb):

fun-done, XX; prose-goes, LII (This last example is dubious as it perhaps depends on the idiom of the present day).

C. Verb structure:

should not-had got, LXXXV.

IV. Connotational Counterstatement:

bearing-swearing, LXXXVI; importune-fortune, LXII; withdrawn-dawn, LXXXIII (This last example is only a structure of modification if it is seen as referring to the morning, but it is better applied to women who have lost their bloom after a night of carousing. If it does refer to such women, it is in opposition to the specific woman mentioned in the couplet.).

APPENDIX II

FURTHER EVIDENCE FROM THE FIRST HALF OF CANTO II OF DON JUAN

I. Rhyme pairs that are similar or dissimilar in meaning:

A. Connotational Affinity:

shivering-quivering, XC; fame-name, IV; stepped-leaped, LVIII; cry-agony, LIII; prided-I did, CV; madly-sadly, LXXX; swearing-despairing, LXXIX; dashed-splashed, CI; bags-rags, LXII; cargo-Argo, LXVI; sound (meaning investigate)-found, XXVII; hysterical-miracle, L; pain-vain, CVIII.

B. Connotational Discord:

blighted-righted, XXXII; tutor-sutor, XXVI; beseeching-retching, XX; transcends-ends, XXX; distance-existence, XII; thinking-drinking, LXXXV; sight-night, XLI; longevity-brevity, LXIV; scuffle-muffle, XCII; bail-sail (if seen with its verbal implications), XXXVIII.

II. Rhyme pairs that form structures of modification:

A. Adjective-Noun:

reformation-situation, XVII; Cadiz-ladies, LXXXI; slaughter-water, CII; unity-opportunity, III; disaster-master (and the reverse, master-disaster, also works), LXXVIII; digestion-question, LXVII; portmanteau-canto (and also its reverse,

canto-portmanteau), XVI; highlands-islands, C; better-letter, LXXIV; dead-head, XCVIII; vain-rain, LXXXIX; short-port, LI; bewildering-children, XLIII; puzzling-muslin (The passengers were trying to fit the "muslin" in the hole in the boat.), XXVIII; kissed-wrist (in view of the action of the next stanza), LXXVI.

B. Verb-Adverb:

sunk-drunk (in this instance "drunk" tells "in what manner"), XXXIV; blow-so, XXVI.

III. Rhyme pairs that form grammatical structures:

A. Structures of complementation (verb-complement):

sweep-Deep, CIII; entreating-eating, LXX; said-dead (depends somewhat on the thought of the whole stanza), LV; are-war, XLII; ask-cask, XXXIII.

B. Structures of predication (subject-verb):

view-grew, XCVII; all-fall (referring to the "fall" of the bird and to the original Fall of man¹), XCV; heart-part, LXXXVIII; eyes-arise (as with a longing stare), LXXII; way-to pay, LXV; him-swim, CVI.

IV. Connotational Counterstatement:

ready-steady, VI; chance-deliverance, XCIX; luncheon-puncheon, XLVII; physic-sea-sick (because here the seasickness itself provides the ultimate remedy), XIX; divorce-

¹See Ridenour, "The Unforgiven Fire," Chapter 3, The Style of Don Juan, pp. 51-88.

APPENDIX III

FURTHER EVIDENCE FROM THE SECOND HALF OF CANTO II OF DON JUAN

I. Rhyme pairs that are similar or dissimilar in meaning:

A. Connotational Affinity:

strength-length, CLXXXVI; knowledge-college, CXXXVI; plenty-twenty, CXXXII; evil-Devil, CCV; giving-living, CXCII; sigh-reply, CXIII; real-feel (even though these words are not the same parts of speech), CXCIX.

B. Connotational Discord:

real-ideal, CCXI; expressed-guessed, CLXII; Grecian-Venetian (Here "Grecian" corresponds to the mind and "Venetian" corresponds to the body.), CCX; honey-money, CXLV; clung-sprung, CLXXXVII; thought-wrought, CXIX; nurst-burst, CLVIII; reaping-sleeping, CXCVI; hairy-Mary, CXLIX; for ever-liver (the contrast is between high sentiment and actuality), CCXIII.

II. Rhyme pairs that form structures of modification (adjective-noun):

yellow-fellow, CXLVIII; stranger-danger, CXXX; night-light, CLII; fish-dish, CXXXIII; better-letter, CLXIII; antique-Greek, CXCIV; life-strife, CXI; salt-vault, CXLVII; this-kiss, CLXXXV; shocking-stocking, CXXI; sky-eye, CLXXXIII; Greek-freak, CXXXVIII; eyes (if seen in the genitive case)-size, CXXII; water-daughter, CXXIV; gay-they, CXX; fair-whatsoever, CXV; throne-tone, CLI; battle-cattle, CLV; Homer's-new comers,

CXXIII; just (although "just" is adverbial it seems a modifier for the noun)-dust, CCXII.

III. Rhyme pairs that form grammatical structures:

A. Structures of complementation (verb-complement):

found-ground, CIX; command-land, CXVI; make-lake, CLXXVII; win-twin (the "twin" of happiness given, that is, happiness received), CLXXII; drew-too (if "too" is a pun for "two"), CXIV; dresses-tresses (Here "dresses" is seen as a verb in order to form a phrase that describes one action a maid would perform for her mistress.), CLXXXII; see-she, CLXVII; given-Heaven, CXXXI; infer-her, CLVI; Bacchus-attack us (Here the phrase includes both subject and object), CLXIX; eyes (if seen with its verbal implications)-Paradise, CCIV.

B. Structures of predication (subject-verb):

clay-lay, CX; trade-made, CXXVI.

IV. Connotational Counterstatement:

fear-here, CCII; errors-terrors, CXCVII; fair-air, CXLII; heart-apart, CXCI; break-awake, CXLVI; me-be, CLXVI.

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